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New England School of Art and Design

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THE NEW ENGLAND SCHOOL OF ART & DESIGN

Evening Division
Fall 1980
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.

Evening Division Calendar

Fall 1980

Registration Period: September 2 - October 7
Payment Deadline: October 1
Classes Begin: October 7, 8, 9
Classes End: December 9, 10, 18
Please note: There will be no classes on Thursday, November 27 (Thanksgiving).
COURSE DESCRIPTIONS

EB02
BASIC DRAWING TECHNIQUES
Linda Brown
School of the Museum of Fine Arts
Gebhardt Art School
A foundation course that deals with the fundamentals of 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, the interior environment and the city landscape, 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.
Ten 3 hr. meetings, 1 credit
$120 tuition
Tues. 6:00 to 9:00 p.m.
Begins Oct. 7

EB04
BASIC EXPERIMENTAL DRAWING
Carol Owen
School of the Museum of Fine Arts
Basic Experimental Drawing is an introductory course which will emphasize drawing possibilities rather than limitations and is therefore especially suitable for students who lack confidence in their drawing ability or who have been frustrated in their previous attempts at drawing. The most important prerequisite for this course is the desire to learn, not prior experience in drawing. Exercises and assignments will range from drawing objects, rooms and people to working from photographs and the imagination. Areas of study will include shape, perspective, form, color, light and composition. Demonstrations and critiques will be held regularly and a heavy emphasis will be placed on individual instruction. A basic goal of the course is the stimulation of the student's personal, creative visual ideas and skills. Media to be used include charcoal, charcoal pencil, brush and ink, oil or chalk pastels, and watercolors.
Ten 3 hr. meetings, 1 credit
$120 tuition
Thurs. 6:00 to 9:00 p.m.
Begins Oct. 9

EB10
PERSPECTIVE DRAWING
Gladys Maynard
Painter
School of the Museum of Fine Arts
This course will consist of a comprehensive study of visual perspective which will emphasize a practical, utilitarian approach with minimal reliance on rulers and other mechanical aids. Along with traditional linear exercises (e.g. houses, roads, rooms, etc.), the course will include work in foreshortening, exaggeration and distortion, three-quarter views of the figure and head, still life, trees and other natural forms. It is suggested that students take Basic Life Drawing (EB60) or Basic Drawing Techniques (EB02) as a companion course since these courses are strongly supportive of one another. Please bring the following supplies to the first class: 18" x 24" newsprint pad, 4B or ebony pencils, pink pearl eraser.
Ten 3 hr. meetings, 1 credit
$120 tuition
Tues. 6:00 to 9:00 p.m.
Begins Oct. 7
EB22
INTRODUCTION TO WATERCOLOR PAINTING
William Maynard
Chairman, Department of Fine Arts
School of the Museum of Fine Arts
Massachusetts College of Art

An introduction to painting with watercolors, this course will deal with proper use of materials, brush 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, 1 credit
$120 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 8

EB26
INTRODUCTION TO OIL PAINTING
Ellen Stutman
MFA, Boston University
BFA, Kansas City Art Institute

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, 1 credit
$120 tuition
Tues. 6:00 to 9:00 p.m.
Begins Oct. 7

EB30
COLOR: PRINCIPLES & TECHNIQUES
Harry Bartnick
MFA, Syracuse University
BFA, Tyler School of Art

The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium with which the student becomes involved. The course will answer the student’s questions concerning this complex subject and hopefully instill a curiosity for further investigation when the course is over. Beginning with demonstrations in basic techniques in color application, lectures will cover the qualities of color and their logical organization. Color contrasts and relationships will be discussed with attention to general ideas of harmony and balance. The student’s response through outside work is of primary importance and will be reviewed in terms of degree of student comprehension and involvement, as well as excellence in craft and presentation. To aid in the transition from theoretical knowledge to practical studio application, projects will touch on the designer’s outlook and process as well as that of the easel painter. It is expected that, as the semester progresses, students will apply design and drawing skills gained in concurrent courses.

Ten 3 hr. meetings, 1 credit
$120 tuition
Thurs. 6:00 to 9:00 p.m.
Begins Oct. 9
EB60
BASIC LIFE DRAWING
Steven Belcher
Chairman, Foundation Department
MFA, School of the Art Institute of Chicago
School of the Worcester Art Museum

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.

Ten 3 hr. meetings, 1 credit
$120 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 8

EG10
TYPOGRAPHY FOR THE DESIGNER
Mike Franklin
Free-lance Designer
BS, Boston University
Clark University

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, 1 credit
$120 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 8

EG02
INTRODUCTION TO GRAPHIC DESIGN I
Rolan DeLoach
Art Director, Elliott Advertising
The New England School of Art & Design

This course is designed to familiarize students with the various aspects of the graphic design field and the work of the professional graphic designer, and hopefully to inspire some to pursue a career in that field. The student will be introduced to the language and tools of the trade and field trips to suppliers, manufacturers, etc. will be arranged where possible. Included in the course will be an introduction to typography, the various methods of reproduction, layouts, comprehensives and the different phases of design. The differences between studios and agencies will also be discussed and a field trip to each included. Those students interested more specifically in production processes should see Basic Graphic Design Production Techniques (EG42) elsewhere in this catalogue.

Ten 3 hr. meetings, 1 credit
$120 tuition
Thurs. 6:00 to 9:00 p.m.
Begins Oct. 7

EG20
BASIC CALLIGRAPHY & LETTERING
Richard Merrill
Calligrapher/President, Richard Merrill & Co.
School of the Museum of Fine Arts

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, 1 credit
$120 tuition
Tues. 6:00 to 9:00 p.m.
Begins Oct. 7
EG32  
**THE FINE ART OF ILLUSTRATION**

Bill Oakes  
Free-lance Illustrator  
Burnley School of Art  
Cornish School of Art  

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 examples of your previous work in drawing to the first class meeting. Materials needed: newsprint pad 19” x 24”, 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, 1 credit  
$120 tuition  
Thurs. 6:00 to 9:00 p.m.  
Begins Oct. 9

EG42  
**BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES**

Wendell Arsenault  
Senior Graphic Designer & Production Supervisor, Camp, Dresser & McKee, Inc.  
Chairman, Department of Graphic Design  
New England School of Art  

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  
$120 tuition  
Tues. 6:00 to 9:00 p.m.  
Begins Oct. 7

EG50  
**BASIC BOOK DESIGN**

Edith Allard  
Partner, Designworks  
Assistant Chairperson, Department of Graphic Design  
Fulbright Scholar, Academia di Belli Arti  
BFA, Rhode Island School of Design  

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 guage, a triangle, 2H or 4H pencils, red pencils, blue pencils, a pad of 14” x 17” tracing paper, and the _Pocket Pal_ (published by International Paper Co.).

Ten 3 hr. meetings, 1 credit  
$120 tuition  
Tues. 6:00 to 9:00 p.m.  
Begins Oct. 7
EG58
INTRODUCTION TO BOOK JACKET DESIGN
Elizabeth Cooke
Free-lance Designer
MFA, Maryland Institute College of Art
BFA, Philadelphia College of Art
An introduction to the dust jacket with an emphasis on the basic considerations involved in overall cover design. This course will familiarize the student with the use of typography and illustration in a variety of formats. Adult fiction and non-fiction, as well as children's books, will be examined in terms of stylistic possibilities and printing requirements. A review of present marketing trends will also be discussed. The specifics of paste-up, color separation, and the preparation of camera-ready mechanicals for dust jackets and soft bound books will be dealt with in student projects. This course, which will deal solely with cover design, is intended for the working professional or advanced student wishing to expand their knowledge in this specific area. A working knowledge of paste-up and a background in drawing and/or illustration is required. Experience with or study of graphics and typography would be helpful. A number of materials will be used in completing course projects, including ad markers and acrylics. A complete list will be announced at the first class meeting.

Ten 3 hr. meetings, 1 credit
$120 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 8

EG60
BASIC PHOTOGRAPHY
Linda White
Free-lance Photographer
BFA, School of Visual Arts
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
$180 tuition
Tues. & Thurs. 6:00 to 9:00 p.m.
Begins Oct. 7

EG68
THE COLOR PRINT
Linda White
Free-lance Photographer
BFA, School of Visual Arts
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 supply their own film (Kodachrome) and 35mm cameras. The lab fee of $35 includes all necessary chemicals and paper for printing.

Ten 3 hr. meetings, 1 credit
$120 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 8
EG70
COMMERCIAL PHOTOGRAPHY FOR ARTISTS AND DESIGNERS

James Trefethen
Photographer, Hanover Studios
BS, Northeastern University

The majority of artists and designers will, at some point in their careers, require the services of a commercial photographer. It is therefore desirable that they should have a working familiarity with the processes, tools and techniques of the commercial photographer in order that they can obtain the result they need. This course will explore the world of commercial photography through a hands-on approach to typical equipment and procedures. The use of 35mm, large format and medium format cameras will be explained and demonstrated. In addition, each student will set up and photograph both a typical fashion shot (using studio lights and live models) and a typical product shot. Class time will include critiques of student work and discussions of the work of successful commercial photographers. At least one class will be conducted in a professional studio. Students will be expected to supply their own 35mm cameras and must have previous darkroom experience (i.e. developing and printing). The School's darkroom facilities are available for use by all students in this course.

Ten 3 hr. meetings, 1 credit
$120 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 8

EG82
INTRODUCTION TO AIRBRUSH

David Zaig
MFA, University of London
Central School of Art and Design

This 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.

Ten 3 hr. meetings, 1 credit
$120 tuition
Tues. 6:00 to 9:00 p.m.
Begins Oct. 7
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” x 16” 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.

Ten 3 hr. meetings, 1 credit
$120 tuition
Thurs. 6:00 to 9:00 p.m.
Begins Oct. 9

INTRODUCTION TO COLLAGRAPH PRINTING

Mary Ann Wenniger
President, Wenniger Graphics
MAT, Harvard University
AB, College of Mount St. Vincent

This course will introduce students to the newest form of printmaking - the collagraph. The collagraph is a hand-inked print on paper, the impression being made by a glued assemblage of collage mounted on a firm base of masonite or cardboard. Since the 'plate' can be made from found materials it allows for great flexibility of expression. No prior artistic experience is required. The course will focus on intaglio and relief inking and printing techniques available to the collagraph printer. For each class students will be expected to bring to class collagraph plates which are ready for printing. Class time will be devoted primarily to printing on the etching press and instruction in platemaking and printing techniques. Instruction will be aided by films and artwork brought in from Wenniger Graphics. Also included will be etching inks (both water and oil based), color blending, multiplate printing, registration, viscosity printing, etc. The facts and fallacies of edition printing with all its pitfalls and misunderstandings will be discussed.

Ten 3 hr. meetings, 1 credit
$120 tuition
Thurs. 6:00 to 9:00 p.m.
Begins Oct. 9

THE PORTRAIT

Gladys Maynard
Painter
The School of the Museum of Fine Arts

In this course the portrait will be approached in a comprehensive traditional manner which will explore value, light source, bone structure, caricature, likeness and technique. The first portion of the course will concentrate on drawing, both with and without the model, while the second half will emphasize composition, color and technique. Media used will include oils, acrylics, pastels and mixed media. Please bring the following supplies to the first class: 18” x 24” newsprint pad, 2B black conte crayon, kneaded eraser. Additional supplies will be suggested as the course progresses. A portfolio demonstrating previous drawing and painting background or experience is required for entry to this course.

Ten 3 hr. meetings, 1 credit
$120 tuition
Thurs. 6:00 to 9:00 p.m.
Begins Oct. 9

MODERN SCULPTURE

Michael Marlow
School of Visual Arts
City University of New York

This course will focus on twentieth century sculpture with an emphasis on the principle movements and innovators from Brancusi to Constructivism. Parallel movements in painting and architecture which reflect similar principles will also be discussed. The course will consist of a series of slide lectures with readings from supplementary texts.

Ten 2 hr. meetings, 1.5 credits
$90 tuition
Tues. 6:00 to 8:00 p.m.
Begins Oct. 7
EE10
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
$120 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 8

EE14A
LIGHTING: THEORY, APPLICATION & DESIGN I
Anne Robinson
Vice President, TLA Lighting Consultants
New England School of Art

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, 2 credits
$120 tuition
Thurs. 5:30 to 8:30 p.m.
Begins Oct. 9

EE34
INTRODUCTION TO SPACE PLANNING
Joseph Chetwynd
Vice President, SLS Environetics
New England School of Art

Space Planning as we know it today began in the United States at the end of World War II. Prior to that time the task of planning and designing business space was pretty much left to anyone willing to take on the responsibility - from the vice president to the office manager to the senior secretary. In the 1940's however rapid changes in the nature and scope of American business, combined with technological advances such as air conditioning and new forms of lighting, made it clear that a new concept of office planning was necessary. Out of this need a new industry arose - Space Planning. Today Space Planners are looked to and relied on by builders, architects, realtors, corporations, institutions and government agencies. The Space Planner brings an interdisciplinary approach to the processes and techniques of design - all aimed at the optimum utilization of interior space and the creation of working environetics which will maximize the efficiency, productivity and comfort of individuals working in a given space. This course will introduce students to the major concepts, processes and methods used by the professional Space Planner. Areas of study will include: analyzing client needs; validating requests for space; setting standards; the space study; providing for future expansion; determining the work to be done. Students registering for this course should be prepared to spend 10 to 15 hours per week on homework. Basic architectural drafting skills (floor plans, elevations) are a prerequisite for entry to this course.

Ten 3 hr. meetings, 1 credit
$120 tuition
Tues. 6:00 to 9:00 p.m.
Begins Oct. 7
EE40
BASIC DRAFTING
John Gambell
Partner, 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
$120 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 8

EE44
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
$120 tuition
Tues. 6:00 to 9:00 p.m.
Begins Oct. 7

EE82A
HISTORY OF FURNITURE I
Al Columbro
President, Albert G. Columbro Interior Design
BFA, Massachusetts College of Art
AA; Chamberlayne Junior College

A selective study of furniture history from ancient Egypt through the twentieth century which will include an examination of social, political and economic factors which have influenced the development of furniture styles. This course will begin with a study of ancient Egyptian, Greek and Roman designs and their impact on furniture design throughout Western history. The course will then turn to the major styles and innovations since the Renaissance in Italy, France and England. The evolution of the various styles will be traced and discussions will seek to develop an understanding of why some styles have made a successful transition into the twentieth century while others have not.

Ten 2½ hr. meetings, 1.5 credits
$90 tuition
Thurs. 6:00 to 8:15 p.m.
Begins Oct. 9
THE NEW ENGLAND SCHOOL OF ART & DESIGN
EVENING 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 ___________________________

Birth Date ____________________________ Social Security Number ___________________________

Education

Name of High School ___________________________________________ Date Graduated ___________________________

Post-Secondary School(s) Attended ___________________________________________

Dates Attended ___________________________ Major ___________________________

Semesters Completed ___________________________ Credits Earned ___________________________

Have You Previously Attended NESA/D? ___________________________ When? ___________________________

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.

Course Code _______ Title ___________________________ Credits _______

Course Code _______ Title ___________________________ Credits _______

Course Code _______ Title ___________________________ Credits _______

Course Code _______ Title ___________________________ Credits _______

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 ___________________________