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

New England School of Art and Design

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GENERAL INFORMATION

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

The Evening and Summer Divisions have offerings covering a wide variety of art courses, from the Fine Arts to the Commercial Arts, and include opportunities for beginners, for persons investigating new career directions, for students with previous art background, and for those with professional experience.

Although the courses offered in the Evening and Summer Divisions do not constitute a vocational program, these courses are closely allied with the NESA/D full-time professional programs (courses and faculty are generally drawn from daytime programs) and credits earned may be transferred to these programs. For details regarding both full and part-time professional programs offered at NESA/D, please consult the general catalogue.

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

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

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

Evening Division Calendar
Spring 1982
Registration Period: January 15 - March 1
Payment Deadline: February 24
Classes Begin: March 2, 3, 4
Classes End: May 4, 5, 6

Admissions
Candidates for admission must be high school graduates or possess the equivalent of a high school education. Exceptions to this rule may be made for applicants of unusual motivation or ability at the discretion of the Admissions Committee.

Persons wishing to register for courses must complete the following application procedures: 1) All applicants must complete the Application Form (included in this catalogue) and return it to the School together with the $10 Application Fee. This is a one-time fee, payable upon initial application only.
2) All new students are required to schedule an interview with a member of the Admissions Committee. Please call the School at 536-0383 for an appointment. The primary purpose of the interview is to make sure that a particular course is appropriate for the specific needs and backgrounds of individual applicants. Thus during the interview the applicant will be given the opportunity to explain his/her goals and objectives and the Admissions Officer will attempt to clarify the content and format of the courses being considered by the applicant.
3) Where indicated in the course descriptions, a portfolio of original artwork relevant to the course or courses for which the applicant has applied must be presented at the time of the interview. No portfolio is required unless so indicated in the course description.

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

Application Fee
The Application Fee of $10 applies to all students making initial application for Evening and Summer Division courses and is in addition to tuition charges. The Application Fee is non-refundable. Note that the Application Fee is paid only once; applicants who have paid this fee will be exempted from the Application Fee should they apply for courses in other semesters of the Evening or Summer Divisions.
Tuition
Tuition rates for courses are indicated in the course descriptions. Please make all payments in the form of check or money order only, payable to: The New England School of Art & Design. No students will be permitted to attend classes until all tuition and fees due have been paid.

Payment Deadline
The Payment Deadline is the Wednesday prior to the beginning of classes and students paying after this date will be subject to a $10 Late Registration Fee. Students interviewed on or after the published Payment Deadline will be required to pay all tuition and fees by the date specified on their bill.

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

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

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

National and State holidays on which classes will not be held are listed under Evening Division Calendar elsewhere in this catalogue. In the case of cancellations due to instructor illness the School will attempt to notify students as far in advance as possible. Cancellations due to inclement weather will be announced on the following radio stations: WHDH, WBZ, WEEI, WRKO. All cancelled classes will be made up within 30 days of the scheduled end of the semester.

Supplies
Unless otherwise noted in the course description, students are expected to supply their own art supplies and books. Estimated average expenditures for art supplies and books are $50 per course. Actual amounts will vary widely according to the course or courses taken, student use and maintenance. 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. The store is open from 8:00 a.m. to 5:00 p.m. Monday through Friday and from 5:30 p.m. to 7:00 p.m. during the Evening Division Semester.
Withdrawal

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

Refunds

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

1) If withdrawal occurs within 3 days after signing the Enrollment Contract and/or making initial payment, but prior to the beginning of classes, all tuition monies paid by the student will be refunded.
2) If withdrawal occurs later than 3 days after signing the Enrollment Contract and/or making initial payment, but prior to the beginning of classes, the School will retain 15% of the semester tuition or $100, whichever is less.
3) If withdrawal occurs during the first week of classes, the School will retain 15% of the semester tuition.
4) If withdrawal occurs after one week of classes, but within the first 25% of the semester, the School will retain 30% of the semester tuition.
5) If withdrawal occurs after 25% of the semester, but within the first 50% of the semester, the School will retain 55% of the semester tuition.
6) If withdrawal occurs after 50% of the semester, there will be no refunds.
7) In the event of prolonged absence (i.e. 15 consecutive school days with no recorded attendance) with failure to notify the School in writing of withdrawal, it will be assumed the student has withdrawn as of the last day of actual attendance.
8) Refunds of the General Fee and any other fees applicable to the program or courses (except the Application Fees) will be calculated according to the schedule described above for tuition.
9) The Application Fees are non-refundable.
EG02
INTRODUCTION TO GRAPHIC DESIGN

Rolan DeLoach
Art Director, Daniel F. Sullivan Co., Inc.
The New England School of Art & Design

This course is designed to provide students with a broad overview of the various aspects of the graphic design field and the work of the professional graphic designer. The basic goal of this course is to provide the student with a background sufficient to allow him or her to make an intelligent, informed decision about whether or not to pursue graphic design as a career. Included in the course will be an introduction to typography, layouts, comprehensives and the different phases of design. The differences between studios and agencies will also be discussed. Those students interested more specifically in production processes (as opposed to design) should see Basic Graphic Design Production Techniques (EG42) elsewhere in this catalogue.

Ten 3 hour meetings, 1 credit
$150 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 4

EG10
TYPOGRAPHY FOR THE DESIGNER

Martha Lehtola-Swanson
Free-lance Designer
BFA, Tufts University
School of the Museum of Fine Arts

Recommended for designers and others who work with type, this course will take students from the basics of typography through to typographic design while emphasizing practical applications. Type terminology, typeface classification, copyfitting, preparing copy for the typesetter, and current typesetting trends are major topics which will be covered. Students will learn to match type styles and formats to specific jobs and will develop an awareness of the various options which are available. In addition the course will teach students to judge when and how to increase legibility, and will stress how to give accurate instructions to the typographer. Examples of type use from current design and advertising sources will be examined and critiqued in terms of type effectiveness.

Ten 3 hour meetings, 1 credit
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3

EG14
INTRODUCTION TO PHOTOTYPESETTING

Laura Buonfiglio
Coordinator, Compugraphic Corporation
Rochester Institute of Technology

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

One 3 hour class and one 3 hour lab per week for 10 weeks, 3 credits
$450 tuition
Tuesday and Thursday 6:00 to 9:00 p.m.
Begins March 2
EG20
BASIC CALLIGRAPHY & LETTERING
Richard Merrill
Calligrapher/President, Richard Merrill & Co.
School of the Museum of Fine Arts

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

Ten 3 hour meetings, 1 credit
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3

EG42
BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES
Wendell Arsenault
Manager, Graphic Communications,
Camp, Dresser & McKee, Inc.
Chairman, Department of Graphic Design
New England School of Art

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

Ten 3 hour meetings, 1 credit
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3

EG45
OUTDOOR ADVERTISING
George Carpinone
Art Director, Franklin Advertising
New England School of Art

Designed for professionals and students of design, this course will explore the many forms of outdoor advertising. Each class will cover a different aspect of designing for distance. Among the topics to be covered are typography, color, illustration, photography, copyfitting, location, embellishment, backlighting and preparation of finished art for reproduction. A taxi cab top, transit shelter, silkscreen poster panel and a painted board will be among the assignments. Through the use of slides, examples, discussions and problems, students will be prepared to meet the challenge of designing effectively for outdoors.

Ten 3 hour meetings, 1 credit
$150 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 4
EG50
BASIC BOOK DESIGN
Edith Allard
Partner, Designworks
Assistant Chairperson, Department of Graphic Design
Fulbright Scholar, Academia di Belli Arti
BFA, Rhode Island School of Design

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

Ten 3 hour meetings, 1 credit
$150 tuition
Tuesday 6:00 to 9:00 p.m.
Begins March 2

EG60
BASIC PHOTOGRAPHY
Jim Haberman
Free-lance Photographer
MA, Goddard College
BA, University of Wisconsin

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

Two 3 hour meetings per week for 8 weeks,
1.5 credits
$225 tuition
Tuesday and Thursday 6:00 to 9:00 p.m.
Begins March 2

EG82
INTRODUCTION TO AIRBRUSH
David Zaig
MFA, University of London
Central School of Art & Design

This course will concentrate on mastering the basic airbrush techniques required to produce both commercial and fine art work. Areas explored will include rendering, photo-retouching and production. Within the category of rendering the course will deal with advertising illustration, posters, animation, fine art painting and special effects. Production techniques will cover textiles, toys and ceramics as well as more straightforward applications of the medium. The early portions of the course will emphasize the development of a working familiarity with airbrush equipment, materials and paints. This will be followed by exercises in line, solid form, brush and wash techniques. The latter portions of the course will progress through to finished renderings and retouching jobs. The School will provide the necessary compressor unit and hoses but students are responsible for supplying their individual airbrushes. A list of additional supplies will be given at the first class meeting and this too will be the responsibility of the student.

Ten 3 hour meetings, 1 credit
$150 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 4

EG94A
ADVERTISING COPYWRITING
Rick Ender
Vice President / Creative Group Head
Cabot Advertising
BS, Boston University

The goal of this course is to offer the serious student a working knowledge of what goes into the creation of effective and provocative advertising. Throughout the course the focus will be on concept development and execution. Students will learn how to develop an advertising idea, and communicate that idea in a fresh, simple and interesting way. Initially, we will concentrate on the creation of print advertising. Later in the course, we will focus on radio and television commercials. Students will be expected to present their work each week to the class. Included in the course will be a field trip to an advertising agency here in Boston.

Ten 1.5 hour meetings, 1 credit
$80 tuition
Tuesday 6:00 to 7:30 p.m.
Begins March 2
ILLUSTRATION

EI10
INTRODUCTION TO FASHION ILLUSTRATION

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

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

Ten 3 hour meetings, 1 credit
$150 tuition
Tuesday 6:00 to 9:00 p.m.
Begins March 2

EG32
THE FINE ART OF ILLUSTRATION

Bill Oakes
Illustrator and Author
Burnley School of Art
Cornish School of Art

This course will emphasize the design and storytelling aspects of illustration while concentrating on spontaneous expression and interpretive drawing. Challenging assignments will stretch your imagination and professionalize your approach and your portfolio. Portfolio presentation, resourcefulness in the art market, illustrator-client relations, pricing and deadlines will also be covered. A portfolio demonstrating a high degree of competence in drawing is required for entrance to this course.

Ten 3 hour meetings, 1 credit
$150 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 4

INTERIOR DESIGN

EE10
INTRODUCTION TO INTERIOR DESIGN

Al Columbro
President, Albert G. Columbro Interior Design
BFA, Massachusetts College of Art
AA, Chamberlayne Junior College

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

Ten 3 hour meetings, 1 credit
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3
EE14A  
LIGHTING: THEORY, APPLICATION & DESIGN I

Anne Robinson  
Principal, Robinson Roth & Associates, Inc.  
Co-Chairperson, Department of Interior/Environmental Design  
New England School of Art

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

Ten 3 hour meetings, 2 credits  
$150 tuition  
Thursday 5:30 to 8:30 p.m.  
Begins March 4

EE17A  
LIGHTING: THEORY, APPLICATION & DESIGN II

Anne Robinson  
Principal, Robinson Roth & Associates, Inc.  
Co-Chairperson, Department of Interior/Environmental Design  
New England School of Art

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 student to become more familiar with the procedures for designing and the particular design criteria for specific types of residential and commercial spaces. Completion of Lighting: Theory, Application & Design I or an equivalent course is required for admission to this course.

Ten 3 hour meetings, 2 credits  
$150 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins March 3

EE15A  
ACOUSTICS: THEORY, APPLICATION & DESIGN

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

This course is comprised of a series of lectures in acoustical principles, engineering and design; its basic goal is to provide design students with a practical, working knowledge of acoustics and its impact on design solutions. Topics to be considered include the use of interior finishes for reverberation control, sound transmission, sound dispersion (both natural and reinforced) in listening spaces, speech privacy, and the control of mechanical system noise and vibrations. The course will consider acoustical problems and applications experienced in actual building projects, as well as in theoretical design projects developed by students.

Ten 3 hour meetings, 2 credits  
$150 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins March 3

EE40  
CONTRACT DRAFTING I: BASIC

Doug MacElroy  
Designer, Angus W. Crowe & Associates  
The New England School of Art & Design  
BA, Union College

This course is designed to familiarize students with the basic equipment and concepts of visualizing interior and architectural space in graphic illustrative terms (i.e. plan, elevation and section). The course content aims to provide students with a working knowledge of the processes used to produce a basic set of drawings necessary in planning and designing interior spaces for commercial or residential structures. Materials for this course will cost approximately $50. A list of these materials and an explanation of their use will be given during the first class meeting.

Ten 3 hour meetings, 1 credit  
$150 tuition  
Tuesday 6:00 to 9:00 p.m.  
Begins March 2
EE41
CONTRACT DRAFTING II: INTERMEDIATE
Doug MacElroy
Designer, Angus W. Crowe & Associates
The New England School of Art & Design
BA, Union College

A continuation of the studies of Contract Drafting I: Basic 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. The completion of Contract Drafting I: Basic(EE40) or the submission of a portfolio for instructor approval is required for entry to this course.

Ten 3 hour meetings, 1 credit
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3

EE44
ARCHITECTURAL RENDERING I: FREEHAND DRAWING
Thayer Johnson
Free-lance Rendering Artist
BA, University of California at Berkeley
School of the Worcester Art Museum

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

Ten 3 hour meetings, 1 credit
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3

EE46
ARCHITECTURAL RENDERING III: MECHANICAL PERSPECTIVE
Thayer Johnson
Free-lance Rendering Artist
BA, University of California at Berkeley
School of the Worcester Art Museum

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

Ten 3 hour meetings, 1 credit
$150 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 4

EE80A
SPEECH & PRESENTATION
Judith Boice
BD, Princeton Theological Seminary
BS, Simmons College
Duquesne University
State University of New York, Fredonia

This course is designed to build both skill and confidence in presenting one’s own design ideas verbally to others. Primary emphasis will be placed on developing both voice and body as effective tools of communication, with secondary emphasis on organizational skills, effective word choice and good psychology. Use will be made of audio-visual taping so that each student will have the opportunity to observe his or her own presentation. Because this course will stress style rather than content of presentation, it is equally suitable for students of graphic design, interior/environmental design, illustration, fine arts, etc.

Ten 3 hour meetings, 2 credits
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3
FOUNDATION / FINE ARTS

EB02
DRAWING FOUNDATIONS I

Linda Brown
School of the Museum of Fine Arts
Gebhardt Art School

A foundation course that deals with the fundamentals of observational drawing, but which is structured for personal development from any level. The amount of previous drawing experience is not as important as the degree of each student's commitment to advance in competence. The development of a personal drawing style from concept to completion using a variety of media and materials, is a primary goal of the course. Through work with still-life and the interior environment, students will explore the elements of line, value relationships, surface texture and design in two-dimensional space. A response to and control of such materials as chalks, charcoal, erasers, tortillon, brush, pen, inks and a variety of artists' papers will be explored using a variety of approaches from the loosely gestural to detailed and careful rendering. It is recommended that students registering for this course also register for Drawing Foundations II (EB04).

Ten 3 hour meetings, 1 credit
$150 tuition
Tuesday 6:00 to 9:00 p.m.
Begins March 2

EB03
REPRESENTATIONAL DRAWING

Linda Brown
School of the Museum of Fine Arts
Gebhardt Art School

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 artists' pencils, drawing pen and inks, pastels. Completion of Drawing Foundations I or equivalent experience in drawing (and presentation of a portfolio) is required for entry to this course.

Ten 3 hour meetings, 1 credit
$150 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 4

EB04
DRAWING FOUNDATIONS II

Gabrielle Barzaghi
School of the Museum of Fine Arts

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 students, whenever possible, register for both Drawing Foundations I and Drawing Foundations II in order to maximize the gains from these courses. Materials needed for the first class are a newsprint pad or white paper (18"x24"), and an ebony or soft charcoal pencil.

Ten 3 hour meetings, 1 credit
$150 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 4
EB05
DRAWING IDEAS
Gabrielle Barzaghi
School of the Museum of Fine Arts
This intermediate level drawing course will extend the studies begun in Drawing Foundations II (EB04) into the realm of expressive image making. Thus the course will seek to develop a thorough understanding of how color and drawing (type of mark) create mood, illusion and narration. Subject matter to be covered will include simple interior environments, self-portraits and still life problems. Exercises will be done in both black and white and color, and materials to be used will include charcoal, colored pencils and pastels. The completion of a basic drawing course and/or a solid knowledge of basic black and white drawing techniques (i.e. line, value relationships, cross-hatch, contrast, volume, gesture and composition) is a prerequisite for entry to this course. More advanced students with drawing background beyond a basic level are also welcome and will find the course both challenging and useful. Grading will be based on the presentation of a portfolio and group critiques will be held regularly.

Ten 3 hour meetings, 1 credit
$150 tuition
Tuesday 6:00 to 9:00 p.m.
Begins March 2

EB06
EXPERIMENTAL DRAWING
Carol Owen
School of the Museum of Fine Arts
Experimental Drawing is an introductory course which will emphasize drawing possibilities rather than limitations and is therefore especially suitable for students who lack confidence in their drawing ability or who have been frustrated in their previous attempts at drawing. The most important prerequisite for this course is the desire to learn, not prior experience in drawing. Exercises and assignments will range from drawing objects, rooms and people to working from photographs and the imagination. Areas of study will include shape, perspective, form, color, light and composition. Demonstrations and critiques will be held regularly and a heavy emphasis will be placed on individual instruction. A basic goal of the course is the stimulation of the student's personal, creative visual ideas and skills. Media to be used include charcoal, charcoal pencil, brush and ink, oil or chalk pastels, and watercolors.

Ten 3 hour meetings, 1 credit
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3

EB60
BASIC LIFE DRAWING
Steven Belcher
Chairman, Foundation Department
MFA, School of the Art Institute of Chicago
School of the Worcester Art Museum
An introductory course in drawing from the model which is designed to broaden the student's ideas and experiences of drawing. Two major objectives are the development of greater accuracy in drawing and an expansion of the range of drawing skills. Sensitivity to line and texture will be developed and students will learn to observe movement and gesture in the figure. Emphasis will be placed on learning to judge proportions accurately. Shape, form, perspective and light will be studied with an emphasis on exaggeration and simplification as a means of developing effective compositions. Each class will have a different focal point and corresponding assignments. Demonstrations will be given by the instructor and the course will include the study of drawings by other artists. Media to be used will include charcoal, charcoal pencil and pastels.

Ten 3 hour meetings, 1 credit
$150 tuition
Tuesday 6:00 to 9:00 p.m.
Begins March 2

EB61
LIFE STUDIO
Steven Belcher
Chairman, Foundation Department
MFA, School of the Art Institute of Chicago
School of the Worcester Art Museum
A continuation of Basic Life Drawing which will emphasize developing the ability to create a high degree of correspondence between the observed figure and the drawn figure. Longer poses will be incorporated and an increased level of anatomical awareness will be stressed. In addition the course will seek to refine basic drawing skills and techniques. The completion of Basic Life Drawing (EB60) or the submission of a portfolio for instructor approval is required for entry to this course. Persons submitting a portfolio should include a minimum of five figure drawings.

Ten 3 hour meetings, 1 credit
$150 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 4
EB22
INTRODUCTION TO OILS & ACRYLICS
Gladys Maynard
Painter
School of the Museum of Fine Arts
This course will provide an introduction to the technical process of painting through an exploration of the particular properties and possibilities of acrylic and oil paint. Students will execute a series of paintings ranging from the largely experimental to still-lifes in both alla-prima and more traditional techniques such as glazing and underpainting. Students will work on a variety of surfaces (paper, masonite panel, prepared canvas) and will receive a thorough introduction to tools (brushes, palette knife) and media (gels, gesso, varnish, etc.). The basics of color mixing—organizing a palette, warm and cool tones, paint consistencies—will also be covered. While stressing correct technique it is the basic goal of this course to eliminate student confusions and inhibitions about painting.

Ten 3 hour meetings, 1 credit
$150 tuition
Tuesday 6:00 to 9:00 p.m.
Begins March 2

EB23
INTRODUCTION TO WATERCOLORS
William Maynard
Chairman, Department of Fine Arts
School of the Museum of Fine Arts
Massachusetts College of Art
An introduction to painting with watercolors, this course will deal with proper use of materials, brush strokes, color mixing (beginning with a limited palette and working up to a full palette), and the rendering of basic three-dimensional forms in space. In addition, the course will emphasize sound composition and design through still-life problems. The objective of this course is to help students to develop the ability to create their own designs with confidence. Students with previous experience with watercolors are also welcome to participate in this course. Such students will be encouraged to work on their own ideas with individual help from the instructor. Where appropriate, problems will be assigned to strengthen particular areas.

Ten 3 hour meetings, 1 credit
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3
EF32
THE PORTRAIT

Gladys Maynard
Painter
School of the Museum of Fine Arts

In this course the portrait will be approached in a comprehensive traditional manner which will explore value, light source, bone structure, caricature, likeness and technique. The first portion of the course will concentrate on drawing, both with and without the model, while the second half will emphasize composition, color and technique. Media used will include oils, acrylics, pastels and mixed media. Please bring the following supplies to the first class: 18"x24" newsprint pad, 2B black conte crayon, kneaded eraser. Additional supplies will be suggested as the course progresses. Background in drawing would be helpful but is not a prerequisite.

Ten 3 hour meetings, 1 credit
$150 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 3

EF54
BASIC PRINTMAKING TECHNIQUES

Mary Ann Wenniger
President, Wenniger Graphics
Author of Collagraph Printing (Watson-Guptill, 1975) and Lithography (Prentice-Hall, 1982)
MAT, Harvard University
AB, College of Mount St. Vincent

Through the study and practice of several intaglio and relief methods students will be introduced to both classical and contemporary approaches to printmaking. The techniques covered in this course are suitable for fine arts prints and for commercial application (e.g. book illustration, design). The course will begin with Woodengraving, a method which in the past was used to create book illustrations and advertisements. This technique involves cutting lines in the surface of a wood block with engraving tools, inking the block using a roller, and making a print by pressing the block on paper. Students will then be introduced to intaglio printing by executing Drypoint prints. Drypoint consists of making lines on a metal plate with the use of a sharp tool. The plate is then inked and a print made on an etching press. Instruction will continue through to Etching techniques, which involve the use of acid in producing an image on the plate. Line, open-bite and aquatint methods will be covered. The remainder of the course will be devoted to the Collagraph, the newest form of printmaking, which combines relief and intaglio methods. In Collagraph printing the plate is made of “found” materials and inking is done both by hand and with a roller, thus producing the painterly richness of the collagraph. Collagraph printing requires few specialized materials and allows for great flexibility of expression. Registration techniques, papermaking and professional presentation will be considered. Students will be expected to bring plates or blocks ready for printing to each class. Basic printing supplies and inks will be provided by the School, but students will be required to supply their own paper and plates.

Ten 3 hour meetings, 1 credit
$150 tuition
Tuesday 5:00 to 8:00 p.m.
Begins March 2
THE NEW ENGLAND SCHOOL OF ART & DESIGN
EVENING DIVISION APPLICATION FORM

Application Fee of $10 must accompany this form

Personal

Last Name _______________________________________________ First Name ___________________________ Initial ______

Number and Street _________________________________________ City ________________________________

State____________________ Zip Code __________________________

Home Telephone __________________________ Business Telephone ______________________________

Occupation ______________________________ Employer ________________________________

Birth Date ______________________________ Social Security Number ______________________________

Education

Name of High School ______________________________________ Date Graduated __________________________

Post-Secondary School(s) Attended _________________________________________________________________

Dates Attended __________________________ Major ________________________________

Semesters Completed __________________________ Credits/Degree Earned ______________________________

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

Where did you first hear of NESA/D? ____________________________________________________________________

Courses

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

Course Code _______ Title __________________________ Credits _______ _______ _______ _______ _______

Course Code _______ Title __________________________ Credits _______ _______ _______ _______ _______

Course Code _______ Title __________________________ Credits _______ _______ _______ _______ _______

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

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

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

For Office use only:

Application Received ___________________________ Receipt Number ___________________________

Scheduled Appointment ___________________________ Date Registered ___________________________