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Suffolk University Academic Catalog, New England School of Art and Design (NESAD), 1981-1982

New England School of Art and Design

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THE
NEW ENGLAND
SCHOOL OF ART
& DESIGN

28 Newbury Street
Boston, Massachusetts 02116
Telephone (617) 536-0383, 536-0461

A non-profit educational institution incorporated
under Chapter 180 of the General Laws of the
Commonwealth of Massachusetts

Licensed by the Commonwealth of
Massachusetts, Department of Education

Founded in 1923 as New England School of Art
February 22, 1982

To All Students:

Please be advised that the Board of Directors of The New England School of Art & Design has voted to increase tuition and fees to the following levels for the 1982-83 school year which begins in September 1982:

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<tr>
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<th>Per Semester</th>
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<tbody>
<tr>
<td><strong>Full-Time Students</strong></td>
<td></td>
</tr>
<tr>
<td>Tuition</td>
<td>$1525-</td>
</tr>
<tr>
<td>General Fee</td>
<td>105-</td>
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<tr>
<td><strong>Part-Time Students</strong></td>
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</tr>
<tr>
<td>Tuition per studio credit</td>
<td>$164-</td>
</tr>
<tr>
<td>Tuition per academic credit</td>
<td>82-</td>
</tr>
</tbody>
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These increases have been necessitated by a combination of internal improvements (e.g. purchases of new equipment, improvements to facilities) and external circumstances (e.g. inflation, high interest rates). We would point out that these increases are moderate in comparison to those recently announced by a number of other schools and that our tuition rates remain well below those of most other private, unsubsidized institutions.

Christy R. Rufo
President
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BOARD OF DIRECTORS

J.W.S. Cox
President Emeritus, The New England School of Art & Design

Christy R. Rufo
President, The New England School of Art & Design
President, Designex Studio

James G. Kelso
Vice President, Investors Bank and Trust

William M. Davis
Vice President, The New England School of Art & Design

Wendell A. Arsenault
Senior Graphic Designer and Production Supervisor, Camp Dresser & McKee

Ray Barron
President, Barron Hillman & Mellnick

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Vice President

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Treasurer and Financial Aid Officer

Sara E. Chadwick
Director of Admissions

Mary Calvert
Librarian

Donna L. Andrews
Administrative Assistant

Beth L. Agersea
School Store Manager

FACULTY 1981-82

Laila Abdel-Malek
art history
PhD Boston University
MA Boston University
MA Alexandria University
BA Alexandria University

Edith J. Allard
book design
Partner, Designworks
Assistant Chairperson, Department of Graphic Design
Fulbright Scholar, Academia Di Belli Arti
BFA Rhode Island School of Design

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

Ray Barron
management
President, Barron Hillman & Mellnick
BA Burdett College

Harry W. Barnick
color
MFA Syracuse University
BFA Tyler School of Art

Gabrielle Barzaghi
drawing
School of the Museum of Fine Arts
School of the Worcester Art Museum

Steven J. Belcher
design
Chairman, Foundation Department
MFA School of the Art Institute of Chicago
School of the Worcester Art Museum

Linda M. Briggs
interior/environmental design
Project Director, Griswold Heckel & Kelly Associates
AAS Fashion Institute of Technology

Linda L. Brown
drawing
School of the Museum of Fine Arts
Gebhardt Art School
Laura J. Buonfiglio
phototypesetting
Coordinator, Compugraphic Corporation
Rochester Institute of Technology

Fredley R. Chitel
interior/environmental design
President, Space Planning and Interior Design
Boston Architectural Center
Wentworth Institute

Jane R. Coates
calligraphy
President, Jane R. Coates & Associates
AB College of New Rochelle

Albert G. Columbro
interior/environmental design
President, Albert G. Columbro Interior Design
BFA Massachusetts College of Art
AA Chamberlayne Junior College

Terry A. Cracknell
interior/environmental design
Architect, Huygens & DiMella
MArch Harvard University
BSCE Duke University

William M. Davis
humanities
BA Wesleyan University

Rolan M. DeLoach Jr.
advertising design
Art Director, Elliott Advertising
The New England School of Art & Design

Peter R. Dixon
production
President, Church Green Graphics
BFA Pratt Institute

Richard M. Ender
copywriting
Copywriter, Hill Holiday Connors Cosmopulos
BS Boston University

Michael G. Franklin
typography
Free-lance Designer
BS Boston University
Clark University

John L. Gambell
interior/environmental design
Principal, Architects & Associated Designers
Boston Architectural Center
University of Arkansas

Edward P. Germano
illustration
Illustrator, The Brockton Enterprise
Vesper George School of Art

Charles E. Giuliano
communications/art history
PhD Candidate, Boston University
MA Boston University
AB Brandeis University

Audrey E. Goldstein
drawing
BFA Tufts University
School of the Museum of Fine Arts

James D. Haberman
photography
Free-lance Photographer
MA Goddard College
BA University of Wisconsin

Nancy K. Harrod
interior/environmental design
Interior Designer, Perry Dean Stahl & Rogers
BS University of Cincinnati

Joanne E. Hetherington
graphic design
Principal, Illuminations
New England School of Art

Richard M. Horton
advertising design
Partner, VanDine Horton McNamara
BFA Carnegie-Mellon University

T. Thayer Johnson
interior/environmental design
Free-lance Rendering Artist
BA University of California at Berkeley
School of the Worcester Art Museum

Barbara G. Kingsbury
interior/environmental design
Architect, Eisenberg & Haven
BArch Syracuse University

Robert H. Linsky
advertising design
President, Graphis
The Art Institute of Boston
Gladys W. Maynard
drawing/painting
School of the Museum of Fine Arts

William Maynard
painting
Chairman, Department of Fine Arts
School of the Museum of Fine Arts
Massachusetts College of Art

Richard M. Merrill
calligraphy
President, Richard Merrill & Co.,
School of the Museum of Fine Arts

Constance S. Miller
interior/environmental design
Interior Designer, Perry Dean Stahl & Rogers
BFA Syracuse University

William L. Oakes
illustration
Free-lance Illustrator/Author
Burnley School of Art
Cornish School of Art

Carol E. Owen
drawing
School of the Museum of Fine Arts

William S. Pavlovsky
interior/environmental design
Designer, Charles T. Stiffer Architects
MArch Harvard University
AB College of William and Mary

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

Stephen W. Rich
interior/environmental design
Architect and Engineer, United Engineers & Constructors
Boston Architectural Center
BSCE University of Massachusetts

Anne V. Robinson
interior/environmental design
Principal, Robinson Roth & Associates
New England School of Art

Daniel Schafer Jr.
graphic design
DS & CO
Carnegie Institute of Technology

Morris L. Schopf
interior/environmental design
Morris L. Schopf, Architect
MArch University of Nebraska
BArch University of Nebraska

Lawrence C. Schwirian
interior/environmental design
Architect, Skidmore Owings & Merrill
BArch Case Western Reserve University

Robert M. Stewart
illustration
Free-lance Illustrator/Author
BA Sam Houston State Teachers College

Robert C. Stickles
interior/environmental design
Principal, Architects & Associated Designers
Chairman, Department of Interior/Environmental Design
Boston Architectural Center
BEnvDes Miami University

Renee Tietjen
interior/environmental design
Landscape Architect, Shepley Bulfinch
Richardson & Abbott
MLA Harvard University
BLA Utah State University

Gregory C. Tocci
interior/environmental design
Partner, Cavanaugh Tocci Associates
MS Massachusetts Institute of Technology
BS Tufts University

James E. Trefethen
photography
President, James Trefethen Photography
BS Northeastern University

Judith R. Tufts
fashion illustration
Free-lance Fashion Illustrator
BFA Massachusetts College of Art

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

Linda K. White
photography
Free-lance Photographer
BFA School of Visual Arts

Stephen P. Wight
graphic design
Free-lance Graphic Designer
C.W. Post College
BFA Pratt Institute

David Zaig
silkscreen/airbrush
University of London
Central School of Art and Design
GENERAL INFORMATION

INTRODUCTION/PHILOSOPHY

HISTORY/FACILITIES

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INTRODUCTION/PHILOSOPHY

The New England School of Art & Design is a professional school of visual communications. It is our fundamental objective to provide students with an educational background which fosters the development of the intellectual, aesthetic and practical abilities which are necessary for the success of working professional artists and designers.

It is our conviction that true professionalism demands a literal union of theoretical knowledge and practical skills. We believe that it is no longer enough to educate students in principles and aesthetic theory while largely ignoring the impact which rapidly changing attitudes and technologies have had on the practical application of those principles. Neither is it enough to train students in specialized skills and techniques without providing them with an understanding of why they are learning such skills and how they can be applied creatively and effectively. In the contemporary world both are necessary for professionalism in visual communications: theory and practice; principles and techniques; understanding and skill.

Our society is changing rapidly and unpredictably, and we are committed to providing an education which will have meaning and value, whatever the changes. This demands almost continuous reassessment and frequent adjustments of programs, methods and attitudes. But we are willing to face these often difficult adjustments because we believe totally in the artist as a communicator, creator and innovator; as a shaper of our modern world. Our programs are therefore specialized, yet designed to be flexible and adaptable.

In recent years programs and course offerings at The New England School of Art & Design have been expanded in both number and scope, thus providing a broad range of opportunities suitable to a wide variety of individual needs, circumstances and interests. For the student who is looking for an intensive professional education there are full-time Diploma Programs in four Major Departments. At the same time students whose personal, family or business commitments make the full-time programs inappropriate or impossible can take advantage of the more flexible involvement which is possible in the part-time Diploma Programs. And for those who are unable to make a major commitment at the moment, yet who would eventually like to pursue a professional goal, it is possible to enter as a Special Student under the Non-Diploma Program and then at a later date make the transition to one of the Diploma Programs. Finally, the Evening and Summer Divisions offer opportunities for students whose commitments do not permit daytime or school year study.

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

The New England School of Art & Design is a relatively small school and because of its size is able to offer students the opportunity for a personalized, individually suitable education. Our student body is extremely diverse and has included students of widely varying age, background and nationality (see Students/Faculty below). 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.
HISTORY/FACILITIES

The New England School of Art & Design was founded in 1923 as New England School of Art and has for over fifty-five years provided educational opportunities for students seeking to enter the professional world of art and design. Our graduates can be found in professional positions throughout New England, ranging from agency art directors and designers, to interior designers and space planners, to freelance and in-house illustrators, to teachers and painters.

During the Summer of 1975 the School moved to 28 Newbury Street in Boston. The purchase of the building at 28 Newbury Street was dramatic evidence of the School’s constant efforts for improvement and growth. Formerly the home of the American Academy of Arts and Sciences, our building is just one-half block from the Boston Public Garden, in the heart of Boston’s art gallery and design studio center. The School is located within a block of public transportation and is easily accessible from almost anywhere in the greater Boston area.

The NESA/D building has over 17,000 square feet of floor space on five floors and supplies comfortable, well lit classroom space. The building also provides: a darkroom; an audio-visual classroom; a printmaking area; a life drawing studio; small, specialized areas for the phototypesetter, the photostat camera and animation equipment; a small, but very relevant library; a first floor gallery, Gallery 28, for the exhibition of student and faculty art work.

The School maintains up to date instructional and support equipment including: slide, film, overhead and opaque projectors; super-8 animation equipment; color-key equipment; complete darkroom equipment for the developing, printing and enlarging of black and white photographs; a photostat camera for the reproduction of original artwork; blueprint equipment; an etching press and silkscreen materials; a computerized phototypesetting system with video display/editing and composition/word management capabilities.

STUDENTS/FACULTY

Daytime enrollment at NESA/D is approximately 230 and the Evening Division typically involves about 150 students. The composition of the student body had changed considerably in recent years and now includes many persons beyond the traditional college age bracket. Of the new full-time students entering between 1977 and 1979 just over 60% came to us with previous post-secondary education and/or work experience. This, we feel, says a great deal about NESA/D. We are a School which demands dedication, motivation and professionalism — qualities which older, more experienced students are sometimes better equipped to adhere to. This is not to suggest that we do not welcome qualified students entering directly from high school, for we most certainly do. But clearly NESA/D is not appropriate for the immature and uncommitted.

It is the policy of The New England School of Art & Design to draw its faculty members from the ranks of currently practicing professional artists and designers. Thus of the approximately 50 active faculty members all teach on a part-time basis and almost all are men and women whose day to day professional experience demands that they be highly competent and up to date. This, we feel, is as it should be. We see our student-faculty relationship as one of current professionals teaching future professionals.

EDUCATIONAL STANDING

Licensing

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

Eligibility

The New England School of Art & Design is authorized under Federal Law to enroll non-immigrant alien students; approved by the Veterans Administration for the training of eligible veterans; approved by the Massachusetts Rehabilitation Commission for the training of persons under its auspices.

The New England School of Art & Design is an eligible institution under the Basic Educational Opportunity Grant Program (BEOG); is an eligible school under the Guaranteed Student Loan Program (GSLP); is an eligible school under the Massachusetts State Scholarship Program.
Associations/Accreditation

By agreement with University College of Northeastern University NESA/D graduates may transfer credits toward degree requirements at Northeastern.

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

EMPLOYMENT AND THE NESA/D EDUCATION

The Major Programs in the Departments of Graphic Design, Interior/Environmental Design and Fashion Illustration have been designed to equip the successful graduate with a background which will qualify him for employment in the professional art fields. Based on over fifty-five years of experience it is the School's position that degrees as such are nonessential for such employment, with the obvious exception of teaching. The ability of the graduate as shown in his portfolio is the primary prerequisite for professional employment. Portfolios are prepared by students during their senior year and faculty members assist students in designing a selection of work similar to what is demanded in the professional world. Such portfolios are generally presented to prospective employers during interviews and the degree of excellence and relevance exhibited will largely determine the graduate's success in being employed.

In the past it has often been the practice of the fine artist to ignore economic reality while pursuing his studies. NESA/D however, recognizes that the fine artist has a real need for practical knowledge of how to make a living from his art after graduation and it is for this reason that we have included in the Fine Arts Department a course aimed at informing students about galleries, patrons and funding sources. In addition Fine Arts Majors are encouraged to elect courses from the other Major Departments in order that they may familiarize themselves with related disciplines which may be of value to them in the future.

While the School will assist graduates in identifying and locating potential sources of employment, it cannot guarantee employment to any individual.
STUDENT SERVICES

Placement
The School has an active policy of assisting graduates in identifying and locating potential sources of employment whenever it is possible to do so. The School's administrative assistant maintains an Employment Opportunity File which is updated on a weekly basis. This file includes a listing of opportunities of which the School has been directly informed as well as current listings from a variety of professional periodicals. Qualified graduates are notified of this information where appropriate. In addition faculty members and alumni engaged in the professional world may direct graduates to openings. It has also been our experience that the Work-Study Program is an excellent means of introducing students to employers of artists and designers. While the School will assist graduates in identifying and locating potential sources of employment, it cannot guarantee employment to any individual.

Housing
The New England School of Art & Design has itself no facilities for student housing. There are a number of independent dormitories for both men and women in close proximity to the School. Such dormitories are essentially typical college dormitories except that they are privately owned and accept students from a number of schools. The School will, on request, distribute literature about such dormitories, but assumes no responsibility for their operation. Applicants and parents seeking additional information about dormitories should contact them directly. Many students also live in apartments in the area. Housing arrangements should be considered the responsibility of the student and his parents or family.

Insurance
Most full-time students are eligible for participation in student health insurance programs. General information on Blue Cross/Blue Shield student health insurance plans is available at the School. Student health insurance should be considered the responsibility of the student and his parents or family.

School Store
The School maintains a small store where art supplies and books commonly used in course assignments may be purchased at a cost which is generally 20% below that of retail art supply stores.

Student Association
The Student Association is the student government of The New England School of Art & Design and is comprised of elected representatives of the student body. The Student Association has sponsored numerous social events, participated in public service projects, published a student newspaper and funded annual yearbooks. The Student Association Fee is $20.00 per semester for all students registered for 6 or more credits. Applicable fees are collected by the School as a matter of convenience, but all Student Association Fees are the property of the Student Association and are administered by the Student Association.
PROGRAMS OF STUDY

DIPLOMA PROGRAMS
Full-Time Diploma Programs
Part-Time Diploma Programs

NON-DIPLOMA PROGRAM/SPECIAL STUDENTS

EVENING/SUMMER PROGRAMS
Evening Division
Summer Division
DIPLOMA PROGRAMS

A Diploma may be earned in the following Major Programs:

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

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

Full-Time Diploma Programs

A full-time Diploma Program will include three years (six semesters) of full-time study comprised of one year (two semesters) of the Foundation Program and two years (four semesters) of the Major Program of the student's choice. The successful completion of the Foundation Program is a prerequisite for entrance into any of the Major Programs. Transfer students wishing to enter directly into a Major Program must demonstrate and document background equivalent to the Foundation Program. Full-time students in the Foundation Program will ordinarily select a Major Program (which they will follow for the next two years) during the second semester of their Foundation year. The course requirements for each of the Major Programs may be found in the descriptions of each of the Major Departments (see Departments/Course Requirements).

The New England School of Art & Design defines a full-time student as one who is registered for 12 to 15 credits per semester, or 24 to 30 credits per school year. A semester consists of a minimum of 15 weeks or 75 school days and a school year is comprised of two such semesters, thus totalling a minimum of 30 weeks or 150 school days.

In the case of studio courses a credit is defined as a total of 30 clock hours of class time, or two class hours per week for a semester (15 weeks). 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 clock hours of class time, or one class hour per week for a semester (15 weeks). Students may register for no more than 6 academic credits per semester.

The above stated definition of a credit and the concurrent limitation on credits which may be earned in academic courses means that a full-time Diploma Program will consist of 270 to 450 clock hours of class time per semester (i.e. 18 to 30 clock hours of class time per week for 15 weeks) or 540 to 900 clock hours of class time per school year (i.e. 18 to 30 clock hours of class time per week for 30 weeks). And since a minimum of 76 credits is required for graduation, no more than 36 of which may be earned in academic courses (i.e. 6 per semester for 6 semesters), a full 6 semester Diploma Program will require a minimum of 1740 and a maximum of 2280 clock hours of class time. However, since full-time students may earn up to 90 credits, a full-time Diploma Program may include up to 2700 clock hours of class time. Credits and class hours in excess of graduation requirements are strictly optional.
While the above stated credit requirements for full-time students allows for individual variation in scheduling, most students will find it necessary to carry average credit loads in excess of the minimum (12 per semester, 24 per school year) since a minimum of 76 credits is required for graduation. Please see Academic Information for complete details of the requirements for earning a Diploma at NESA/D.

Part-Time Diploma Programs

Part-time students who have been accepted as part-time Diploma Candidates may earn a Diploma in any of the Major Programs described above under full-time Diploma Programs. A part time Diploma Candidate is defined as a student seeking to earn a Diploma in any of the Major Programs while attending on less than a full-time basis (i.e. while registered for less than 12 credits per semester). In order to graduate part-time Diploma Candidates must meet departmental and credit requirements identical to those required of students in the full-time Diploma Programs (see Academic Requirements). However, in order to be recognized as a part-time Diploma Candidate a student must first meet the following requirements: Having previously earned a minimum of 12 credits at NESA/D, students may petition the Admissions Committee for recognition as a Diploma Candidate. If accepted by the Committee as a Diploma Candidate, all credits previously earned by the student as NESA/D may be applied toward Requirements for Graduation. Persons seeking to earn a Diploma as a part-time student must first meet this minimum credit requirement and should initially apply as Special Students (see Non-Diploma Program/Special Students).

NON-DIPLOMA PROGRAM/SPECIAL STUDENTS

Recognizing that not all students desire or are prepared for the major commitment which is required in the Diploma Programs, NESA/D has created a Non-Diploma Program which can meet the needs of a broad range of students. Unlike the Diploma Programs, the Non-Diploma Program is not vocational in nature and students participating in it are considered Special Students. Special Students take courses for credit, but credits earned may not be applied toward Requirements for Graduation until such time as the student has been accepted as a Diploma Candidate. Should they also desire, Special Students may petition the Admissions Committee for recognition as a Diploma Candidate (see Part-Time Diploma Programs for details and requirements).
EVENING/SUMMER PROGRAMS

The New England School of Art & Design has long offered a broad spectrum of professional courses in its daytime 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 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 Diploma Programs and credits earned may be transferred to these programs. For details regarding full and part-time professional/vocational programs, please see Diploma Programs.

Admissions requirements and application procedures for both Summer and Evening Divisions are detailed in their separate catalogues.

Evening Division

The Evening Division offers two accelerated semesters each year which include a selection of courses from each of the Major Departments of the School. Each semester is ten weeks in length with the Fall Semester beginning in early October and the Spring Semester beginning in March. Typically the Fall Semester offers courses at the beginning level, providing an opportunity for students to continue their studies at a more advanced level in the Spring Semester.

The Evening Division catalogue for the Fall Semester is available in August and the Spring Semester catalogue is available in December.

Summer Division

The Summer Division offers one accelerated semester for a period of ten weeks beginning in early June and extending into the first portion of August. As in the Evening Division, a variety of courses from each of the Major Departments is offered in the Summer Division and includes both beginning and advanced level courses. Many students have used the opportunities provided by the Summer Division to better prepare themselves for entry into the various programs offered during the normal school year.

The Summer Division catalogue is available in April and describes each course in the upcoming semester.
DEPARTMENTS/COURSE REQUIREMENTS

FOUNDATION
GRAPHIC DESIGN
INTERIOR/ENVIRONMENTAL DESIGN
FASHION ILLUSTRATION
FINE ARTS
The purpose of the Foundation Program is to provide students with the resources through which to learn the concepts, attitudes, tools and techniques which NESA/D believes are necessary for the development of professionalism in art and design. The Foundation Program is therefore designed to provide a comprehensive base of skills and experiences which in the long term will be of lasting value and which in the short term will prepare students to meet the specific demands of the Major Programs at the 2nd and 3rd year levels.

In our contemporary world there is substantial evidence to support the view that the graduate with a solid, yet diversified and adaptable background will be better able to function in the face of new problems than will his counterpart with a highly specialized, yet limited education. The first will be able to grow and change with the times; the second may find himself becoming obsolete. Thus the ability of the Foundation Program to provide an interdisciplinary approach to problem solving greatly enhances the value of its graduates to their future employers, to society and to themselves.

Within the Foundation Program we have developed an interdisciplinary approach to the study of visual communications, drawing skills, the structure and logic of design, the nature and use of color, the tools and techniques of various painting media, the design and use of letter forms, and the relation of the present world of art to its past through the study of art history; all with the goal of educating the student in the fundamental language of the visual arts. Through a required seminar course the first year student is also exposed to elements of the Major Programs and their relationships to careers in art in order that an informed choice of a major field of study may be made at the end of the Foundation year. First semester courses will focus on the development of fundamental skills and concepts while second semester courses will generally emphasize the application of such skills and concepts to specific problems and situations.

The completion of the Foundation Program or its equivalent is a prerequisite for entry into any of the Major Programs.

**Foundation Requirements**

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>B02 Drawing Foundations I</td>
<td>1.5</td>
</tr>
<tr>
<td>B04 Drawing Foundations II</td>
<td>1.5</td>
</tr>
<tr>
<td>B08 Intro. to Lettering*</td>
<td>1.0</td>
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<tr>
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<td>B30 Color: Principles &amp; Techniques I</td>
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<tr>
<td>B70A Art History Survey I</td>
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<tr>
<td>B80 Seminar*</td>
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<tr>
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<td>B05 Drawing Ideas</td>
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<tr>
<td>B23 Intro. to Watercolors</td>
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<td>B61 Life Studio</td>
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<tr>
<td>B74A The Language of Art*</td>
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<td><strong>Total</strong></td>
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</table>

* Indicates one semester courses which may be taken either semester.

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GRAPHIC DESIGN

Graphic designers convert ideas, concepts and emotions into visual symbols and in this capacity have the ability to initiate, alter or reinforce the way our society perceives people, products and issues. Utilizing their design skills and their knowledge of typography, illustration, photography, printing and electronic media, graphic designers daily produce the visual communications which influence individual and group attitudes. The results of their efforts are seen in forms ranging from letterheads and logos, to newspaper and magazine ads, to television commercials, to books and catalogues and brochures, to packages and annual reports.

The Graphic Design Program is designed to equip students with the intellectual abilities required of graphic communication professionals. Thus there are survey courses in the Program which emphasize both the conceptual and the pragmatic aspects of design. In order that the student may acquire fluency in the major "languages" of graphic design — typography, illustration, photography — there are specialty courses in all of these areas. In addition there are requirements in book design and package design, thus broadening the student's abilities. Finally there are courses which cover production processes in order that the student may gain a practical means of preparing art work for reproduction.

The effectiveness of the Graphic Design Program is further enhanced by student access to support equipment that is comparable to that encountered in professional situations. The School maintains color key equipment; a darkroom with complete facilities for developing, printing and enlarging; a modern photostat camera for the reproduction, enlargement and reduction of original artwork; a computerized phototypesetting system, the Compugraphic Edit-Writer 7500, which comes complete with a video display/editing screen, a composition management keyboard and magnetic disc storage, thus giving students an opportunity to experience and use state-of-the-art typographic/word management technology. Course requirements and assignments encourage all Graphic Design Majors to develop a working familiarity with all such equipment.

In terms of a student's time, energy and talent the Graphic Design Program is a demanding one. It has as its goal the preparation of genuine professionals. The areas in which graduates may find employment are extremely diverse. The following are descriptions of some of these areas.

**Advertising Agencies:** Advertising agencies create promotional campaigns and support materials for products, corporations, institutions, issues and people. As such they almost always include sizable art departments whose job it is to conceive and produce visual materials which will support and enhance the work of copywriters, account executives and marketing specialists. Artists employed in advertising agencies range from creative art directors, to designers, illustrators and photographers, to mechanical artists.

**Design Studios:** These independent businesses are generally smaller than advertising agencies and specialize in such diverse areas as industrial design, package design, advertising design, illustration, corporate design and architectural graphics. Such studios may do work for organizations such as newspapers, magazines, advertising agencies, retail stores, etc. Independent studios have traditionally been a major source of employment for NESA/D graduates.

**Publishing:** There are several major book publishers in the Boston area which have substantial art departments requiring the diversified skills of graphic designers. The in-house designer must control the visible appearance of a book at all stages, from manuscript through final printing. Free-lance designers, illustrators and photographers may also be employed by publishing firms.

**Newspapers and Magazines:** Most newspapers have art departments which are responsible for creating an effective and attractive printed product. Designers with strong backgrounds in typography and graphic reproduction techniques are especially needed in this field.
Television: Television stations employ artists and designers on both a full-time and free-lance basis. Art directors may be involved in live television, film production, and promotions. Designers are frequently used to develop titles and news graphics.

Industry: Because of economic considerations and because of the desire for closer supervision and control of company literature, many larger corporations have their own in-house art departments. Such departments may deal with such wide ranging projects as annual reports, company advertising, sales presentations, newsletters, etc.

Printing: Large printing firms frequently supply design-related services for their clients. Such services range from simple paste-up and layout to total supervision of a project. In addition, printers need production supervisors to guide work through to final printing.

Free-Lance: Some designers work on what is called a free-lance basis: that is to say they supply their services to agencies, individuals etc. on a project-by-project basis. Free-lance designers work for a variety of different clients (such as those listed above) and tend to specialize in particular aspects of design.

Graphic Design Requirements — 2nd year

<table>
<thead>
<tr>
<th>fall semester</th>
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<tbody>
<tr>
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<td>G10 Typography for the Designer</td>
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<td>G40 Graphic Design I</td>
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<tr>
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Graphic Design Requirements — 3rd year

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INTERIOR/ENVIRONMENTAL DESIGN

The objective of the Interior/Environmental Design Program is to provide students with the intellectual and practical background necessary for professional work in both business and residential design. The Program stresses the development of design concepts and methodology, technical competency and aesthetic awareness — all necessary ingredients for creative, functional interior design.

The faculty of the Interior/Environmental Design Department is comprised of a group of dedicated, practicing professionals whose interests and experience span the range of interior design concerns. They bring to the Program an intimate familiarity with the realities of the design profession.

The departmental curriculum includes both studio and academic courses. Studio courses involve the study and practice of design methodology, design process, space planning, architectural interiors, landscape design, lighting design and furniture construction. Lecture courses cover interior structural systems, environmental controls, history of furniture, spatial heritage and acoustics. In addition students are introduced to professional realities through a course in business practices.

The courses and the faculty in the Department of Interior/Environmental Design provide the student with a broad, flexible base from which he or she will be able to meet the exacting professional requirements which the future will demand. A number of career possibilities available to the graduate are listed below.

Interior Designer: An all-around creator and designer of interior space. Designers may specialize in business or residential space, depending on their background and interest.

Space Planner: Space planners function as analysts and planners of efficient, functional interior space. Their goal is the optimum effective use of any given space based on the nature of the activity for which the space is intended.

Architectural Assistant: A general assistant to architects with specific emphasis on architectural interiors. Their function is very similar to that of general interior designers.

Color Consultant: The psychology of color is extremely important in today's living and the proper use of color is an effective way of changing an environment. Some designers specialize in the application of color for such purposes.

Urban Planner: Some designers specialize in urban design, dealing with residences, hospitals, housing for the elderly, etc. A background which includes familiarity with renovation of existing facilities is especially helpful in this area.

Rendering Artist: A person capable of capturing the intended atmosphere, mood and setting of a particular interior space in the form of a comprehensive illustration.

Interior/Environmental Design Requirements — 2nd year

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<thead>
<tr>
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<td>E22  Site Planning &amp; Landscape Design 1.0</td>
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<td>E60A  Interior Structural Systems: Basic Elements of Construction 1.5</td>
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<td>E13A  Environment Control Systems: Electricity, Lighting, Plumbing, Conveyance Systems 1.5</td>
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### Interior/Environmental Design Requirements — 3rd year

**Fall Semester**

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<tr>
<td>E15A</td>
<td>Acoustics: Theory, Application &amp; Design</td>
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<td>E24</td>
<td>Furniture Design &amp; Construction I</td>
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<td>E26</td>
<td>Interior Design Studio III: Commercial Design</td>
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<td>Interior Design Studio IV: Residential Design</td>
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**Spring Semester**

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<td>E27</td>
<td>Interior Design Studio V: Commercial Design</td>
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<td>Interior Design Studio VI: Residential Design</td>
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<td>E31</td>
<td>Space Planning II</td>
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<td>E43</td>
<td>Contract Drafting IV: Contract Documents</td>
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<td>E47</td>
<td>Architectural Rendering IV: Delineation</td>
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<td>E81A</td>
<td>Business Orientation &amp; Professional Practice</td>
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**FASHION ILLUSTRATION**

The Fashion Illustration Program is designed to prepare the student for work in a variety of fashion-related fields. The Fashion Rendering and Fashion Layout courses form the specialized nucleus of the Program. In the Fashion Rendering course the student will receive instruction which emphasizes the development of drawing skills geared toward the special requirements of the fashion field. A heavy emphasis is placed on the human figure, both male and female, and the course also includes instruction in such specialized areas as shoe and accessory illustration and fabric rendering. The Fashion Layout course deals with layout and design for advertising purposes and considers the special problems of fashion advertising. In addition the Fashion Illustration Program includes requirements in graphic design in order that the student may gain a broader understanding of design and advertising. Since the fashion illustrator must deal constantly with the human figure there are also course requirements in life drawing.

The Fashion Illustration Program is a specialized one, yet it is broad enough in scope to prepare the student for a variety of possible positions. Employment opportunities in the fashion field come under five major categories: advertising, editorial, pattern, general sketching and display. Of these, advertising offers the largest range of possibilities, including work for department stores, specialty stores, catalogues, brochures, mailers and general advertising. Some of the fields in which NESA/D graduates may find employment are described below.

**Department Store Advertising:** Involves working on advertisements which are the combined responsibility of many artists and designers, including layout artists. Some of the artists involved may be part of the regular staff of the store's advertising department and some may work on a free-lance basis, depending on the store's policy. Along with newspaper advertising, department stores send brochures and catalogues by direct mail to their charge customers.

**Advertising Agencies:** Larger agencies often hire fashion illustrators on a freelance basis to produce work for clients involved in fashion-related fields.

**Specialty Store Advertising:** Since few specialty stores can afford full-time advertising departments they often go to free-lance illustrators for art work appropriate to their advertising.

**Fashion Reporting:** A few large newspapers with full-time fashion editors use artists to sketch highlights of fashion showings.
Pattern Illustrating: Pattern companies, located primarily in New York, all have large staffs of artists to produce their catalogues, magazines and pattern envelopes. Such artists range from designers who plan the style to those who sketch the idea to those who do the finished drawing for reproduction in printed form.

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

Fashion Illustration Requirements — 2nd year

fall semester

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<td>G10</td>
<td>Typography for the Designer</td>
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<td>F60</td>
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<td>F68</td>
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<td>F88A</td>
<td>History of 19th Century Art</td>
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Electives: 0.5 to 3.5

Total: 12.0 to 15.0

spring semester

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Electives: 0.5 to 3.5

Total: 12.0 to 15.0

Fashion Illustration Requirements — 3rd year

fall semester

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Electives: 2.0 to 5.0

Total: 12.0 to 15.0

spring semester

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<td>Fashion Layout II</td>
<td>1.5</td>
</tr>
<tr>
<td>G07</td>
<td>Graphic Design Production</td>
<td>1.0</td>
</tr>
<tr>
<td>G49</td>
<td>Graphic Design II</td>
<td>1.5</td>
</tr>
<tr>
<td>F63</td>
<td>Life Drawing III: Rendering</td>
<td>1.5</td>
</tr>
<tr>
<td>F71</td>
<td>Life Drawing III: Concepts</td>
<td>1.5</td>
</tr>
</tbody>
</table>

Electives: 2.0 to 5.0

Total: 12.0 to 15.0

Credits: A credit represents a total of 30 clock hours of class time, or two class hours per week for the semester, except in the case of academic courses (indicated by the letter "A" following the course code) where a credit represents a total of 15 clock hours of class time, or one class hour per week for the semester. Full-time students are required to add electives courses sufficient to bring their credit total to at least 12 credits per semester. Students may register for no more than 6 credits of academic courses per semester.
FINE ARTS

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

A balance between required courses and electives allows the student latitude to specialize in a particular discipline if he so chooses and ensures the scope of background necessary for the professional artist. Also available to the student in the Fine Arts Program are courses from the other Major Departments (Graphic Design, Fashion Illustration, Interior/Environmental Design) which can prove to be of immense value to the fine artist in these days of increasingly less arbitrary distinctions between the fine arts and the commercial arts.

The most vital art of the future will not happen in isolation, nor will it be produced by an artist who is not positively interacting with his society. The Fine Arts Program at The New England School of Art & Design is designed to produce professionally educated artists who can take their rightful place as valuable members of our society.

Fine Arts Requirements — 2nd year

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>F02 Drawing Techniques II</td>
<td>1.5</td>
</tr>
<tr>
<td>F24 Concepts &amp; Techniques of Painting I</td>
<td>1.5</td>
</tr>
<tr>
<td>F50 Basic Silkscreen Techniques</td>
<td>1.5</td>
</tr>
<tr>
<td>F60 Life Drawing II: Rendering</td>
<td>1.5</td>
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<tr>
<td>F68 Life Drawing II: Concepts</td>
<td>1.5</td>
</tr>
<tr>
<td>F88A History of 19th Century Art</td>
<td>1.5</td>
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<tr>
<td>Electives</td>
<td>3.0 to 6.0</td>
</tr>
<tr>
<td>Total</td>
<td>12.0 to 15.0</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Spring Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>F03 Drawing Techniques II</td>
<td>1.5</td>
</tr>
<tr>
<td>F25 Concepts &amp; Techniques of Painting I</td>
<td>1.5</td>
</tr>
<tr>
<td>F51 Intermediate Silkscreen Techniques</td>
<td>1.5</td>
</tr>
<tr>
<td>F61 Life Drawing II: Rendering</td>
<td>1.5</td>
</tr>
<tr>
<td>F69 Life Drawing II: Concepts</td>
<td>1.5</td>
</tr>
<tr>
<td>F89A History of 20th Century Art</td>
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</tr>
<tr>
<td>Electives</td>
<td>3.0 to 6.0</td>
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<tr>
<td>Total</td>
<td>12.0 to 15.0</td>
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</tbody>
</table>

Fine Arts Requirements — 3rd year

<table>
<thead>
<tr>
<th>Fall Semester</th>
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</thead>
<tbody>
<tr>
<td>F04 Drawing Ideas II</td>
<td>1.5</td>
</tr>
<tr>
<td>F20 Non-Objective Painting</td>
<td>1.5</td>
</tr>
<tr>
<td>F26 Concepts &amp; Techniques of Painting II</td>
<td>1.5</td>
</tr>
<tr>
<td>F52 Advanced Silkscreen</td>
<td>1.5</td>
</tr>
<tr>
<td>F54 Basic Printmaking Techniques</td>
<td>1.5</td>
</tr>
<tr>
<td>F70 Life Drawing III: Concepts</td>
<td>1.5</td>
</tr>
<tr>
<td>Electives</td>
<td>3.0 to 6.0</td>
</tr>
<tr>
<td>Total</td>
<td>12.0 to 15.0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spring Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>F05 Drawing Ideas II</td>
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<tr>
<td>F21 Non-Objective Painting</td>
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<tr>
<td>F27 Concepts &amp; Techniques of Painting II</td>
<td>1.5</td>
</tr>
<tr>
<td>F53 Advanced Silkscreen</td>
<td>1.5</td>
</tr>
<tr>
<td>F55 Intermediate Printmaking Techniques</td>
<td>1.5</td>
</tr>
<tr>
<td>F71 Life Drawing III: Concepts</td>
<td>1.5</td>
</tr>
<tr>
<td>Electives</td>
<td>3.0 to 6.0</td>
</tr>
<tr>
<td>Total</td>
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</tr>
</tbody>
</table>

Credits: A credit represents a total of 30 clock hours of class time, or two class hours per week for the semester, except in the case of academic courses (indicated by the letter “A” following the course code) where a credit represents a total of 15 clock hours of class time, or one hour of class time for the semester. Full-time students are required to add elective courses sufficient to bring their credit total to at least 12 credits per semester. Students may register for no more than 6 credits of academic courses per semester.
PORTFOLIO

FOUNDATION
GRAPHIC DESIGN
ILLUSTRATION
PHOTOGRAPHY
INTERIOR/ENVIRONMENTAL DESIGN
FASHION ILLUSTRATION
FINE ARTS
FOUNDATION

1. Splatter Drawing
   Steve Pascal '82
   Drawing Ideas

2. Butterfly
   Jim Clattenberg '82
   Drawing Ideas

3. Portrait
   Carmen DiBiase '82
   Life Studio

4. Design
   Kim Petersen '82
   Basic Design II
GRAPHIC DESIGN

1. Logo Design
   Jim Espey '80
   Graphic Design II

2. Book Cover
   Nancy Mouat '80
   Intermediate Book Design

3. Layouts
   Diane Ponte '80
   Advertising Design II

4. Poster
   Barbara Mangini '80
   Graphic Design II

5. Annual Report
   Judy Pearson '81
   Graphic Design I
The Bean Hill Studios
504 - 20th Street, San Francisco, California 94107
(415) 931-0900

An artist residence providing artists with the opportunity to pursue their work in an environment of creative freedom and professional challenge.

Reading, Music and Public Programs

The Bean Hill Studios, with Sausalito Center, Gallery Long, the Wharf Theatre, and other community groups, present a year-round program of public readings, concerts, and theater performances. These programs are open to all, and are supported by the Bean Hill Trust.

The Invisible Children

Ruth H. and C. Otis

This program is a monthly gathering of artists and friends to discuss topics of mutual interest. The Invisible Children is a way to bring together those who share a common vision and to develop a network of support and encouragement.

ARRESTAUNET WHO'S TIME HAS RETURNED

Our Motet Choir

Stephen Sturk, Music Director

Machaut Victoria Sweelinck Praetorius Distler Corteccia
Dennis Riley Choralpassion Bach Messe de Nostre Dame Schütz Joquin Magnificat
Lamentations of Jeremiah Bebi Byrd Ave Maris Stella
O Magnum Mysterium de la Rue Palestrina Ave Marit

Fourth Season 1979-80

The New York Motet Choir

Stephen Sturk, Music Director

SHELL ANNUAL REPORT

27
ILLUSTRATION

1. Song Illustration
   Pat Cooney '81
   Illustration I

2. Edgar Allen Poe
   Ted Smith '80
   Illustration II

3. The Zone
   Brian Reilly '81
   Illustration I

4. Lion
   Gregg Mance '82
   Sketchbook Course
PHOTOGRAPHY

1. *Landscape*
   Carolyn Gilley '80
   Advanced Photography

2. *In the Park*
   Maria Rincon '82
   Intermediate Photography

3. *Lace Curtains*
   Len Massiglia '81
   Intermediate Photography

4. *Self Portrait*
   Elise Zouein '81
   Intermediate Photography
INTERIOR/ENVIRONMENTAL DESIGN

1. Model
   Rolando Moreno '81
   Interior Design Studio I

2. Interior Rendering
   Tony DiCola '80
   Architectural Rendering III

3. Plan Oblique
   Sandra Ayles, Special Student
   Interior Design Studio I

4. Furniture Rendering
   Denise Robichaud '80
   Furniture Design & Construction I

5. Interior Rendering
   Tony DiCola '80
   Architectural Rendering III
FAVON ILLUSTRATION

1. Fashion Exhibit Poster
   Muffin Barnett ’81
   Fashion Rendering I

2. Wash Sketch
   Katie Blue ’81
   Fashion Rendering I

3. Pencil Sketch
   Katie Blue ’81
   Fashion Rendering I

4. Layout
   Hilary Bovey ’81
   Fashion Layout I

5. Standing Figure
   Joyce Fontaine, Special Student
   Fashion Rendering II
FINE ARTS

1. *Life Drawing*
   Carmen DiBiase '81
   Basic Life Drawing

2. *Anatomy Study*
   Ted Smith '80
   Creative Anatomy

3. *Silkscreen*
   Charlotte Fischer '81
   Basic Silkscreen Techniques

4. *Still Life*
   Judy Pearson '81
   Drawing Techniques II
COURSE DESCRIPTIONS

Research Tutorial
Work-Study

FOUNDATION DEPARTMENT

GRAPHIC DESIGN DEPARTMENT

INTERIOR/ENVIRONMENTAL DESIGN DEPARTMENT

FASHION ILLUSTRATION DEPARTMENT

FINE ARTS DEPARTMENT
A note on course descriptions: Within each Department courses are listed sequentially according to course code. In general, courses with even numbered course codes are offered during the Fall Semester and courses with odd numbered course codes are offered during the Spring Semester. Courses with two codes (e.g. F98, 99) will run for both the Fall and Spring Semester (i.e. the full school year). Information regarding semesters offered, credits, duration and frequency of class meetings, and total class hours is listed with each course description. Specific course prerequisites are listed, where applicable, with course descriptions. Most courses in the Departments of Graphic Design, Interior/Environmental Design, Fashion Illustration and Fine Arts have as a prerequisite the completion of the Foundation Program or its equivalent. Courses listed under the Foundation Department have no specific prerequisites (except where noted) other than normal admissions requirements. Please see Admissions for details. A complete schedule of courses which includes information regarding instructors assigned to courses and the days and times of class meetings is available by August 1 for the upcoming school year. Course offerings, content and format are subject to change, alteration or deletion in accordance with changing needs, course enrollment and the availability of qualified instructors. All such changes are subject to the approval of the Commonwealth of Massachusetts, Department of Education.

RT2, 3
Research Tutorial
The highly motivated, inquisitive student will sometimes find that a specific direction of study in which he or she is interested is not covered by an existing course at NESA/D. For example, an Interior/Environmental Design student may desire to develop his or her ability to photograph interior and architectural space, and although this area of photography may have been introduced in an existing photography course, no course in currently offered which covers the subject in depth. In order to accommodate such students NESA/D has developed the Research Tutorial. Working closely with a faculty advisor a student will write a clearly defined program of study, drawing on the resources available at NESA/D and elsewhere. Such a proposal will then be presented to the appropriate Department Chairman and the Administration. If found acceptable, the student may then pursue this individually designed program of study. At the end of the semester the student's work will be evaluated and appropriate credit given. Only full-time students in good standing may apply for Research Tutorial and a maximum of 2 credits per semester will be given. All Research Tutorial proposals must have clearly defined objectives, methods and schedules and must demonstrate significant professional/vocational relevance. All such proposals must be approved by a faculty advisor, the appropriate Department Chairman and the Administration.

WS
Work-Study
The Work-Study Program of The New England School of Art & Design is a program which is designed to give senior students experience in and exposure to the realities of the professional world of art and design. Under this program a student may be placed with an agency, studio, business firm etc. whose work is directly related to the student's major field of study. In such settings students work on a part-time basis and function essentially as apprentice employees. Participating students receive credit for such work, the amount of credit being dependent on the amount of time devoted to Work-Study. This program is open to full-time students only and is ordinarily limited to seniors. Participating students may substitute Work-Study for elective courses, but may not be released from required courses of their Department. Students may earn no more than 6 credits for Work-Study and one credit will be given for every 45 hours of Work-Study. All Work-Study time must be confirmed in writing in order for credit to be given. All Work-Study arrangements must be approved by the appropriate Department Chairman and the School prior to student participation. The objectives of the Work-Study Program are purely educational in nature and therefore students may not be paid for their Work-Study time (i.e. that time for which they are receiving credit).
FOUNDATION DEPARTMENT

The completion of the Foundation Program or its equivalent is a prerequisite for entry into any of the Major Programs. Courses listed under the Foundation Department are first year courses and are not ordinarily elective for students enrolled in any of the Major Programs. However, part-time students, transfer students lacking specific courses and students required to repeat courses may elect courses from this list.

B02 Drawing Foundations I
Drawing Foundations I is an introductory course in the methods, materials and concepts of drawing. Drawings have their own vocabulary and form, and this course will teach the student to utilize the symbols and marks we make to create space and illusion. In-class work and group critiques will form the basis of the course. Problems and exercises will introduce the student to the elements of line, value, shape, perspective, surface texture and compositional considerations. Response to and skilled control of a variety of materials is also an objective of this course. Materials will include: vine and compressed charcoal; conte crayon; tortillon; toned paper; and ink with brush, pen and wash.
fall semester, 1.5 credits
one 3 hour meeting per week
45 class hours total

B03 Representational Drawing
prerequisite: B02
Utilizing Drawing Foundations I and II as a basis, the aim of this course is to establish proficiency in the skills involved in representational drawing and a corresponding refinement in the use of drawing materials. Through a study of the still life and the self-portrait, the class will deal with such issues as three-dimensional illusion in the naturalistic style, compositional analysis, and the relationship between color and tonal perception. Attention will be given to strong resolution of problems and the quality of “finish” in drawings. Materials to be used will include various artist's pencils, drawing pen and inks, pastels.

spring semester, 1.5 credits
one 3 hour meeting per week
45 class hours total

B04 Drawing Foundations II
Drawing Foundations II is a companion course to Drawing Foundations I and is aimed at enhancing and reinforcing the exploration of the various aspects of drawing (i.e. line, value, shape, etc.) as presented in Drawing Foundations I, while expanding the methods and materials utilized to explore these issues. Exercises will range from the loosely gestural to the highly rendered, and media will include charcoal pencil, chalks, pastels, grease crayon, ebony pencil, graphite pencil and graphite wash. It is recommended that all part-time students, whenever possible, elect both Drawing Foundations I and Drawing Foundations II in order to maximize the gains from these courses.

fall semester, 1.5 credits
one 3 hours meeting per week
45 class hours total

B05 Drawing Ideas
prerequisite: B04
This course will emphasize the development of the student's visual skills and thought processes as they relate to drawing. Through a series of exercises and problems designed to develop the student's ability to make unique personal statements, the issues of interpretation, expression and imagination will be explored in dealing with the non-observed situation (i.e. something imagined, felt or remembered). Familiarity with a variety of additional drawing tools, attitudes and concepts will be stressed. Media will include charcoal, graphite, pastels, colored pencils.
spring semester, 1.5 credits
one 3 hour meeting per week
45 class hours total

B08 Introduction to Lettering
This course covers the historical, theoretical and practical aspects of hand lettering with emphasis on the use of the broad edged pen, as well as the relationship of lettering to graphic design and type design. The student will be trained in recognizing good letter forms and in understanding basic lettering theory and construction, rather than in the mere copying of alphabets. The specific styles of lettering to be covered are: Roman Capitals, Gothic, Chancery Cursive and Bookhand.

fall or spring semester, 1 credit
one 2 hour meeting per week
30 class hours total

B22 Introduction to Oils and Acrylics
The particular characteristics of both oil and acrylic paints will be examined and explored through a series of class exercises. Appropriate painting surfaces, paint mixing and handling and the unique tools and mediums associated with the two media will be an important part of this course. The vehicle for study will be the creation of original compositions, giving the student an opportunity to pursue problems in space handling and idea communication.

fall semester, 1.5 credits
one 3 hour meeting per week
45 class hours total

B23 Introduction to Watercolors
An introduction to painting with watercolors, this course will deal with the 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 the student develop the ability to create his own compositions with confidence and professionalism.
spring semester, 1.5 credits
one 3 hour meeting per week
45 class hours total
B30  
**Color: Principles & Techniques I**  
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 may become involved. The course will answer the student's questions concerning this complex subject and will hopefully instill a curiosity for further investigation. Beginning with demonstrations in basic techniques for color applications, 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 the degree of student comprehension and involvement, as well as excellence in craft and presentation. To aid in the transition from theoretical knowledge to practical application, projects will touch on the designer's outlook and process as well as that of the painter. It is expected that as the semester progresses students will begin to apply design and drawing skills gained in concurrent courses.  
*fall semester, 1.5 credits*  
*one 3 hour meeting per week*  
*45 class hours total*

B31  
**Color: Principles & Techniques II**  
**prerequisite:** B30  
This second semester course in color will take the student into more diverse areas of color exploration. Included will be: creation of spatial illusion through color; representation of the qualities of color through three-dimensional models; phenomena of light transmission, reception and perception; investigation of other color media including direct light (additive color), transparent and projected color. Also covered will be the psychological aspects of color and a study of both past and present views on the use of color in art.  
*spring semester, 1.5 credits*  
*one 3 hour meeting per week*  
*45 class hours total*

B34  
**Basic Design I**  
The ultimate goal of this course is to develop on the part of the student an understanding of and basic proficiency in the logic and structure of two-dimensional organization. All visual communications consist of the various elements of the visual language (i.e. line, value, shape, texture, color, etc.), and to form an effective communication these different elements must be successfully combined to form a unified whole. This course will introduce the student to the constituent elements of this language and will provide the principles of organization by means of which the student can successfully create unified and exciting visual statements. Exercises and outside assignments will progress from the simple to the more complex in order to enable the student to handle the variables involved. In addition, basic tools, media and technical skills necessary for effective visual communication will be introduced.  
*fall semester, 2 credits*  
*two 2 hour meetings per week*  
*60 class hours total*

B35  
**Basic Design II**  
**prerequisite:** B34  
A continuation of Basic Design I, this course will emphasize the application of principles, studied during the first semester in abstract terms, to a variety of applied situations ranging from the functional to the expressive. This course will also expand the principles of organization from the flat two-dimensional surface into the area of three-dimensional space and form. Additional tools and materials will be introduced throughout the semester. The student will also be encouraged to apply his/her developing critical faculties to the practical problem of analyzing and critiquing artwork.  
*spring semester, 2 credits*  
*two 2 hour meetings per week*  
*60 class hours total*

B60  
**Life Drawing I**  
An introductory course in drawing the human figure which will emphasize learning to judge proportions accurately and, through the use of basic drawing skills, developing a basic proficiency in adapting the three-dimensional reality of the figure onto the two-dimensional surface of the paper. The class will develop an understanding of anatomy and its influence on surface structure and form in order that the student may be better equipped to deal with both the observation and drawing of the model. It is the interaction of the figure observed and the process of drawing that observation that is the focus of this course. Use of an anatomical text and study of the drawing of past artists will aid the student in understanding the processes involved. Materials to be used will include charcoal, pencils, ink, chalks.  
*fall semester, 1.5 credits*  
*one 3 hour meeting per week*  
*45 class hours total*

B61  
**Life Studio**  
**prerequisite:** B60  
By applying the observation and drawing skills learned in Life Drawing I, this course will proceed to focus attention on the content of a drawing; that is, the meaning and/or expression of each picture created. Through the use of the figure within a compositional space, the course will explore the process of establishing meaning and expression and will offer the student a variety of possible solutions from which to draw. A wide range of media will be utilized to further extend the student's experience, including pastels, acrylic paint and collage.  
*spring semester, 1.5 credits*  
*one 3 hour meeting per week*  
*45 class hours total*
B70A
Art History Survey I
A survey of art history from Egypt to the High Gothic period. Painting, sculpture and architecture will be examined in a series of slide lectures. Thematic comparisons from the works of the various periods will unify the study. Gallery and museum trips will on occasion be required. Major areas of study will include: Egyptian art, Greek art, Etruscan and Roman art, Early Christian art, Early Medieval art, Romanesque art and Gothic art.
fall semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

B71A
Art History Survey II
A survey of art history from the fifteenth century to the twentieth century. Painting, sculpture and architecture will be examined in a series of slide lectures which will be supplemented by readings from Janson's *History of Art*. Major areas of study will include: the Pre-Renaissance in Flanders, France and Germany, the Early Renaissance, the High Renaissance, Mannerism, the Baroque, Neoclassicism, Realism and Impressionism, the Post Impressionists, and the Twentieth Century.
spring semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

B74A
The Language of Art
This is an introductory course designed to help the student grasp the specialized terminology and language of the visual arts. Instead of following a chronological sequence, that is an historical approach, this course will be presented by topic (i.e. sculpture, painting, drawing, printmaking, photography and architecture). Through a combination of slide lectures, visits to museums and galleries and studio demonstrations, the student will be presented with an explanation of the media and processes involved in the visual arts and their respective terminologies.
fall or spring semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

B80
Seminar
A series of lectures, discussions and demonstrations by faculty members and guest speakers which is designed to expose the first year student to the career objectives of the Major Programs in order that an informed choice of a major field of study may be made at the end of the Foundation year.
fall or spring semester, .5 credit
one 1 hour meeting per week
15 class hours total

GRAPHIC DESIGN DEPARTMENT

G02
Introduction to Graphic Design
open to freshmen
An introductory course designed to familiarize students hoping to enter the Major Program in Graphic Design with the major specialities, language, tools and techniques of the graphic design field. Included will be an introduction to advertising, typography, layouts, comprehensives and the preparation of art work for commercial purposes through reproduction. The goal of this course is to provide the student with a background sufficient to allow him or her to make an intelligent, informed decision regarding the choice of a Major Program.
spring semester, 1 credit
one 2 hour meeting per week
30 class hours total

G06, 07
Graphic Design Production
The principles and techniques used in development of art work from design through to final printing. Layout, comprehensive, paste-up and mechanical preparation will be considered in relation to the various printing media. Field trips and lectures by individuals employed in the various areas of the graphic design production field will familiarize the student with a wide variety of techniques and operations. Also included will be an introduction to practical business aspects such as making estimates, quotations and contracts and adhering to a realistic schedule.
fall and spring semesters
1 credit per semester
one 2 hour meeting per week
30 class hours per semester

G08, 09
Production Workshop
prerequisite: G06, 07
This course will stress the practical application of the principles and techniques developed in *Graphic Design Production*. Emphasis will be placed on increasing sophistication in the use of tools and materials and increasing refinement in terms of the speed and accuracy of their application. Where possible design problems encountered in other courses will be followed through to production stage and examined for practicability.
fall and spring semesters
1 credit per semester
one 2 hour meeting per week
30 class hours per semester

G10, 11
Typography for the Designer
The study and practical application of typography and typographic design as they relate to clear communication by the graphic designer. Major areas of study will include: the history and evolution of alphabets and type faces; typographic terminology; type classification and identification; copyfitting; type selection and specification; typesetting equipment and technology; typographic design and legibility. The aim of this course is to develop in the student an
awareness of the enormous impact typography has on design. In addition, the course seeks to develop practical skills which will allow the student to intelligently discuss, select, order and evaluate type and its appropriateness to a given task. Students in this course will learn about modern computerized equipment and will have class projects set in type.

fall and spring semesters
1 credit per semester
one 2 hour meeting per week
30 class hours per semester

G12, 13

Advanced Typography
prerequisite: G10, 11
A senior level course designed to reinforce and refine the skills developed in Typography for the Designer (G10, 11). It is the goal of this course to help the student understand that typography is an integral part of any design/advertising solution. Thus the course will involve projects relating directly to other Senior level courses such as Advertising Design (G56, 57) and Collateral Design (G46, 47). Assignments will involve work in areas such as newspapers, magazines, billboards, packaging and tabular material such as charts and coupons.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

G14

Introduction to Phototypesetting
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 Computerized 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. In order that students may have sufficient time to use the equipment enrollment will be limited to six persons.

fall or spring semester
3 credits
90 class hours total

G18, 19

Editorial Illustration
This course will concern itself with the preparation of illustration for specific markets such as children's books, textbooks, newspapers, magazines, etc. Using various techniques (e.g. pencil, pen and ink, line, stipple, wash) students will be encouraged to develop styles and approaches appropriate to particular markets. The course will also include the study of current trends in illustration and methods of preparing illustrations for reproduction.

fall and spring semesters
1 credit per semester
one 2 hour meeting per week
30 class hours per semester

G20, 21

Advanced Calligraphy
prerequisite: B08
The study of practice of calligraphic techniques, tracing their development from the Paleographic era to the twentieth century, with emphasis on seven basic historical styles of lettering: Roman, Roman Rustica, Celtic, Gothic, Italic, 18th Century Script and Bookhand. Particular emphasis will be placed on training the student to be aware of what constitutes good letter form and design; the practical uses of hand lettering and their relationship to the graphic arts and type design through the hand rendering of letter forms.

fall and spring semesters
1 credit per semester
one 2 hour meeting per week
30 class hours per semester

G22, 23

Cartooning & Comics
An exploration of basic cartooning media and techniques for a variety of applications, from gag panels to greeting cards and caricatures. The course will include an examination of professional practitioners such as Al Feldstein, Art Spiegelman, Milt Gross, Bill Mauldin and Harvey Kurtzman. Also studied will be periodicals such as Mad and National Lampoon.

fall and spring semesters
1 credit per semester
one 2 hour meeting per week
30 class hours per semester

G26, 27

Illustration I
A practical study of basic illustration styles and techniques with an emphasis on the pictorial translation of the written or spoken word. Techniques studied will include pen and ink, brush, coquille paper, Grafix paper and collage. The work of well known illustrators will be studied in relation to course projects.

fall and spring semesters
1 credit per semester
one 2 hour meeting per week
30 class hours per semester

G28, 29

Illustration II
prerequisite: G26, 27
The study and practice of advanced illustration techniques with an emphasis on the use of color and an expanded range of media. The student will be encouraged to explore individual directions and approaches with the goal of developing a distinctive personal style.

fall and spring semesters
1 credit per semester
one 2 hour meeting per week
30 class hours per semester

G32, 33

Editorial Graphics
This course will consist of the study and practice of newspaper and magazine editorial art. Areas considered will include the editorial cartoon, the editorial illustration and news illustrations. Assigned problems will be based on current news developments and on earlier events which still have an effect on contemporary life. Idea
research, a creative approach to the problem, layout skills, production knowledge and familiarity with the purposes of the publication will be stressed.

**fall and spring semesters**
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

G43, 35

**Fantasy & Science Fiction Illustration**
This course will examine central concepts in science fiction and fantasy and strive for their concrete visualization. The evolution of science fiction literature and film will be examined as well as trends in the visual interpretation of this material. Authors and artists to be dealt with include H.P. Lovecraft, Philip K. Dick, Robert Bloch, Ray Bradbury, Max Ernst, Frank Frazetta and others.

**fall and spring semesters**
1 credit per semester
one 2 hour meeting per week
30 class hours per semester

G38, 39

**Sketchbook Course**
The objective of this course is to prepare the student who is interested in illustration as a career in the fine art of sketching. The course deals with many factors which an illustrator must be constantly practicing in order to perfect his drawing skills and his ability to be a strong, effective communicator. Throughout the sketchbook is viewed as the illustrator's laboratory for exploring and developing new ideas, approaches and techniques.

**fall and spring semesters**
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

G40, 41

**Graphic Design I**
The first semester of this course will be devoted to an in-depth study of pictorial space. By developing an understanding of two-dimensional space and how it relates to graphic design, advertising and illustration the student will learn to differentiate between these fields and thus be in a position to make an informed choice as to an area of concentration. By the second semester the student will be prepared to deal with the principles and problems of graphic design (two-dimensional visual communication) through weekly assignments covering logotypes, posters, brochures, etc. The incorporation of typography will be stressed throughout.

**fall and spring semesters**
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

G46, 47

**Collateral Design**
prerequisite: G40, 41; G54, 55

A senior level course whose goal is to draw on the knowledge and skills developed in courses such as Graphic Design and Advertising Design as they apply to related specialty areas such as catalogues, brochures, trademarks, packaging and point-of-purchase. The course thus seeks to broaden the student's range of expertise in order that they may be more versatile and adaptable.

**fall and spring semesters**
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

G48, 49

**Graphic Design II**
prerequisite: G40, 41

A required course for senior students majoring in Graphic Design. Emphasis will be placed on students learning to recognize and use their unique talents and learning to apply those skills to specific class projects. Students will learn to solve these projects creatively and to present them in the most professional manner. Students will be encouraged to push their own ideas to the fullest. The first semester will involve doing over five projects that take 2-3 weeks each to complete. Class time will consist of lectures, critiques of work and working in class. The second semester will involve more long-range projects using research to solve them. Also during the second semester the class will enter the Print Magazine cover-design contest. This class will also provide posters for exhibits of student work in the School's gallery throughout the year.

**fall and spring semesters**
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

G50

**Basic Book & Magazine Design**
A course in beginning book and magazine design for graphic designers which will focus on the skills necessary to create a text page. Topics covered will include the use of the haber rule, understanding picas, the importance of leading, and what type faces are suitable for text and display. Also covered will be sizing and positioning photographs and illustrations, and estimating the length of a book. In addition to the traditional method of preparing pencil layouts, students will be given the opportunity of setting up sample pages on the School's phototypesetting equipment. Two complete book designs incorporating illustration, graphics and photography (complete with layouts and specifications) will complete the semester.

**fall semester, 1 credit**
one 2 hour meeting per week
30 class hours total

G51

**Intermediate Book & Magazine Design**
prerequisite: G50

A continuation of Basic Book and Magazine Design, this course will involve the student in practical, in-depth application of the principles and skills acquired during the first semester. Three major projects will be executed, each following a problem through from concept to completed design. Emphasis will be placed on the development of an increased sensitivity to
book and magazine typography, the ability to create complex layouts, and the utilization of each student's special talents (whether they be graphics, illustration or photography). With the added ability to set type on the School's phototypesetter, the student will be able to prepare a professional book and magazine design portfolio.

**Advanced Book & Magazine Design**

Prerequisite: G50, 51

This course is designed for those students who wish to develop a special expertise in book and magazine design in order that they can target their portfolios toward this discipline. Primary emphasis will be placed on long term projects which simulate professional situations and problems. Use of the student's own design, photography and illustration will be encouraged. Occasional field trips to publishers, printers and binders will be included.

**Advertising Design I**

A broad introductory survey of typical problems encountered by the professional advertising designer. The course will stress the development of the methodology most commonly used in advertising design: i.e. the progression from concept to thumbnail, to roughs, to layout. Emphasis will be placed on print media, including newspaper and magazine advertising, direct mail, billboard and point-of-purchase.

**Advertising Design II**

Prerequisite: G40, 41; G54, 55

A survey of a broad range of typical advertising design problems which will stress sophistication in concept, development and execution. Course work will often involve students in advertising design problems which the instructor has in reality dealt with on a professional basis. The ultimate goal of the course is the preparation of a professional quality advertising art director's portfolio.

**Advertising Workshop**

Prerequisite: Senior status

This course is designed for the serious student who plans to make his/her career in the world of advertising agencies and studios. The course will take projects from Advertising Design II (G56 57) and examine them in terms of advertising and marketing theory. The student will learn about trade vs. consumer advertising, hard-sell vs. soft-sell, etc. Advertising concept, copy content and visual solution will be stressed as component parts of a successful whole.

**Basic Photography**

Open to freshmen

A thorough introduction to the basics of camera use and control, and darkroom procedures for developing and printing black and white photographs. Emphasis will be placed on learning by doing and the course will involve extensive use of the darkroom. An appreciation for aesthetic concerns will be developed by critiques of student work and class discussions of the work of influential photographers.

**Intermediate Photography**

Prerequisite: G60

This course is a continuation of Basic Photography and concerns itself with two major areas: advanced camera and darkroom techniques and the application of these techniques in communicating a personal message. The format of the course will involve extensive use of the darkroom and will feature class critiques of student work and class discussions of the work of influential photographers.

**Experimental Photography**

Prerequisite: G60

Experimental Photography presents the opportunity for students to use other than conventional photographic means to create interesting and powerful images. The format of in-class demonstrations by the instructor and follow through by students is designed to remove the mystery from these experimental techniques. During the first part of the course students will make photograms, self-portraits without a camera, kodals, color posterizations using color-key equipment, and photostatic copies of their art work. Also included will be experiments in cyanotypes, hand coloring, toning, solarization and use of screens and textures.

**G65**

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**G67**

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**G61**

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G66, 67
Advanced Photography
prerequisite: G61 or G65
The aim of this course is to introduce future commercial artists to a wide variety of photographic topics in order that they will be able to deal more effectively with photographers and photographers in their future field of endeavor. The course is designed to expand the basic concepts learned in earlier photography courses, allowing the class members to make more sophisticated images. The majority of the material will cover technical subjects and will be presented as a survey of the many different processes in photography. Among the topics included in the course are studio work, documentary photography, non-silver processes, color photography and the manipulated print.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

G82, 83
Introduction to Airbrush
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.

fall and spring semesters
1.5 credit per semester
one 3 hour meeting per week
45 class hours per semester

G90A
Management
The objective of this course is to develop in the student an understanding of the theories and practices of advertising, sales promotion and marketing. Case histories will be used in order to give the student a realistic picture of the advertising and graphic design profession. Also examined will be the role of the designer in advertising agencies and corporate advertising departments.

fall semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

G92, 93
Design Workshop
prerequisite: senior status
A senior level course for those students who wish to concentrate on the (as opposed to advertising) aspects of design solutions. Emphasis will be placed on non-promotional design areas such as publishing, posters, annual reports, etc.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

G94, 95
Environmental Graphics
prerequisite: senior status
An elective for senior students majoring in Graphic Design, this course will concern itself with non-promotional applications of design. Areas covered will include fabric design, greeting cards, toys, calendars, signage, t-shirts, etc.

fall and spring semesters
1 credit per semester
one 2 hour meeting per week
30 class hours total

INTERIOR/ENVIRONMENTAL DESIGN DEPARTMENT

E10
Introduction to Interior Design
open to freshmen
An introductory course that will serve as a catalyst for exploration into the many facets of the interior design profession. The objectives of this course are to expose students to as many possible areas pertaining to designed interior spaces and the built environment. Topics of study will include: elements of basic three-dimensional design (light, color, texture, shadow, pattern, rhythm, volume), elementary drafting skills and tools, freehand sketching, materials, furniture and an overview of the profession in general.

spring semester, 1 credit
one 2 hour meeting per week
30 class hours total

E12A
Environmental Control Systems: HVAC
An introduction to the mechanical systems of heating, ventilating and air conditioning of interior environments will be studied in lecture format. The quality of space and the implications mechanical systems have for environmental/human comfort will be addressed as pertinent issues for the interior design student and his or her own design work.

fall semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

E13A
Environmental Control Systems: Electricity, Light, Plumbing, and Conveying Systems
An introduction to the control systems which regulate and nourish the built environment, such as electricity, lighting, plumbing and water systems. Also issues relating to the quality of space as affected by control systems and the implications on design solutions will be pursued through an examination of interior design students' studio work as case studies.

spring semester 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total
E14A  
Lighting: Theory, Application & Design I  
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.  
fall semester, 2 credits  
one 2 hour meeting per week  
30 class hours total

E15A  
Acoustics: Theory, Application & Design  
Lectures in sound principles, concepts and the state of the art. Theories as well as the application of materials in interior space for sound control and space acoustics as they affect human experiences will be the vehicle of study for this course. Whenever possible studio problems will be used for discussion, demonstration and class projects.  
fall semester, 2 credits  
one 2 hour meeting per week  
30 class hours total

E17A  
Lighting: Theory, Application & Design II  
prerequisite: E14A  
A continuation of the introductory course on the art and science of illumination, with greater stress on applications. This lecture and workshop series will draw on the knowledge obtained in Lighting: Theory, Application & Design I, enabling the students to become more familiar with the procedures for designing, and the particular design criteria for specific types of residential and commercial spaces.  
spring semester, 2 credits  
one 2 hour meeting per week  
30 class hours total

E20  
Interior Design Studio I  
The first interior design studio in a series, this course will address itself to the understanding and meaning of three dimensional, real space or the “built environment”. An objective of the studio will be the student’s ability to develop a methodical and rational approach to dealing with problems of light, shadow, color, texture, rhythm, pattern and volume in space. The elements of interior space and the planning of that space will be discussed in seminars and the design solutions particular to individual problems will be investigated through freehand drawing, drafting and models. Projects will be short in duration, sometimes complex in nature and dealing with both commercial and residential environmental situations.  
fall semester, 3 credits  
two 3 hour meetings per week  
90 class hours total

E21  
Interior Design Studio II  
prerequisite: E20  
Everything being best understood in its context, this design studio will further the investigations of Interior Design Studio I through a more complex series of problems of longer duration. Design methodology, spatial planning and environmental systems will become of greater importance in problems of commercial and residential spaces. As in the first studio, the objectives will be the student’s understanding of and ability to effectively deal with interior problems of light, color, shadow, sound, texture and volume.  
spring semester, 3 credits  
two 3 hour meetings per week  
90 class hours total

E22  
Site Planning & Landscape Design  
A course intended to introduce students of interior/environmental design to the fundamental principles, theories and resources necessary to establish a working vocabulary of site planning and landscape design. An understanding of site analysis, climatic conditions, vehicular and pedestrian traffic flow patterns as well as qualitative and documentable aspects of the landscaped/built environment interface enable the student to facilitate personal investigations into landscape design and eventually to effectively design with interior landscaped space.  
fall semester, 1 credit  
one 2 hour meeting per week  
30 class hours total

E23  
Landscape Design & Interior Plantings  
prerequisite: E22  
A continuation of the study and investigation of site planning and landscape design, this course is intended to further the student’s knowledge and understanding of the theory, application and practice of landscape design in the interior/exterior interface. Through various projects relating to the design studios the student will develop an attitude toward the landscaped interior environment and pursue the study of interior plantings as elements of interior design.  
spring semester, 1 credit  
one 2 hour meeting per week  
30 class hours total

E24  
Furniture Design & Construction I  
prerequisite: E41  
A seminar/studio which will investigate the various materials and techniques used in the fabrication of furniture, as well as drawing and presentation techniques appropriate to this study. Through a series of design problems the student will develop the design process from concept to presentation. Lectures, field trips and class critiques aid the student in developing a thorough knowledge of the furniture design industry.  
fall semester, 1 credit  
one 2 hour meeting per week  
30 class hours total
E25  
**Furniture Design & Construction II**  
prerequisite: E24  
A continuation of the studies of Furniture Design & Construction I, this course will allow the student to pursue the design of various pieces of cabinetry, furniture and accessories pertinent to particular projects undertaken in the design studios. Where desirable, this course will work in conjunction with drafting courses in developing informational detailing.  
spring semester, 1 credit  
one 2 hour meeting per week  
30 class hours total  

E26  
**Interior Design Studio III: Commercial Design**  
prerequisite: E21, E41  
This design studio will build on the studies of Interior Design Studios I and II and will develop an understanding of the spatial requirements of commercial spaces such as offices, restaurants and entertainment facilities. This studio will work in conjunction with other departmental courses in order to allow the student an in-depth investigation of a project from concept through design development to informational detailing.  
spring semester, 2 credits  
two 2 hour meetings per week  
60 class hours total  

E27  
**Interior Design Studio V: Commercial Design**  
prerequisite: E26  
A continuation of Interior Design Studio III, this studio will approach particular commercial design problems in the collaborative style developed previously. Projects will be of greater complexity and will be developed through study, drawings, models, photography and hardline presentation.  
spring semester, 2 credits  
two 2 hour meetings per week  
60 class hours total  

E28  
**Interior Design Studio IV: Residential Design**  
prerequisite: E21, E41  
This course will address itself to the planning and design of residential structures. A survey of American residential styles from colonial to contemporary will be made to enable the student to address the current interest in restoration and adaptive re-use. Field trips will be scheduled in conjunction with this survey. Two design problems will be undertaken: the first will concern itself with restoration/renovation of an existing single family house and the second with adaptive re-use of an existing building for condominiums.  
fall semester, 1.5 credits  
one 3 hour meeting per week  
45 class hours total  

E29  
**Interior Design Studio VI: Residential Design**  
prerequisite: E28  
A continuation of the studies of Interior Design Studio IV, this course will focus on contemporary residential buildings. The student will study and analyze a variety of current approaches to single family and multi-family residences. Two major design problems will be undertaken: one an attached housing complex and one single family residence.  
spring semester, 1.5 credits  
one 3 hour meeting per week  
45 class hours total  

E30  
**Space Planning I**  
prerequisite: E21, E41  
This course will deal with the pre-design issues of functional and physical space planning. In addition to a logical methodology for the prepriatory reasons for design (drawing on client implied and inferred data bases) this course will explore the impacts, conflicts and related problems associated with the movement of people, equipment, and their direct requirements. The course will follow both the case study method and analytical forecasting within a three dimensional mode.  
fall semester, 1 credit  
one 2 hour meeting per week  
30 class hours total  

E31  
**Space Planning II**  
prerequisite: E30  
A continuation of Space Planning I, this course will continue the investigation of specific and physical space needs. Included will be the study of "archetypal solutions" to functional types (law firms, libraries, etc.) in order that the student may develop creative proposals of alternative graphic solutions for similar functional uses.  
spring semester, 1 credit  
one 2 hour meeting per week  
30 class hours total  

E40  
**Contact Drafting I: Basic**  
A course designed to familiarize students with the basic concepts and equipment necessary for visualizing space and geometric objects in specific graphic illustrative terms as plans, elevations and sections. The course aims to provide students with a working knowledge of the processes, graphic and reproductive, used to produce a basic set of contract drawings necessary in the planning and design of interior spaces for commercial or residential use.  
fall semester, 1 credit  
one 2 hour meeting per week  
30 class hours total
E41  
**Contract Drafting II: Intermediate**  
*prerequisite: E40*  
A continuation of the studies of Contract Drafting I with an emphasis on increasing sophistication in concepts, techniques and use of tools. In addition to floor plans, elevations and sections the student will be introduced to production manuals; the problems of electrical, lighting, telephone and furniture requirements; working with typical specifications and finish schedules. Projects included will sometimes involve problems initially encountered in Interior Design Studios I and II.  
*spring semester, 1 credit  
one 2 hour meeting per week  
30 class hours total*

E42  
**Contract Drafting III: Advanced**  
*prerequisite: E41*  
This course will serve as an extension of the studies of Contract Drafting I and II. It's objectives are the production of professional quality work for presentation and portfolio purposes. Class problems will refine drafting skills and will work in conjunction with some problems from Interior Design Studios III and V.  
*fall semester, 1 credit  
one 2 hour meeting per week  
30 class hours total*

E43  
**Contract Drafting IV: Contract Documents**  
*prerequisite: E42*  
Contract documents, which are perhaps better known as "working drawings" will be the focus of this course. Drawing on the student's prior background in drafting techniques, this course will continue the study of informational detailing in the pursuit of professional quality drawings which will document design work.  
*spring semester, 1 credit  
one 2 hour meeting per week  
30 class hours total*

E44  
**Architectural Rendering I: Freehand Drawing**  
A course designed to introduce students to fundamental concepts, tools and techniques necessary for visualizing and representing three dimensional space. The course is directed toward developing the ability to draw with speed and accuracy in three dimensions as well as increasing the student's spatial awareness and sensitivity.  
*fall semester, 1 credit  
one 2 hour meeting per week  
30 class hours total*

E45  
**Architectural Rendering II: Design Drawing**  
*prerequisite: E44*  
A continuation of Architectural Rendering I which will concentrate on developing the principles of design drawing. Heavy emphasis will be placed on trace overlays as this course will act primarily as a workshop and will strive to quickly produce a wide variety of design solutions through specific application of a complex graphic vocabulary. Specific areas of study include: commercial and residential environments; urban design problems; landscape design problems.  
*spring semester, 1 credit  
one 2 hour meeting per week  
30 class hours total*

E46  
**Architectural Rendering III: Design Communications**  
*prerequisite: E45*  
An introduction to the study of mechanical perspective, isometric drawing techniques and axonometric drawing techniques. This course will utilize Interior Design Studio problems and will strive to develop skills for describing designed space with a wide range of graphic possibilities in a highly refined and specific manner. The course will also consider reproduction techniques, media and materials, photographic presentation, shade, shadow and rendering techniques.  
*fall semester, 1 credit  
one 2 hour meeting per week  
30 class hours total*

E47  
**Architectural Rendering IV: Delineation**  
*prerequisite: E46*  
A course aimed at producing students capable of a high resolution of graphic presentation of space. The student will pursue several projects from concept through design drawing to finished presentation drawing. Specific areas of study include: hardline drawings; detailed renderings; media and materials; delineation techniques for interior materials, textures, glass, water, sky and ground cover.  
*spring semester, 1 credit  
one 2 hour meeting per week  
30 class hours total*

E60A  
**Interior Structural Systems: Basic Elements of Construction**  
A lecture course intended to introduce the interior/environmental design student to the foundations of contemporary technology and methods as they apply to the preliminary investigations of residential and commercial space and structures. The aim of this course is to make the student aware of the resources available and the limitations of construction techniques which ultimately affect any design solution.  
*fall semester, 1.5 credits  
one 1.5 hour meeting per week  
22.5 class hours total*

E62A  
**History of Architecture: Spatial Heritage I**  
This course is the first part of a two semester study and design program in spatial heritage. It is aimed at identifying significant historical-spatial moments and their value to contemporary design needs. Primary emphasis is placed on developing with the student an awareness of the several periods of spatial invention and style since the Quattrocento, while at the same time giving him an opportunity to apply this knowledge within a design context. Based on the
assumption that 95% of our western spatial tradition has been transmitted to us through the five centuries since the Renaissance, this course serves as an introduction to the principle architectural product — space — as traced historically through design philosophies and architectural monuments of the past 500 years. Through a series of illustrated lectures, discussions and readings the history of our spatial development is examined in reverse chronological order, beginning with the present and proceeding back in time to a critical breakthrough moment in the Italian Renaissance — namely the invention of perspective drawing by Brunelleschi.

fall semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

E63A
History of Architecture: Spatial Heritage II
prerequisite: E62A
A continuation and extension of History of Architecture: Spatial Heritage I, this course will place an emphasis on design problems as a way of strengthening the knowledge gained during the fall semester. In addition to introducing new materials, the course will afford the student the chance to trace historically the principle architectural product — space — through a series of design exercises which are designed to help the student develop confidence and competence in dealing with historical examples. Utilizing a variety of design media, the student will be asked to follow the evolution of our spatial heritage through a series of design problems which provide an opportunity for the tangible demonstration of understanding of spatial ideas and approaches.
spring semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

E64
Materials for the Interior Designer I
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.
fall semester, 1 credit
one 2 hour meeting per week
30 class hours total

E65
Materials for the Interior Designer II
prerequisite: E64
A continuation of the studies begun in Materials for the Interior Designer I, this course will increasingly stress the practical application of the knowledge and principles gained during the first semester. The goal of the course is the development of the student's awareness of and familiarity with available resources.
spring semester, 1 credit
one 2 hour meeting per week
30 class hours total

E67A
Interior Structural Systems: Structural Space
prerequisite: E60A
An examination of constructional elements and their effect on interior/architectural space and design. Elements examined will include doors, windows, stairs, elevators, plumbing fixtures and finish work. Studies will be supplemented by readings from Building Construction Illustrated by Francis D.K. Ching.
spring semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

E81A
Business Orientation & Professional Practice
prerequisite: senior status
A seminar/lecture course which addresses the realities of business practice in the interior design profession. The course will pursue topics which include contracts, business procedures and management, client relations and the basis of establishing and maintaining a business.
spring semester, 1 credit
one 1 hour meeting per week
15 class hours total

E82A
History of Furniture I
A study of furniture history from ancient Egypt through the twentieth century. A major consideration will be the social, economic and political factors which influenced the development of furniture styles. This first semester of the course will cover ancient Egypt, ancient Greece, ancient Rome and the Renaissance through the twentieth century in Italy and France.
fall semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

E83A
History of Furniture II
A continuation of the studies of History of Furniture I, this course will cover furniture styles in England (from the Renaissance on) and America (from the Colonial period on) and will include studies of Germany (the Bauhaus) and Scandinavia in the twentieth century. In addition, there will be a brief examination of Chinese and Japanese furniture design concepts and motifs.
spring semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total
FASHION ILLUSTRATION
DEPARTMENT

102, 03
Fashion Rendering I
This course will emphasize the development of drawing skills as they relate to the special requirements of the fashion field. A heavy emphasis will be placed on the human figure, both male and female, and its interpretation for fashion and advertising purposes. Included are studies in anatomical proportion, movement, foreshortening, facial expression and hair styles. Exercises in fabric rendering will explore techniques for rendering textures (e.g. cotton, wool, leather, velvet, knits) and patterns (e.g. stripes, floral prints, plaids, paisley) commonly encountered in professional work. Fashion related products and accessories such as jewelry, cosmetics and shoes will also be dealt with. The execution of these exercises will involve the student in the practical application of a wide variety of drawing media and techniques, ranging from simple line art to full-color renderings. Throughout the emphasis will be placed on the preparation of camera-ready art work.
fall and spring semesters
3 credits per semester
two 3 hour meetings per week
90 class hours per semester

104, 05
Fashion Rendering II
prerequisite: 102, 03
This course will continue the studies of Fashion Rendering I on a more sophisticated and professional level. A heavy emphasis will be placed on interpretative renderings of products and styles — i.e. learning how to effectively project both the literal reality and the desired image or impression simultaneously. Continuing studies of the human figure and fabric renderings will teach the student to deal creatively and originally with poses, textures and patterns. The ultimate goal of the course is the preparation of a professional quality portfolio of fashion illustrations.
fall and spring semester
3 credits per semester
two 3 hour meetings per week
90 class hours per semester

106, 07
Fashion Layout I
This course will concern itself with the overall layout and design of fashion advertising pieces. Far more than good drawing is involved in the preparation of successful advertising and it is the goal of this course to make the student competent in dealing with these other elements. The course will therefore deal with problems which overlap with graphic design: problems in page organization, type measurement and specification, mechanicals and paste-up. Throughout the emphasis will be placed on the special problems encountered in fashion advertising. Such problems will include the effective arrangement of figures and products illustrated and the relationship between the illustration and other elements such as copy, logos and photographs.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

108, 09
Fashion Layout II
prerequisite: 106, 07
A continuation of Fashion Layout I, this course will deal primarily with the practical application of the principles and skills learned in the prerequisite course. Assignments given will emphasize the production of finished layouts and will throughout stress an effective balance of drawing, type and space. Students will also be given an opportunity to expand their skills beyond the level of single page advertisements and into brochure and catalogue design. As with the senior level rendering course, this course will aim for the preparation of a professional quality portfolio.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

FINE ARTS DEPARTMENT

F02, 03
Drawing Techniques II
Using the experience of the Foundation Program drawing courses as a basis, this course will delve further into a wide variety of drawing techniques and emphasize the development of aesthetic judgement and technical proficiency. Assignments will include exercises in composition, abstraction and color use.
fall and spring semester
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

F04, 05
Drawing Ideas II
Individual directions and stylistic development will characterize the emphasis of this course. Students will develop a portfolio of drawings which explore a variety of drawing media and attitudes. Critiques will assess the effectiveness of student work and provide a basis for further studies.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester
F20, 21

**Non-Objective Painting**

Through a study of several major schools of twentieth century painting students will develop an understanding of abstraction. Assignments will reflect the concepts being studied. The schools of painting included are Impressionism, the New York School, Cubism, Dada and Surrealism, Abstract Expressionism, Pop Art, Optical Art, Minimal Art and Conceptual Art.

*fall and spring semesters*

1.5 credits per semester

one 3 hour meeting per week

45 class hours per semester

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F24, 25

**Concepts & Techniques of Painting I**

This course is designed to give the student, through a series of problems, an opportunity to gain additional knowledge of and proficiency in the use of watercolors, oils and acrylics. Assignments will include exercises in both representational and semi-abstract approaches. Each member of the class will be trained in sound technical approaches to the subject and the media.

*fall and spring semesters*

1.5 credits per semester

one 3 hour meeting per week

45 class hours per semester

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F26, 27

**Concepts & Techniques of Painting II**

 prerequisite: F24, 25

This course for senior students is designed to give the student a greater degree of flexibility in pursuing individual directions. Themes and concepts will be left largely to the student and the course will concentrate on the refined application of a variety of painting media, including oils, acrylics, watercolors, stains, collage photographs and combinations of these.

*fall and spring semesters*

1.5 credits per semester

one 3 hour meeting per week

45 class hours per semester

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F50

**Basic Silkscreen Techniques**

The technical and aesthetic possibilities of a variety of silkscreen techniques will be explored in this introductory course. Fine arts and commercial uses of the medium will be considered, including cut paper stencils, cut film stencils, single and multi-color prints and an introduction to photographic techniques. Individual and group criticisms will evaluate the student's work and progress.

*fall semester*

1.5 credits

one 3 hour meeting per week

45 class hours total

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F51

**Intermediate Silkscreen Techniques**

 prerequisite: F50

Students will continue to work with the techniques introduced in Basic Silkscreen Techniques and will broaden their range of proficiency and expression through an in-depth study of photographic techniques, lacquer film stencils and other more experimental techniques.

*spring semester*

1.5 credits

one 3 hour meeting per week

45 class hours total

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F52, 53

**Advanced Silkscreen**

 prerequisite: F51

Students will concentrate on the production of print editions of professional quality which are clear expressions of their personal application of the possibilities of the medium of silkscreen. In addition several new techniques will be introduced: direct emulsion photo stencils, lift transfers, drypoint positives, litho crayon and touche, halftones and halftone color separations.

*fall and spring semesters*

1.5 credits per semester

one 3 hour meeting per week

45 class hours per semester

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F54

**Basic Printmaking Techniques**

In this course students will be introduced to a variety of printing techniques including line etching, drypoint and aquatint with various materials used as grounds. Also introduced will be woodblock and linoleum printing techniques to give the student a broad range of expression.

*fall semester*

1.5 credits

one 3 hour meeting per week

45 class hours total

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F55

**Intermediate Printmaking Techniques**

 prerequisite: F54

Students will expand their use of the techniques introduced in Basic Printmaking Techniques and will select one medium for an intense investigation of its potential. The goal of the course is a portfolio of prints of professional quality.

*spring semester*

1.5 credits

one 3 hour meeting per week

45 class hours total

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F56, 57

**Collagraph Printing**

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 or 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. The course will focus on intaglio and relief inking and printing techniques available to the collagraph printer. Also included will be etching inks (both water and oil based), color blending, multiple printing, registration, viscosity printing, etc. The facts and fallacies of edition printing with all its pitfalls and misunderstandings will be discussed.

*fall and spring semesters*

1.5 credits per semester

one 3 hour meeting per week

45 class hours per semester
F60, 61
Life Drawing II: Rendering
Building on Foundation Program courses in life drawing this course will continue to build insights and abilities in drawing from the nude and draped model. Proportion, foreshortening, the use of space, compositional problems and anatomical structure will all be considered in relation to a growing familiarity with a variety of drawing techniques and media.
fell and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

F62, 63
Life Drawing III: Rendering
prerequisite: F61 or F69
Designed for senior students who are pursuing fine arts or illustration, this course will stress independent, yet disciplined studies based on the model. Emphasis will be placed on the application of a wide variety of media to a series of longer poses.
fell and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

F68, 69
Life Drawing II: Concepts
This course will focus on the study of the nude in relation to the history of the use of the nude in art. The styles of contemporary and past artists will be discussed in relation to the student’s own progress in making use of the nude as a vehicle for expression. Both representational and more abstract techniques will be studied and practiced.
fell and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

F70, 71
Life Drawing III: Concepts
prerequisite: F61 or F69
This course is designed for senior students whose drawing abilities have reached an advanced level and will stress the use of the model as the starting point for interpretive drawing and illustration. A continuing historical study of the use of the figure will suggest styles and approaches to be explored.
fell and spring semesters
1.5 credits per semester
one 3 hour meeting per week
45 class hours per semester

F85A
The Business of Art
Geared toward the student in the Fine Arts Program this course will attempt to develop an in-depth understanding of art as an industry. The course will include case histories, a review of artist/gallery contracts and the basics of establishing a studio and/or art gallery. Also included will be information regarding government grants, fellowships etc., organizing an exhibit, and trends in the current art market.
spring semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

F86A, 87A
Humanities
This course will examine the impact of 20th century and late 19th century literature and thought on present day aesthetics, attitudes and assumptions. A basic objective of the course is a better understanding of the role art and artists play in contemporary society. Significant emphasis will be placed on the historical evolution of our present-day perception of the possibilities for human freedom, self-determination and free will. Extensive reading assignments will form the basis for the course. Authors covered include: Kurt Vonnegut, Erica Jong, Anthony Burgess, Sylvia Plath, Jack Kerouac, Sherwood Anderson, James Joyce, D.H. Lawrence and Fyodor Dostoyevsky.
fell and spring semesters
1 credit per semester
one 1 hour meeting per week
15 class hours per semester

F88A
History of 19th Century Art
An introduction to significant movements and artists in 19th century European and American art history. The course will consider the movements of Neoclassicism, Romanticism, Realism, Impressionism and Post-Impressionism in painting, architecture and sculpture from 1785 to 1900. Emphasis will be on painting and painters from Jacques Louis David to the early work of Pablo Picasso. Architecture and sculpture lectures will focus on American contributions. The course will rely heavily on slide lectures.
fell semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total

F89A
History of 20th Century Art
A survey of art history from 1900 to the present. This course will focus on the artistic realms of expressionism, abstraction, fantasy and realism, including such subgroups as the Fauves, the Stieglitz Group, Cubism, Dadaism, Surrealism, Abstract Expressionism, Pop art and Op art. Parallel developments in contemporary painting, sculpture and architecture will be discussed. The course will rely heavily on slide lectures and supplementary readings.
spring semester, 1.5 credits
one 1.5 hour meeting per week
22.5 class hours total
ACADEMIC INFORMATION

REQUIREMENTS AND REGULATIONS

Requirements for Graduation
Grades
Attendance
Academic Standing
Dean's List
Incompletes
Probation
Dismissal
Student Work
Transcripts
Committee on Academic Standing

CREDIT HOURS
REQUIREMENTS AND REGULATIONS

Requirements for Graduation

A minimum of 76 credits is required for graduation. In addition, students must have an overall credit weighted grade point average of 2.0 and must have satisfied the course requirements of their chosen Major Program. Substitutions for departmentally required courses may only be made with the prior written approval of the appropriate Department Chairman and the Administration. Senior (3rd year) students must maintain a minimum grade point average of 2.3 and must earn a grade of C or better in all departmentally required courses in order to be considered eligible for graduation. Please see Departments/Course Requirements for details regarding departmental requirements.

Grades

Students are graded in each course with letter grades of A, B, C, D and F, carrying numerical values of 4, 3, 2, 1 and 0 respectively. A "+" notation will add 0.3 to the numerical value of a letter grade (e.g. B+ equals 3.3) and a "-" notation will similarly subtract 0.3 (e.g. B- equals 2.7). Grade reports may also include: INC (incomplete); W (withdrawn).

Attendance

Attendance is the student's responsibility and will be considered a factor in determining final standing. Students with three or more absences from any one course in a single semester will automatically be placed on Probation and students with five or more absences from any one course in a single semester will automatically be considered to have failed the course in question, regardless of extenuating circumstances (e.g. illness, emergencies, etc.). Since this policy represents the absolute minimum acceptable attendance standard and since it often falls short of what is realistically appropriate for a particular course, individual instructors are permitted to apply more stringent attendance requirements to their individual courses, provided they have so notified their students and the Administration in advance. Faculty members are in general advised to consider three classes per semester the maximum acceptable number of absences in a single course. Where scheduling permits students may, with the permission of the instructor or instructors concerned, make up missed class by attending other sections of the same course. Students arriving one half hour or more after the scheduled beginning of a class session will be marked absent.

Academic Standing

Students will be notified of their academic standing through a grade report within approximately 30 days of the end of a semester. In order to remain in good standing a minimum grade point average of 2.0 must be maintained. Senior (3rd year) students must maintain a minimum grade point average of 2.3 and must earn a grade of C or better in all departmentally required courses in order to be considered eligible for graduation. In addition, eligibility for registration in Major Department courses with specific prerequisites requires that a grade C or better be earned in the prerequisite course. This provision may be waived only with the permission of the appropriate Department Chairman. The Committee on Academic Standing will have the authority to determine the advisability of a student continuing his studies at The New England School of Art & Design.

Dean's List

The Dean's List contains the names of students who have a credit weighted grade point average of 3.3 or higher for the semester, with no grade below C. A student must be in good standing and carrying a minimum of 12 credits to be considered eligible.
Incompletes
A grade of INC (incomplete) may be given in cases where a student did not complete all required assignments due to extenuating circumstances (e.g. illness, emergencies). In such cases the required assignments must be made up by a date designated by the instructor or instructors concerned in order for credit to be given. Failure to make up the required assignments by the designated date will result in a grade of F (failure) being given. The time period allowed for making up incompletes is left to the discretion of the instructor, but may not exceed 30 days from the issuance of grades. A grade of INC is strictly temporary and will be changed to a final grade within 30 days. Regardless of extenuating circumstances students who have not met minimum attendance requirements (see Attendance above) will not be eligible to receive a grade of INC.

Probation
Students may be placed on Probation for having three or more absences per semester in a single course, for receiving a grade of F in any course, for having a semester grade point average below 2.0, for receiving a grade of INC in two or more courses, or for overall poor performance which is judged to place the student in academic danger. Students placed on Probation will be required to maintain a perfect record of attendance and are liable to dismissal should they fail to observe this provision. The probationary period will ordinarily be one semester, except in the case of those students placed on Probation for having two or more incompletes. In such cases the student will be considered on Probation only until a final grade is issued, provided the final grade is satisfactory (i.e. C or better).

Dismissal
A student may be dismissed for poor academic performance; for attitude considered incompatible with the best interests of the student, the student body, or the School; for non-payment of tuition and fees. A dismissed student may petition the Committee on Academic Standing for readmission within ten school days of the date of dismissal. The decision of the Committee of Academic Standing, after hearing all parties, shall be considered final.

Student Work
The school reserves the right, with the permission of the student, to retain two pieces of each student’s course related work annually without remuneration to the student.

Transcripts
Graduates, students and former students may receive one free transcript of grades for all courses taken at The New England School of Art & Design. There will be a charge of $2.00 for each additional copy.

Committee on Academic Standing
The Committee of Academic Standing is charged with administering, interpreting and applying academic policy, requirements and regulations. This Committee is the final authority in all matters pertaining to academic policy; no individual has the authority to change, alter, make substitutions for or grant exemptions for current regulations without the expressed consent of the Committee. The Committee on Academic Standing is comprised of Departmental Chairmen and members of the Administration.
CREDIT HOURS

In the case of studio courses a credit is defined as a total of 30 clock hours of class time, or two class hours per week for a semester (15 weeks). 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 clock hours of class time, or one class hour per week for a semester (15 weeks). Students may register for no more than 6 credits of academic courses per semester.

In addition to the class hours described above, a typical studio course will involve an estimated 15 hours minimum of outside preparation, research and practice time per credit, or one hour per week for the semester for each credit. A typical academic course will involve an estimated 30 hours minimum of outside preparation, research and practice time per credit, or two hours per week for the semester for each credit. Thus, in the case of both studio and academic courses, one credit represents 45 hours of course involvement (in-class instructional time plus outside preparation, research and practice time), or three hours per week for the semester. Concurrently, Work-Study/Laboratory credits represent 45 hours of Work-Study time per credit, or three hours per week for the semester. Work-Study/Laboratory time must be confirmed in writing for credit to be granted.

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

TUITION AND FEES 1981-82
Application Fees
Full-Time Diploma Programs
Part-Time/Special Students
Penalty Charges
Terms
Explanation of Fees
Withdrawal
Refunds

ESTIMATED STUDENT EXPENSES
Full-Time Diploma Programs
Part-Time/Special Students

FINANCIAL AID
Financial Eligibility
Making Application for Financial Aid
Receiving Financial Aid
Basic Educational Opportunity Grants (BEOG)
Massachusetts State Scholarship Program
Guaranteed Student Loan Program (GSLP)
Veterans
TUITION AND FEES 1981-82

Application Fees

<table>
<thead>
<tr>
<th>Program</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Diploma Programs</td>
<td>$20.00</td>
</tr>
<tr>
<td>Part-Time/Special Students</td>
<td>$10.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Programs</th>
<th>per</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Diploma Programs</td>
<td>semester</td>
</tr>
<tr>
<td>Tuition</td>
<td>$1275.00</td>
</tr>
<tr>
<td>General Fee</td>
<td>80.00</td>
</tr>
<tr>
<td>Student Association Fee</td>
<td>20.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$1375.00</td>
</tr>
</tbody>
</table>

Total tuition and fees for a school year (2 semesters) will be double the semester amount or $2750.00.

<table>
<thead>
<tr>
<th>Programs</th>
<th>per</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part-Time/Special Students</td>
<td>semester</td>
</tr>
<tr>
<td>Tuition per Credit:</td>
<td></td>
</tr>
<tr>
<td>Studio Courses</td>
<td>$136.00</td>
</tr>
<tr>
<td>Academic Courses</td>
<td>68.00</td>
</tr>
<tr>
<td>Student Association Fee</td>
<td>20.00</td>
</tr>
</tbody>
</table>

Total tuition per semester for Part-Time/Special Students will necessarily depend on the course or courses for which the student is registered and may be determined by multiplying the above charges by course credits. Tuition for a school year will be double the semester amount. All courses are studio course unless otherwise indicated by the letter “A” following the course code. Academic courses are those with the letter “A” following the course code. Please consult Course Descriptions for individual course credits. The Student Association Fee is required only of students registered for 6 or more credits in a given semester.

Penalty Charges

<table>
<thead>
<tr>
<th>Fine</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Late Registration Fine</td>
<td>$10.00</td>
</tr>
<tr>
<td>Charge for redeposit of checks</td>
<td>5.00</td>
</tr>
</tbody>
</table>

The charge for failure to notify the School of withdrawal will be 5% of semester tuition or $25.00, whichever is less. See Withdrawal below for explanation.

Terms

Enrollment Contract: All students will receive a copy of an Enrollment Contract appropriate to the Program for which they have been accepted at the time of formal notification of acceptance. 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 legal 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.

Method of Payment: Total tuition and fees due for a semester must be paid on or before the Payment Deadline of the semester in question. Tuition and fees may be paid for an entire school year by simply doubling the semester charges stated above. Students may not attend classes until all tuition and fees have been paid.

Payment Deadline: The Payment Deadline for each semester is published as part of the School Calendar and is included in the catalogue appropriate to the Program or Division for which a student is registered. Persons paying after the Payment Deadline will be subject to a $10.00 Late Registration Fine.

Advanced Tuition Deposit: Accepted applicants are required to pay an Advanced Tuition Deposit of $100.00 within one month of formal notification of acceptance in order to guarantee their place in the entering class. This deposit is deducted from total tuition and fees due for the semester. In addition, returning students are required to pay an Advanced Tuition Deposit of $100.00 at least 15 days prior to the end of the school year for re-entrance the following school year. This is likewise deducted from total tuition and fees for the semester. Evening and Summer Division students are not required to pay an Advanced Tuition Deposit.

Tuition and fees are subject to change with thirty days prior notice. However, tuition and fees will not be changed during the course of a semester.

Explanation of Fees

General Fee: The General Fee covers School expenditures for materials, equipment and services directly related to class use. Examples of items included are: chemicals for photography, printmaking, typesetting, blueprinting, photostating; the purchase and maintenance of audio-visual equipment, darkroom equipment, the photostat camera, the phototypesetter, the blueprint machine; fees for models, lockers, diplomas, graduation. In addition the General Fee covers Museum of Fine Arts passes for full-time students and identification cards for all new full-time students. Only full-time students are required to pay the General Fee.

Student Association Fee: The Student Association is the student government of The New England School of Art & Design and is composed of elected representatives of the student body. Student Association Fees are collected by the School as a matter of convenience, but all Student Association Fees are the property of the Student Association and are administered by the Student Association. The Student Association Fee is required of all students registered for 6 or more credits per semester.

Application Fees: The Application Fees are required of all persons making initial application to any Program of Study offered by the School. The Application Fees are non-refundable.
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 $25.00 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; 10 weeks for Evening and Summer Divisions). Withdrawing students will receive refunds of tuition and fees 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 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 $100.00, 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 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.

ESTIMATED STUDENT EXPENSES

The expenses listed below are not included in tuition and fees and represent school related expenditures which a typical student may reasonably expect to incur. The amounts listed are estimates; actual amounts will vary widely according to the Program or course for which the student is registered and also according to student use and maintenance.

<table>
<thead>
<tr>
<th>Full-Time Diploma Programs</th>
<th>per semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art supplies</td>
<td>$400.00</td>
</tr>
<tr>
<td>Books*</td>
<td>50.00</td>
</tr>
<tr>
<td>Total</td>
<td>$450.00</td>
</tr>
</tbody>
</table>

* 2nd and 3rd year students in the Department of Interior/Environmental Design should allow approximately $125.00 per semester for books.

<table>
<thead>
<tr>
<th>Part-Time/Special Students</th>
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<td>Art supplies per course</td>
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<td>Books per course</td>
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<td>Total per course</td>
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FINANCIAL AID

Financial Eligibility

In general we would encourage all persons who feel that they have a legitimate financial need to apply for financial aid. Most financial aid awards are determined on the basis of a detailed needs analysis which takes into account many factors other than simple annual income (e.g. assets, debts, dependents, marital status, other family members in college, changes in financial status, etc.) and it is therefore inadvisable for one to assume that he does or does not qualify for financial aid. The simple fact is that there is only one definitive way of determining whether or not a student is eligible for financial aid — and that is to apply.

Making Application for Financial Aid

There is now a standardized financial aid form called simply the Financial Aid Form (FAF) which is accepted by most programs. The Massachusetts version of this form is called the Massachusetts Financial Aid Form (MFAF) and legal residents of Massachusetts should file this form. The appropriate form should be filed with the College Scholarship Service (CSS) of the College Entrance Examination Board (CEEB). These forms are available from the CSS, the School and most high school or college guidance offices. In filling out the form applicants should request that a completed copy be
sent to the School. The New England School of Art & Design's CEEB code number is 3645. Applicants for educational loans under the Guaranteed Student Loan Program should obtain the necessary application forms from participating banks and lending institutions. Veterans should contact the Regional Office of the Veterans Administration.

Receiving Financial Aid

In addition to requiring that students meet certain standards of financial eligibility, most major financial aid programs (especially those involving Federal and State funds) require that students remain in good standing and be enrolled on at least a half-time basis (i.e. 6 credits per semester minimum) in order for them to receive funds from these programs.

Students with previous post-secondary education should be advised that current United States Office of Education regulations require that such students provide NESAF/D with a certified Financial Aid Transcript before any Title IV funds (BEOG, GSLP) can be disbursed. This regulation applies to all students with previous post-secondary education, regardless of whether or not financial aid was received. Requests for Financial Aid Transcripts should be made in writing to the Financial Aid Office of any and all post-secondary institutions attended. All concerned will find it in their best interest to obtain Financial Aid Transcripts well in advance of their anticipated enrollment date.

Basic Educational Opportunity Grants (BEOG)

The Basic Educational Opportunity Grant Program is a Federal student aid program administered by the Office of Education which provides financial assistance for students who meet eligibility requirements. Awards are in the form of grants which need not be repaid. It is estimated that awards for the 1981-82 school year will range between $200 and $1900, the actual amounts being determined by a student's need and available financial resources. Students may indicate that they wish to be considered for the BEOG Program on the Financial Aid Form (FAF or MFAF) or they may complete a separate Basic Grant Application. In either case applicants will receive notification of eligibility in the form of a Student Eligibility Report (SER) within six weeks. The SER should then be submitted to the School’s Financial Aid Officer in order that the amount of the award may be determined.

Massachusetts State Scholarship Program

The Massachusetts State Scholarship Program is administered by the Scholarship Office of the Massachusetts Board of Higher Education and provides tuition assistance for Massachusetts residents who meet eligibility requirements. Applicants for this program must be registered for a full-time program of study. Students may apply by filing the Massachusetts Financial Aid Form (MFAF) with the CSS.

Guaranteed Student Loan Program (GSLP)

The Guaranteed Student Loan Program is a program which provides Federally guaranteed low interest loans of up to $2500 per school year for dependent students and up to $3000 per school year for independent students who meet eligibility requirements. Repayment does not begin until six to nine months after a student has graduated or withdrawn and up to ten years are allowed for repayment. GSLP loans are made through participating banks and lending institutions. Interested persons should contact such institutions directly for applications. Once the student and the bank have completed their portions of the application it will be forwarded to the School which will in turn complete a portion. Since processing of applications usually takes four to six weeks it is strongly recommended that necessary procedures be initiated well in advance. Please note that the School cannot complete its portion of the GSLP application until such time as a student has been accepted and the Advanced Tuition Deposit paid.

Veterans

The New England School of Art & Design is approved for veterans training. Eligible veterans planning to use their VA benefits to help finance their education should contact the closest Regional Office of the Veterans Administration for information regarding procedures and requirements. Please note that although VA benefits are paid to veterans on a monthly basis, the School requires full payment prior to the beginning of each semester and cannot accept monthly payments. Also, before an Enrollment Certification can be issued by the School the veteran must have been accepted and have paid the Advanced Tuition Deposit.
ADMISSIONS

ADMISSION TO FULL-TIME DIPLOMA PROGRAMS
Portfolio/Interview
Transfer Students

ADMISSION TO PART-TIME DIPLOMA PROGRAMS

ADMISSION TO NON-DIPLOMA PROGRAM/SPECIAL STUDENTS

ADMISSIONS TO EVENING/SUMMER PROGRAMS

APPLICATION DEADLINE/ACCEPTANCE/REJECTION

REGISTRATION

APPLICATION FORMS
Full-Time Diploma Programs
Part-Time/Special Students
The Admissions Office welcomes the opportunity to meet with persons interested in the School and its programs at any time. However, in order that we can spend the time necessary to accurately inform you about the School and to answer your questions we strongly suggest that you arrange an appointment with a member of our staff at least one week in advance of your anticipated visit to the School. It is not the School's practice to review portfolios on non-applicants. To arrange an appointment please call the School at (617) 536-0461.

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. Such applicants may only be admitted as Special Students under the Non-Diploma Program. However, they may petition, at a later date, for recognition as Diploma Candidates, provided they have in the meantime earned a high school diploma or its equivalent.

ADMISSION TO FULL-TIME DIPLOMA PROGRAMS

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

1. A completed copy of the Full-Time Diploma Program Application Form together with the $20.00 Application Fee.
2. A transcript of grades from:
   a. High School (results of the high school equivalency test may be substituted where applicable).
   b. Any post-secondary schools attended.
3. Two letters of recommendation, preferably from:
   a. Present or former teachers.
   b. Present or former employers.
   c. Other persons familiar with the applicant's art and/or school background and performance.

Portfolio/Interview

In addition to the documents listed above, each applicant for full-time Diploma Programs must submit a portfolio of original art work and have an interview with a member of the Admissions staff. The portfolio should be submitted at the time of the interview. Applicants who live beyond a 300 mile radius of Boston are not required to have an interview (although it is strongly recommended) and may present their portfolio in the form of slides sent to the School. The Admissions Office will contact all applicants directly concerning the time and date of the interview. The applicant's portfolio, whether sent to the School or presented at the time of the interview, should include the items listed below and must consist entirely of original art work executed by the applicant. Copies of photographs and pieces based on the work of others will not be considered valid portfolio material.

2. Two drawings of a chair, in any drawing media. The two drawings should be done from different angles or points of view.
3. A drawing, in any drawing media, which includes a full human figure.
4. A carefully detailed drawing of a plant together with a free design based on this plant form. Both drawing and design should be presented in a format of the same size. Any media may be used.
5. A non-figurative (i.e. "abstract") design in black and white together with a color version of the same design, executed in the same scale or size.
6. A sketchbook of unfinished work, idea sketches, etc. Applicants who have not previously kept such a sketchbook are not required to submit this item.
7. At least five additional pieces which the applicant feels will best demonstrate his abilities and background. Please do not feel limited to five additional pieces; the more of your work we can see, the better picture we can get of you and your talents.

Please do not submit three-dimensional objects or works larger than standard portfolio size. These may be presented by means of slides or prints.

In the vast majority of cases an applicant's portfolio will be returned to him at the conclusion of the interview. However, the School reserves the right to retain the portfolio for one week should further evaluation or additional opinions appear advisable. Portfolios mailed to the School will be returned by mail, provided return postage is forwarded by the applicant.

Transfer Students

Students with previous post-secondary art education who wish to enter any of the Diploma Programs should follow the procedure outlined above, except that they should supplement normal portfolio requirements with as broad a selection as possible of work done in previous
art courses. It is extremely important that transfer applicants present as complete a picture as possible of their previous background and experience. In the case of studio courses, transfer credits are based largely on the evidence of the portfolio. It is therefore vital that all relevant material be submitted. In the case of relevant or comparable academic courses a grade of C or better is required for the granting of transfer credit. All decisions regarding transfer credit are subject to the approval of the appropriate Department Chairman and the Director of Admissions.

ADMISSION TO PART-TIME DIPLOMA PROGRAMS

In order to be eligible to apply as a part-time Diploma Candidate a student must have previously earned a minimum of 12 credits at NESA/D. Persons who wish to become part-time students, but who have not met this minimum credit requirement should apply as Special Students under the Non-Diploma Program (see Admission to Non-Diploma Program/Special Students immediately following this section).

Part-time students who have met the minimum credit requirement stated above may petition the Admissions Committee for recognition as part-time Diploma Candidates by submitting the following to the Director of Admissions:

1. A completed copy of the Petition for Diploma Candidate Status. This Petition is available from the Admissions Office. No application fee is required.
2. A transcript of grades for:
   a. All courses taken at NESA/D.
   b. All courses taken at other post-secondary schools.
3. Two letters of recommendation, preferably from present or former NESA/D faculty members.

In addition to the documents listed above the applicants for part-time Diploma Programs must submit a portfolio and have an interview with the appropriate Department Chairman and the Director of Admissions. The portfolio submitted should consist of examples of work from all courses taken at NESA/D and any additional material which the applicant feels will be evidence of artistic achievement and commitment to professional art goals. Part-time students not accepted as Diploma Candidates may resubmit a Petition for Diploma Candidate Status after a wait of at least one semester from the date of the original submission.

ADMISSION TO NON—DIPLOMA PROGRAM/SPECIAL STUDENTS

All persons making initial application for admission as part-time students should apply as Special Students under the Non-Diploma Program. The Non-Diploma Program is not vocational in nature and credits earned as a Special Student may not be applied toward Requirements for Graduation until such time as the student has been accepted as a Diploma Candidate (see Admission to Part-Time Diploma Programs immediately preceding this section).

Persons applying for entry as Special Students must submit the following documents to:
Director of Admissions, The New England School of Art & Design, 28 Newbury Street, Boston, Massachusetts 02116.

1. A completed copy of the Part-Time/Special Students Application Form together with the $10.00 Application Fee. Applicants should indicate on the Application Form the course or courses for which they are making application.
2. A transcript of grades from:
   a. High School (results of the high school equivalency test may be substituted where applicable).
   b. Any post-secondary schools attended.
3. One letter of recommendation, preferably from present or former teachers or employers.

In addition to the documents listed above applicants for entry as Special Students must submit a portfolio of original art work relevant to the course or courses for which application has been made and have an interview with a member of the Admissions staff. The portfolio should consist of a minimum of five pieces of the applicant's choosing. In the case of basic courses for which there are no prerequisite course requirements, the portfolio requirements may be waived at the discretion of the Admissions staff. In the case of academic courses (those with the letter “A” following the course code) no portfolio is required. All candidates for admission as Special Students must have an interview with a member of the Admissions staff.
ADMISSION TO EVENING/SUMMER PROGRAMS

Evening and Summer Division applicants must complete the following application procedure:

1. All applicants must complete the Evening or Summer Division Application Form (included with the Evening and Summer Division catalogues) and return it to the School together with the $10.00 Application Fee. Applicants should indicate on the Application Form the course or courses for which they are making application.

2. All applicants must have an interview with a member of the Admissions staff.

3. Most Evening and Summer Division courses do not require the submission of a portfolio. However, where indicated in the course description as it appears in the Evening or Summer Division catalogue, a portfolio of original art work relevant to the course or courses for which the student has applied must be presented at the time of the interview. No portfolio is required unless so indicated in the course description.

Complete details of Admissions requirements for Evening and Summer Divisions are contained in their respective catalogues.

APPLICATION DEADLINE/ACCEPTANCE/REJECTION

Provided space is available, application for a particular semester will be accepted any time prior to the beginning of that semester. However, it is strongly recommended that applications for full-time Diploma Programs be submitted at least two months prior to the beginning of the semester in order to insure due consideration of the application.

The New England School of Art & Design uses a rolling admissions plan and all applicants will be notified of acceptance or rejection within one month of the date of completion of the appropriate application procedures previously outlined in this catalogue. No notification of admissions status will be sent unless all application procedures, including the interview and portfolio presentations, have been completed. Exceptions can be made only in cases where there are legitimate extenuating circumstances which make completion of the standard application procedures difficult or impossible. In such cases the Director of Admissions may waive or make substitutions for certain requirements.

REGISTRATION

Accepted applicants are required to pay an Advanced Tuition Deposit of $100.00 within one month of the date of formal notification of acceptance in order to guarantee their place in the entering class. An extension of no more than one month may be granted under unusual circumstances with the permission of the Director of Admissions. Evening and Summer Division applicants are not required to make an Advanced Tuition Deposit.

Accepted applicants who have paid the Advanced Tuition Deposit may register for specific courses beginning one month from the start of classes. Appropriate course and schedule information is distributed to students approximately one month before the beginning of the upcoming semester. Accepted Evening and Summer Division applicants may register for courses immediately following acceptance.
APPLICATION FOR ADMISSION
FULL-TIME DIPLOMA PROGRAMS
Application Fee of $20 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
Name of Parent or Guardian

Number and Street    City
State    Zip Code
Home Telephone    Business Telephone

Education

Name of High School    Date Graduated
Post-Secondary School(s) Attended
Dates Attended    Major
Semesters Completed    Credits Earned
Program

Applying for entry as:
1st Year Student
2nd Year Student
3rd Year Student
Unsure

Intended area of study:
Graphic Design
Interior/Environmental Design
Fashion Illustration
Fine Arts
Undecided

Financial Aid

Have you previously received financial aid?
Yes No

If you anticipate needing financial aid, please indicate below the sources which you are considering.

Basic Grant Program
Mass. State Scholarship
Private Scholarship
 Guaranteed Student Loan
Veterans Benefits
Other

Admissions

If you have applied or intend to apply to other schools, please list these in order of preference below.

1 3
2 4

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

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
Scheduled appointment
Receipt number
Acceptance/Rejection

1981-82
APPLICATION FOR ADMISSION
PART-TIME/SPECIAL STUDENTS
Application Fee of $10 must accompany this form

Personal

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<th>First Name</th>
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Education

Name of High School | Date Graduated
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<th>Post-Secondary School(s) Attended</th>
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<th>Dates Attended</th>
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<th>Semesters Completed</th>
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Program

Applying for entry as:
Special Student ____________
Diploma Candidate ___________
Unsure ____________

Intended area of study:
Graphic Design ____________
Interior/Environmental Design ___________
Fashion Illustration __________
Fine Arts ____________
Undecided ____________

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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<thead>
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<th>Course Code</th>
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</tbody>
</table>

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

Please return this Application Form to:

Director of Admissions
The New England School of Art & Design
28 Newbury Street
Boston, Massachusetts 02116

For Office Use Only

Application received ____________
Scheduled appointment ____________
Receipt number ____________
Acceptance/Rejection ____________
CALENDAR 1981-82

Diploma Programs

1981
- Aug. 1: Fall Semester registration period begins
- Aug. 19: Payment Deadline, Fall Semester
- Sept. 1: Orientation, new students
- Sept. 2: Orientation, returning students
- Sept. 3: Fall Semester classes begin
- Nov. 26: Thanksgiving recess begins
- Nov. 30: Classes resume
- Dec. 1: Spring Semester registration period begins
- Dec. 23: Fall Semester classes end
- Dec. 24: Semester Break/Christmas vacation begins

1982
- Jan. 4: Payment Deadline, Spring Semester
- Jan. 7: Spring Semester classes begin
- Feb. 15: Spring vacation begins
- Feb. 22: Classes resume
- May 5: Spring Semester classes end
- May 16: Graduation

Evening Division

1981
- Sept. 1: Fall Semester registration period begins
- Sept. 30: Payment Deadline, Fall Semester
- Oct. 6: Fall Semester classes begin
- Nov. 26: Thanksgiving Day, no classes
- Dec. 17: Fall Semester classes end

1982
- Feb. 1: Spring Semester registration period begins
- Feb. 24: Payment Deadline, Spring Semester
- March 2: Spring Semester classes begin
- May 6: Spring Semester classes end

Summer Division

1981
- May 4: Registration period begins
- June 3: Payment Deadline
- June 8: Classes begin
- Aug. 13: Classes end

1982
- May 3: Registration period begins
- June 2: Payment Deadline
- June 7: Classes begin
- Aug. 12: Classes end

Holidays

In addition to the recesses and vacations previously listed, all Divisions of the School will observe the following holidays:

1981
- July 4: Independence Day
- Sept. 7: Labor Day
- Oct. 12: Columbus Day
- Nov. 11: Veterans Day

1982
- Jan. 15: Martin Luther King Day
- Feb. 15: Washington's Birthday
- April 19: Patriots Day
- May 31: Memorial Day
This catalogue does not constitute a contractual agreement. The New England School of Art & Design reserves the right, with the approval of the Commonwealth of Massachusetts, Department of Education, to change any program, department, course, policy and the personnel of the faculty at its discretion. The School has no responsibility for loss or damage to student work, supplies or other personal property.