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Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Summer division, 1982

New England School of Art and Design

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THE
NEW ENGLAND
SCHOOL OF ART
& DESIGN

Summer Division
1982

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 NESAD to design part-time, evening and summer programs which allow a more flexible involvement on the part of students.

The Evening and Summer Divisions have offerings covering a 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 NESAD 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 NESAD, 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.

Summer Division Calendar 1982

Registration Period: April 15 - June 4

Payment Deadline: June 2

Classes Begin: June 7, 8, 9, 10

Classes End: August 10, 11, 12, 16

Please Note: No classes will be held on Monday, July 5th (in observance of Independence Day).

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.

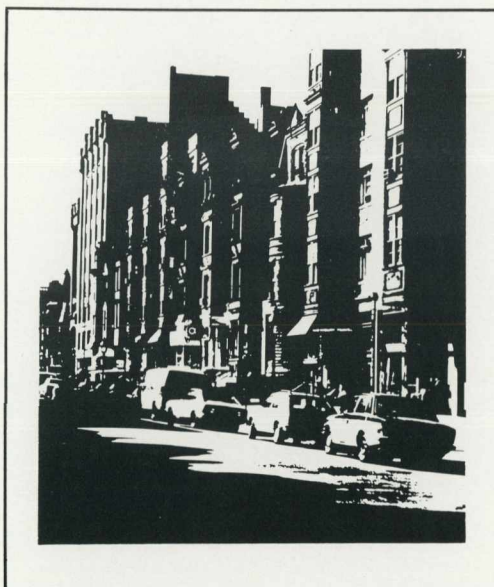
Classes

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 *Summer 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 \$65 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. During the Summer semester the store will be open upon request only.



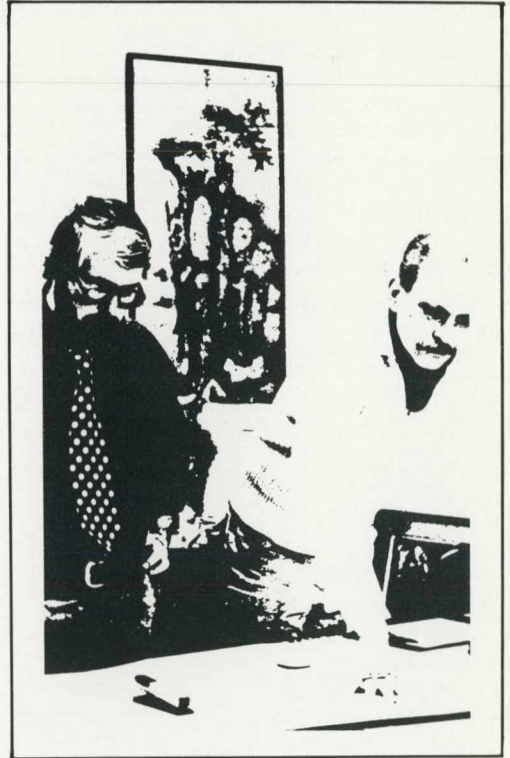
Withdrawal

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.



GRAPHIC DESIGN

SG02

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* (SG42) elsewhere in this catalogue.

Ten 3 hour meetings, 1 credit
\$164 tuition
Monday 1:00 to 4:00 p.m.
Begins June 7

SG04

REPROGRAPHICS

David Zaig

MFA, University of London
Central School of Art & Design

This course is designed to familiarize students with a wide range of graphic arts processes through the study and practice of various methods involved in preparing original art (drawings, designs, photographs) for reproduction and printing. A major emphasis will be placed on learning to operate and control the photostat camera with a variety of image-receiving materials (films, papers, etc.). The course will also include an in-depth introduction to the halftone through exercises with several types of contact screens (e.g. elliptical dot, line, mezzotint, etc.). Proofing systems such as 3M color-key and chromatek color transfers will also be introduced. A hands-on approach will be used throughout the course, thus providing the student with valuable practical skills.

Ten 3 hour meetings, 1 credit
\$164 tuition
Monday 9:00 to 12:00 noon
Begins June 7

SG14

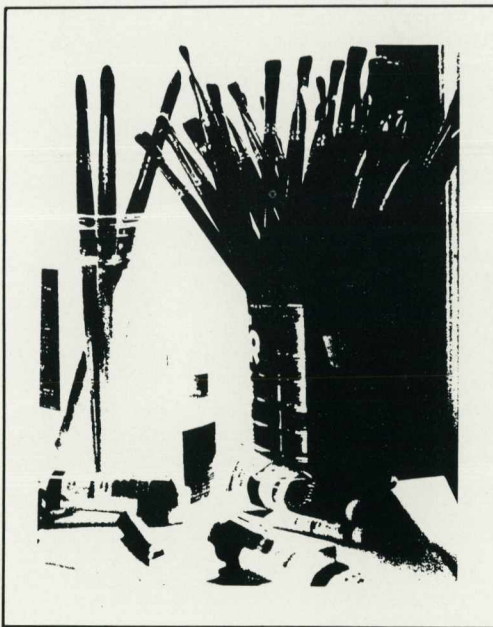
INTRODUCTION TO PHOTOTYPESETTING

Sheila Larkin

Typographer
BS, Suffolk University

This course will provide an intensive, in-depth introduction to the practical use, operation and application of phototypesetting equipment. Hands-on time with 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, conventional rules of typography, and typeface classification and recognition will also be discussed. The course is designed for a wide range of students, from beginners to students studying typography, to working professional designers. *In order that students may have sufficient time to use the equipment enrollment will be limited to seven 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
\$492 tuition
Monday and Wednesday 9:00 to 12:00 noon
Begins June 7



SG38
DOCUMENTARY ILLUSTRATION

Bill Oakes

Free-lance Illustrator and Author
Burnley School of Art
Cornish School of Art

Bill Oakes' illustrations have appeared in numerous publications including *Time*, *National Geographic*, *The Washington Post* and *The Christian Science Monitor*. In addition he is the author of two books about drawing and illustration, *The Lesson Sketcher* and *Drawing by Design*. In this course Mr. Oakes will bring his expertise as an illustrator and his experience as an educator together in order to help aspiring illustrators develop in their own work the spontaneity, originality and storytelling impact required of successful documentary illustrators. The course will stress drawing on location and will therefore involve frequent field trips to sites appropriate to the type of illustration being considered. Areas to be covered will include courtroom sketching, sports/action illustration, drawing animals, and illustration of musical and theatrical events. Studio work will emphasize the skills and concepts necessary for developing sketches into finished illustrations suitable for publication. Areas covered will include adding color, editing unnecessary or extraneous detail, drawing for emphasis and relevance, and adapting media to the problem at hand. *A portfolio demonstrating previous drawing background is required for entry to this course.*

One full day (7 hour) meeting per week
for 10 weeks, 2 credits
\$328 tuition
Thursday 9:00 a.m. to 4:00 p.m.
Begins June 10

SG20
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
\$164 tuition
Wednesday 9:00 to 12:00 noon
Begins June 9



SG10
TYPOGRAPHY FOR THE DESIGNER

Joe Eiler

Principal, Smith/Eiler Design
BFA, Ohio University

Recommended for designers and others who work with type, this course will take students from the basics of typography through to typographic design while emphasizing practical applications. Type terminology, typeface classification, copyfitting, preparing copy for the typesetter, and current typesetting 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
\$164 tuition
Wednesday 1:00 to 4:00 p.m.
Begins June 9

SG42
BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES

Jerri Tanen

Designer, Sundin Associates
MEd, Boston University
BA, University of Florida

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
\$164 tuition
Tuesday 1:00 to 4:00 p.m.
Begins June 8

SG60
BASIC PHOTOGRAPHY

Jim Haberman

Free-lance Photographer
MA, Goddard College
BA, University of Wisconsin

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

Two 3 hour meetings per week for 8 weeks,
1.5 credits
\$246 tuition
Thursday 9:00 to 12:00 noon and
1:00 to 4:00 p.m.
Begins June 10

SG61
INTERMEDIATE PHOTOGRAPHY

Linda White

Photographer
BFA, School of Visual Arts

This course is a continuation of *Basic Photography (SG60)* and concerns itself with two major areas: advanced camera and darkroom techniques, and the application of these techniques in communicating a personal message. The course will include an extensive examination of the ways in which subject matter, type of film, developer and print quality interact to form the final photographic statement. The format of the course will involve extensive use of the School darkroom for completing assignments and will feature classroom critiques of the assignments. The work of prominent photographers will be discussed in relation to the work presented. *Completion of Basic Photography (SG60) or equivalent experience is required for entry to this course.*

Two 3 hour meetings per week for 8 weeks,
1.5 credits
\$246 tuition
Monday and Wednesday 9:00 to 12:00 noon
Begins June 7

SG66
ADVANCED PHOTOGRAPHY

Jim Haberman

Free-lance Photographer
MA, Goddard College
BA, University of Wisconsin

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 photographs 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 documentary photography, non-silver processes, the manipulated print and photographic murals. *Completion of Intermediate or Experimental Photography (SG61.65) or equivalent experience is required for entry to this course.*

Two 3 hour meetings per week for 8 weeks,
1.5 credits
\$246 tuition
Wednesday 9:00 to 12:00 and 1:00 to 4:00 p.m.
Begins June 9

SG44
INTRODUCTION TO ADVERTISING DESIGN

Rick Horton

Rick Horton, Inc.
BFA, Carnegie Mellon University

This course is designed for students who wish to explore advertising art direction. Problems will cover basic print media: newspaper, magazine, billboard, poster, point-of-purchase and direct mail. Primary emphasis will be on concept development; secondary emphasis on layout technique, type identification and specification, proper use of drawing board materials (t-square, ruler, magic markers, pencils, etc.) and acquiring a basic understanding of the capabilities of the printing press. Students will also be instructed about subcontractors — the printers, illustrators, photographers and mechanical artists who collaborate with the advertising art director to produce the finished piece.

Ten 3 hour meetings, 1 credit
\$164 tuition
Thursday 9:00 to 12:00 noon
Begins June 10

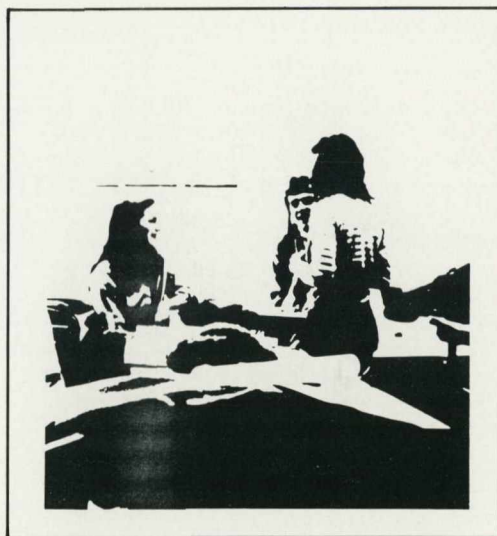
SG82
INTRODUCTION TO AIRBRUSH

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 and paints. This will be followed by exercises in line, solid form, brush and wash techniques. The latter portions of the course will progress through to finished renderings and retouching jobs. The School will provide the necessary compressor unit and hoses but students are responsible for supplying their individual airbrushes. A list of additional supplies will be given at the first class meeting and this too will be the responsibility of the student.

Two 3 hour meetings per week for 10 weeks,
2 credits
\$328 tuition
Tuesday and Thursday 9:00 to 12:00 noon
Begins June 8



ILLUSTRATION

SI10

INTRODUCTION TO FASHION ILLUSTRATION

Frank Raneo

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

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

Two 3 hour meetings per week for 10 weeks,
2 credits
\$328 tuition
Monday and Wednesday 1:00 to 4:00 p.m.
Begins June 7



FOUNDATION/FINE ARTS

SB02

DRAWING FOUNDATIONS I: OBSERVATIONAL DRAWING

Linda Brown

School of the Museum of Fine Arts
Gebhardt Art School

This is a basic drawing course which will focus on the process of drawing from an observed situation — that is, making drawings of something that is seen, be it an object, a still life or an environment. This course will approach drawing from a point of view which will emphasize accurately recording that which is observed and will introduce students to the concepts and procedures necessary for generating such drawings. Assignments and exercises will be aimed at developing three basic abilities: 1) Perceptual acuity — the ability to see accurately. 2) Motor control skills — the ability to get the hand (with the pencil) to go where you want it to. 3) Tool use and handling — the ability to use drawing tools proficiently and comfortably. The development and coordination of these three basic abilities will enable the student to generate drawings that correspond accurately with the observed world. That is the primary objective of the course.

Two 3 hour meetings per week for 10 weeks,
2 credits
\$328 tuition
Monday and Wednesday 1:00 to 4:00 p.m.
Begins June 7

SB22

PAINTING FOUNDATIONS I

Harry Bartnick

Painter
MFA, Syracuse University
BFA, Tyler School of Art

This is a basic painting course which will introduce students to the basic procedures, tools and materials necessary for acrylic and oil painting. Through a series of structural exercises and problems the student will learn sound technical approaches to the use of these media while exploring the surface, tactile and optical qualities of paint. Assignments will range from the representational to the abstract in order to encourage and foster basic proficiency in the handling of form, spatial and plastic aspects of painting.

Two 3 hour meetings per week for 10 weeks,
2 credits
\$328 tuition
Tuesday and Thursday 9:00 to 12:00 noon
Begins June 8

SB04
DRAWING FOUNDATIONS II:
DRAWING SYSTEMS

Steven Belcher

Chairman, Foundation Department
MFA, School of the Art Institute of Chicago
School of the Worcester Art Museum

This basic drawing course will focus on the various systems, methods and techniques which can be used to convey form and spatial information on a two-dimensional drawing surface. The course will approach drawing from a point of view which emphasizes accurately conveying information about the form of an object and the spatial relationships of one object to another, and will explore the variety of languages or systems which the artist may choose from to convey this kind of information. For example, a cross-contour system of lines can be used to describe the surface of an object, or the same object can be subjected to a light source and its form expressed in terms of light and shadow (chiaroscuro). Yet another possible approach would be to convey the form of an object as a function of uniform steps in space (topographical). This course will introduce students to these and other drawing systems and through assigned problems will develop a familiarity with each. In addition the course will present specific techniques such as cross-hatching, pointillism and line-weight control which can be used within the drawing systems being studied. By learning to understand the various drawing systems and the particular aspects of form and space which they emphasize, the student will be better prepared to choose a system appropriate to the desired results.

Two 3 hour meetings per week for 10 weeks,
2 credits
\$328 tuition
Tuesday and Thursday 1:00 to 4:00 p.m.
Begins June 8

SB24
INTRODUCTION TO WATERCOLOR

Ellen Wineberg

Painter
BFA, Boston University
BA, University of Washington

This is a basic course which will offer a beginning watercolor experience in a relaxed atmosphere. The student will be encouraged to experiment in class with wash, color mixing and brush technique. From still life in the studio to land and sky studies outdoors, the emphasis will be on individual development of skill and confidence with the materials and techniques. A willingness to explore and play with light and color will be of as much or more value than drawing or painting ability. Through observation and experimentation, each student will be encouraged to develop a personal approach to this medium. Materials to be used will include tube or dry watercolors, soft brushes and block or sheet watercolor paper.

Ten 3 hour meetings, 1 credit
\$164 tuition
Wednesday 1:00 to 4:00 p.m.
Begins June 9

SB40
PICTORIAL SPACE I: PERSPECTIVE

Steven Belcher

MFA, School of the Art Institute of Chicago
School of the Worcester Art Museum

Perspective is a system of contour control developed at the beginning of the Renaissance which enables the artist to create a naturalistic illusion of three-dimensional space on a flat surface. This course will introduce the principles and practices of perspective and explore the relationship that these concepts have to the development of images from imagination, observation and plans. Both freehand and mechanical processes will be covered in the development of images where the student's primary focus is the effective control of the illusion of space.

Two 3 hour meetings per week for 10 weeks,
2 credits
\$328 tuition
Tuesday and Thursday 9:00 to 12:00 noon
Begins June 8

SB60

LIFE DRAWING I

Audrey Goldstein

BFA, Tufts University

School of the Museum of Fine Arts

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, inks, chalks. *Prior drawing experience is required for entry to this course.*

Two 3 hour meetings per week for 10 weeks,
2 credits

\$328 tuition

Monday and Wednesday 9:00 to 12:00 noon

Begins June 7



SF32

THE PORTRAIT

Audrey Goldstein

BFA, Tufts University

School of the Museum of Fine Arts

The portrait has long been one of the most universal and powerful means of expression in the history of the visual arts. Today the human face is still a fascinating subject for the artist and the portrait continues to be a significant art form. In this course students will be encouraged to develop their own approach to portraits through a series of exercises in both drawing and painting, and through a selected study of the portrait in history, from Caravaggio to Warhol. Various approaches such as modeling, line drawing, value drawing and warm/cool painting will be included. Emphasis will be given to developing an understanding of facial anatomy and how it affects features and expression. In the latter portions of the course variations of the traditional portrait such as reflected images and series portraits will be explored. Materials to be used will include charcoal, pencils, ink, clay and acrylic paints. *Prior drawing experience is required for entry to this course.*

Two 3 hour meetings per week for 10 weeks,
2 credits

\$328 tuition

Monday and Wednesday 1:00 to 4:00 p.m.

Begins June 7

SF50

BASIC SILKSCREEN TECHNIQUES

David Zaig

MFA, University of London

Central School of Art & Design

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

Two 3 hour meetings per week for 10 weeks,
2 credits

\$328 tuition

Tuesday and Thursday 1:00 to 4:00 p.m.

Begins June 8

INTERIOR/ENVIRONMENTAL DESIGN

SE10

INTRODUCTION TO INTERIOR DESIGN

Al Columbro

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

An introduction to the concepts, tools and techniques of the professional Interior Designer. Through a series of lectures, discussions and problems students will learn the use and application of the creative process and the basic principles of design. Problems presented to the class will include the redesign of an existing space for a function other than its current one, and the overall design of a complete space, including concept, space planning, color, lighting, furniture and fixtures. Part of the goal of the course is to teach students to overcome their subjective assumptions and preconceptions, to lead them to plan space 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. Materials will cost approximately \$15.

Ten 3 hour meetings, 1 credit
\$164 tuition
Wednesday 9:00 to 12:00 noon
Begins June 9

SE40

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
\$164 tuition
Monday 9:00 to 12:00 noon
Begins June 7

SE44

ARCHITECTURAL RENDERING I: FREEHAND DRAWING

Thayer Johnson

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

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

Ten 3 hour meetings, 1 credit
\$164 tuition
Tuesday 1:00 to 4:00 p.m.
Begins June 8

SE14A

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.

Two 3 hour meetings per week for 5 weeks,
2 credits
\$164 tuition
Monday and Wednesday 4:30 to 7:30 p.m.
Begins June 7

SE46

**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
\$164 tuition
Thursday 1:00 to 4:00 p.m.
Begins June 10

SE64

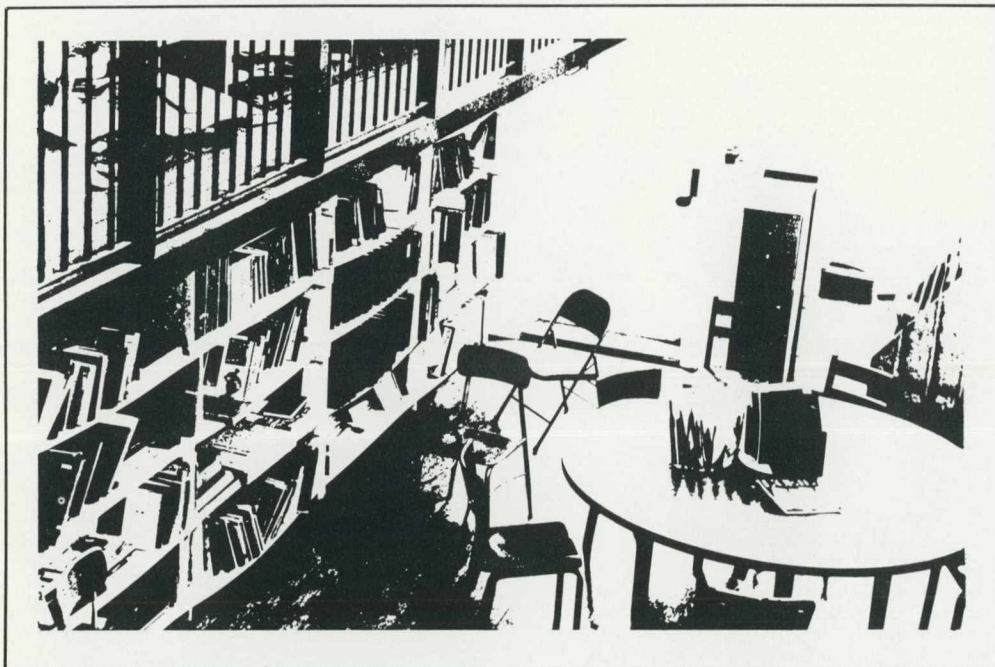
MATERIALS FOR THE INTERIOR DESIGNER

Al Columbro

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

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 interior designer through manufacturers, representatives and wholesalers. The emphasis of the course will be placed on the use of materials in commercial interiors and their appropriateness in terms of environmental problems, building codes, etc.

Ten 3 hour meetings, 1 credit
\$164 tuition
Tuesday 9:00 to 12:00 noon
Begins June 8





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

Application Fee of \$10 must accompany this form

Personal

Last Name _____ First Name _____ Initial _____

Number and Street _____ City _____

State _____ Zip Code _____

Home Telephone _____ Business Telephone _____

Occupation _____ Employer _____

Birth Date _____ Social Security Number _____

Education

Name of High School _____ Date Graduated _____

Post-Secondary School(s) Attended _____

Dates Attended _____ Major _____

Semesters Completed _____ Credits/Degree Earned _____

Have you previously attended NESAD? _____ When? _____

Where did you first hear of NESAD? _____

Courses

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

Course Code _____	Title _____	Credits _____
Course Code _____	Title _____	Credits _____
Course Code _____	Title _____	Credits _____
Course Code _____	Title _____	Credits _____
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:

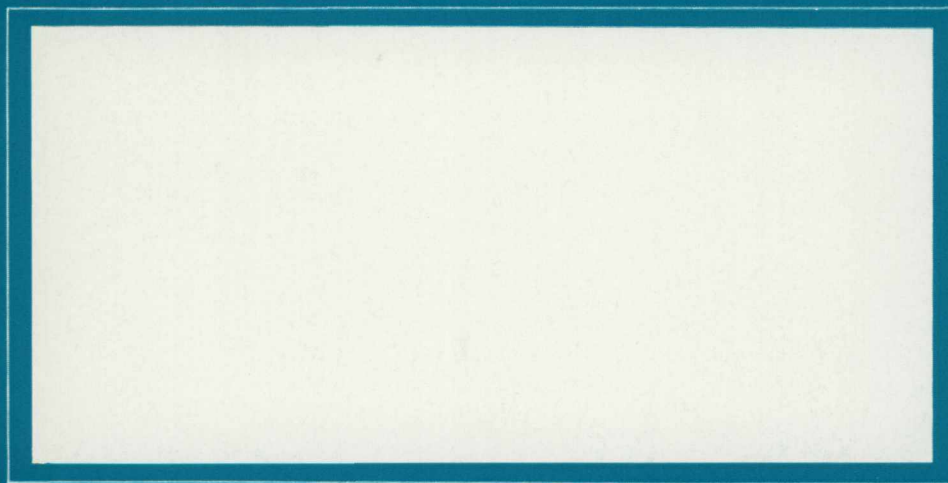
Application Received _____ Receipt Number _____

Scheduled Appointment _____ Date Registered _____

THE
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SCHOOL OF ART
& DESIGN

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