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

New England School of Art and Design

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New England School of Art and Design, "Suffolk University Academic Catalog, New England School of Art and Design (NESAD)--Fall evening division, 1981" (1981). *College of Arts and Sciences and Sawyer Business School Academic Catalogs*. 93.

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THE
NEW ENGLAND
SCHOOL OF ART
& DESIGN

Evening Division
Fall 1981

GENERAL INFORMATION

Introduction

The New England School of Art & Design is a non-profit educational institution and has, since 1923, offered a broad spectrum of courses in art for both professional training and personal development in its full-time programs. In recent years, however, the increasing need of people to combine these pursuits with business or family commitments has led 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 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 NESAD full-time vocational programs and credits earned may be transferred to these programs. For details regarding both full and part-time professional/vocational programs, please consult the general catalogue.

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

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

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

Classes

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

Unless otherwise noted in the course description, students are expected to supply their own art supplies and books. Estimated average expenditures for art supplies and books are \$50 per course. Actual amounts will vary according to the course or courses taken, student use and maintenance.

Admissions

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

Persons wishing to register for courses must complete the following application procedures: 1) All applicants must complete the Application Form (included in this catalogue) and return it to the School together with the \$10 Application Fee. 2) All applicants must schedule an interview with a member of the Admissions Committee. Please call the School at 536-0383 for an appointment. 3) Where indicated, a portfolio of original artwork relevant to the course or courses for which the student has applied must be presented at the time of the personal interview. (No portfolio is required unless so indicated in the course description.) Note: Copies of photographs or pieces based on the work of others will not be considered valid portfolio material.

Registration

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

Application Fee

The Application Fee of \$10 applies to all students making initial application for Evening and Summer Division courses and is in addition to tuition charges. The Application Fee is non-refundable. Note that the Application Fee is paid only once; applicants who have paid this fee will be exempted from the Application Fee should they apply for courses in other semesters of the Evening or Summer Divisions.

Tuition

Tuition rates for courses are indicated in the course descriptions. Please make all payments in the form of check or money order only, payable to: The New England School of Art & Design.

Payment Deadline

The Payment Deadline is the Wednesday prior to the beginning of classes and students paying after this date will be subject to a \$10 Late Registration Fee. Students accepted after the Payment Deadline will be exempted from this provision, but in any event all students will be required to pay full tuition prior to the first class meeting.

Enrollment Contract

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

Credits/Grades

In the case of studio courses a credit is defined as a total of 30 clock hours of class time. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code. In the case of academic courses (i.e those with the letter 'A' following the course code) a credit is defined as a total of 15 hours of class time. Students will be given a transcript of grades earned following the completion of each semester of the Summer or Evening 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.



Withdrawal

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

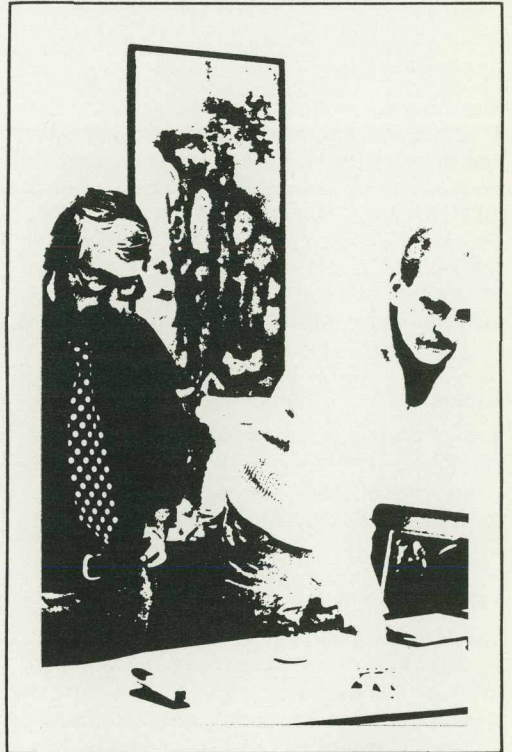
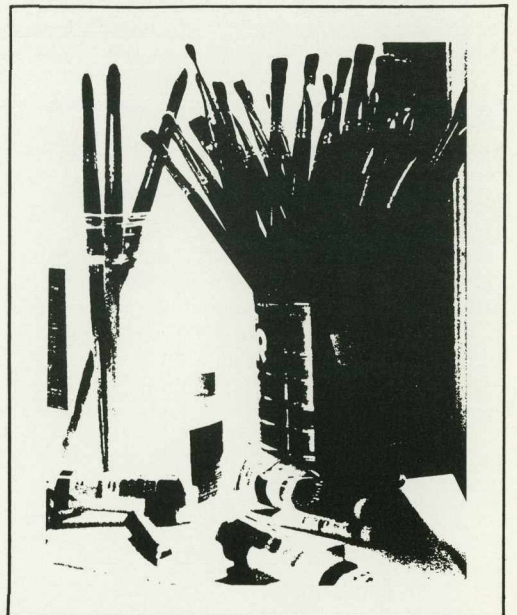
Refunds

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

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

Evening Division Calendar Fall 1981

Registration Period: August 15 - October 5
Payment Deadline: September 30
Classes Begin: October 6, 7, 8
Classes End: December 8, 16, 17
Please Note: Classes will not be held on Wednesday, November 11 (Veterans Day) and Thursday, November 26 (Thanksgiving).



GRAPHIC DESIGN

EG02

INTRODUCTION TO GRAPHIC DESIGN

Rolan DeLoach

Art Director, Elliott Advertising
The New England School of Art & Design

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

Ten 3 hour meetings, 1 credit

\$140 tuition

Thursday 6:00 to 9:00 p.m.

Begins October 8

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 technology are major topics which will be covered. Students will learn to match type styles and formats to specific jobs and will develop an awareness of the various options which are available. In addition the course will teach students to judge when and how to increase legibility, and will stress how to give accurate instructions to the typographer. Examples of type use from current design and advertising sources will be examined and critiqued in terms of type effectiveness.

Ten 3 hour meetings, 1 credit

\$140 tuition

Wednesday 6:00 to 9:00 p.m.

Begins October 7

EG14

INTRODUCTION TO PHOTOTYPESETTING

Laura Buonfiglio

Coordinator, Compugraphic Corporation
Rochester Institute of Technology

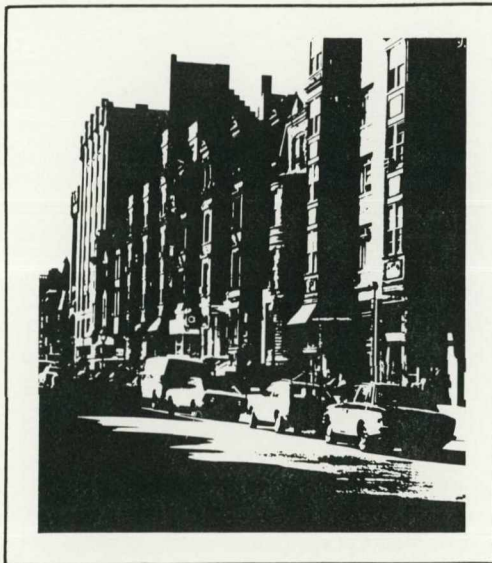
This course will provide an intensive, in-depth introduction to the practical use, operation and application of phototypesetting equipment. Hands-on time with computerized phototypesetting equipment (the School's Compugraphic EditWriter 7500) will form an integral part of the course and students will 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

\$420 tuition

Tuesday and Thursday 6:00 to 9:00 p.m.

Begins October 6



EG16
TYPOGRAPHY AS A MAJOR DESIGN
ELEMENT

Joanne Hetherington

Principal, Illuminations
New England School of Art

This course will explore the use of non-image solutions as a means of communication. The main objective will be to make type accomplish the unusual in design. Projects will include: making type dance on a poster, making type fly on a travel brochure, making type run on a moving announcement, making type slow down on an ad for sleeping pills. *In order for students to gain maximum benefit from this course, design background and a thorough knowledge of typography will be required for admission.*

Ten 3 hour meetings, 1 credit
\$140 tuition
Thursday 6:00 to 9:00 p.m.
Begins October 8

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
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7

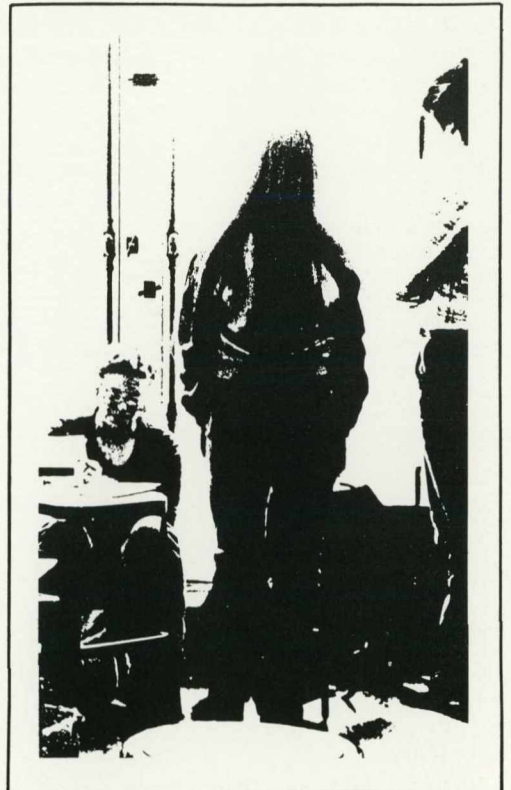
EG22
CARTOONING & COMICS

Bob Stewart

Free-lance Illustrator/Author
BA, Sam Houston State Teachers College

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 Speigelman, Milt Gross, Bill Mauldin and Harvey Kurtzman. Also studied will be periodicals such as *Mad* and *National Lampoon*. Some basic drawing experience and/or exposure to cartooning is strongly recommended for entry to this course in order that students may derive the most benefit from the course.

Ten 3 hour meetings, 1 credit
\$140 tuition
Tuesday 6:00 to 9:00 p.m.
Begins October 6



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

Ten 3 hour meetings, 1 credit
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7

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, copy fitting, location, embellishment, back lighting 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
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7

EG50
BASIC BOOK DESIGN

Edith Allard

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

A course in beginning book design for graphic designers, editors and others interested in the art of the book. No previous design background is required. The course will focus on the practical design of adult books. The following areas will be covered: basic typography; the manufacturing stages of producing a book; the purpose and history of book design; the elements of the physical book; and how to estimate the length of a book. The students will also execute several book design projects. Supplies required: a pica rule, a type 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
\$140 tuition
Tuesday 6:00 to 9:00 p.m.
Begins October 6

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
\$210 tuition
Tuesday and Thursday 6:00 to 9:00 p.m.
Begins October 6

EG70
PRACTICAL PHOTOGRAPHY FOR ARTISTS
AND DESIGNERS

James Trefethen

Photographer, Hanover Studios
BS, Northeastern University

Whether you are a rank beginner or an advanced amateur, with a simple Instamatic or a bag full of sophisticated equipment, your photography can aid you in your layout and design work. This course will teach you when and how your photography can be used in your day-to-day work. And when the services of a professional photographer are required, this course will give you the background you will need to knowledgeably discuss your requirements and to select the photographer who can do the best job for you. We will explore photography through a hands-on approach to typical equipment and procedures from 35mm to large format view cameras. In addition, each student will help set up and shoot a typical fashion shot (using studio lights and live models) and a typical product shot. Class time will include critiques of student work and discussions of the work of successful professionals. At least one class will be conducted in a professional studio. *Students will be expected to supply their own 35mm cameras and must have previous darkroom experience (i.e. developing and printing).* The School's darkroom facilities are available for use by all students in this course.

Ten 3 hour meetings, 1 credit
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7

EG72
VISUAL COMMUNICATION BY DESIGN

Joanne Hetherington

Principal, Illuminations
New England School of Art

Intended for younger professionals and design students with at least two years of background, this course will investigate message-based communications while emphasizing methods for effectively reaching a given market through printed pieces. The course will encourage a design approach which simultaneously stresses both aesthetic and communications factors. Projects will include the design of a full-color ad for a 35mm camera, designing a single sheet calendar, the development of a poster for an ethnic dance company, and the design of your own logo and letterhead.

Ten 3 hour meetings, 1 credit
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7

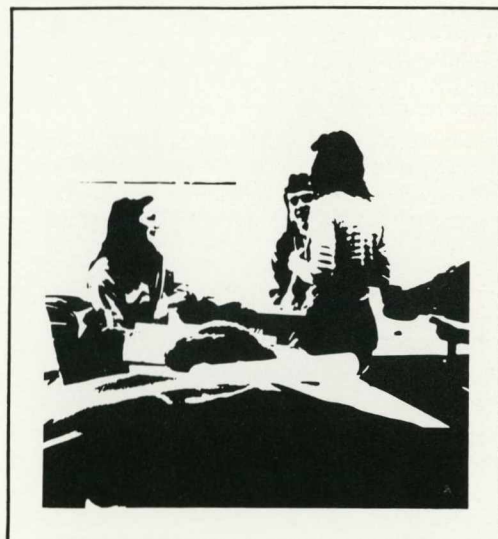
EG82
INTRODUCTION TO AIRBRUSH

David Zaig

MFA, University of London
Central School of Art & Design

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

Ten 3 hour meetings, 1 credit
\$140 tuition
Thursday 6:00 to 9:00 p.m.
Begins October 8



EG94A
ADVERTISING COPYWRITING

Rick Ender

Copywriter, Hill, Holiday, Connors,
Cosmopolos, Inc.
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
\$75 tuition
Tuesday 6:00 to 7:30 p.m.
Begins October 6

EG96
PICTORIAL SPACE

Dan Schafer

Graphic Designer, DS & CO
Carnegie Institute of Technology

The study of visual perception and the conventions devised by artists throughout history to express this perception two-dimensionally. Spatial concepts of other cultures will be studied as well as those of the different stages of Western art, leading to Cubism and its effect on 20th century art, and how they relate specifically to painting, drawing, illustration, graphic design and advertising. A knowledge of perspective would be helpful but is not a requirement.

Ten 3 hour meetings, 1 credit
\$140 tuition
Thursday 6:00 to 9:00 p.m.
Begins October 8

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
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7



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

\$140 tuition

Thursday 5:30 to 8:30 p.m.

Begins October 8

EE15A
ACOUSTICS: THEORY, APPLICATION & DESIGN

Gregory C. Tocci

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

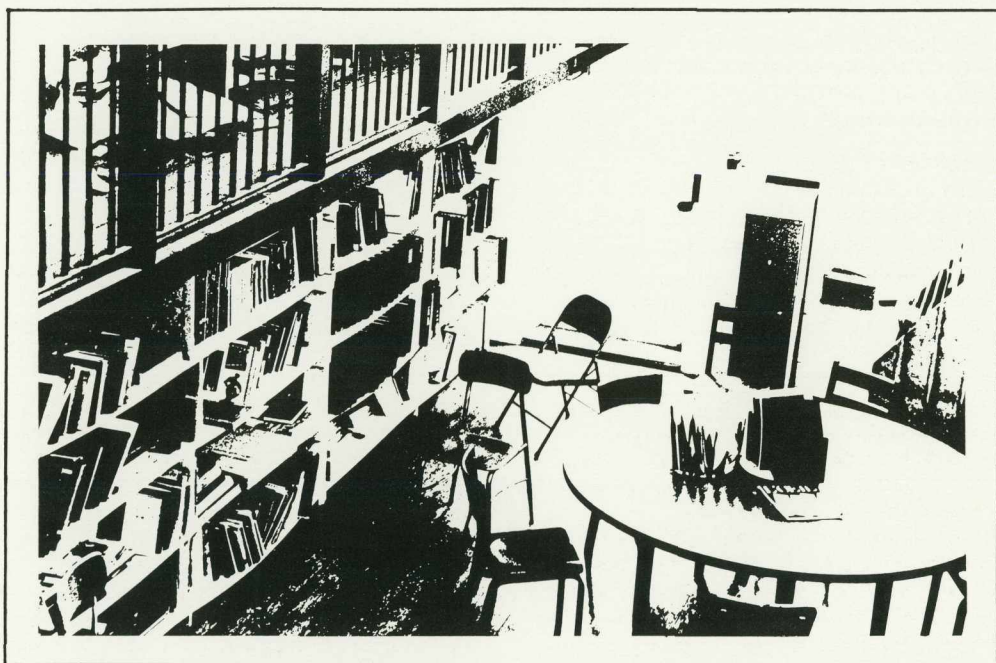
Lectures in acoustical principles, concepts and the state of the art. Theories as well as the application of materials in interior space for sound control and space acoustics as they affect human experiences will be the vehicle of study for this course. Both the acoustical design of building spaces (sound transmission, speech privacy, mechanical system sound and vibration control, natural sound dispersion in listening spaces) and environmental acoustics (aircraft and traffic noise, sound barriers) will be explored in depth.

Ten 3 hour meetings, 2 credits

\$140 tuition

Wednesday 6:00 to 9:00 p.m.

Begins October 7



EE40
BASIC DRAFTING

Instructor to be announced

This course is designed to familiarize students with the basic equipment and concepts of visualizing interior and architectural space in graphic illustrative terms (i.e. plan, elevation and section). The course content aims to provide students with a working knowledge of the processes used to produce a basic set of drawings necessary in planning and designing interior spaces for commercial or residential structures. Materials for this course will cost approximately \$40. A list of these materials and an explanation of their use will be given during the first class meeting.

Ten 3 hour meetings, 1 credit
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7

EE44
ARCHITECTURAL RENDERING I: FREEHAND DRAWING

Thayer Johnson

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

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

Ten 3 hour meetings, 1 credit
\$140 tuition
Thursday 6:00 to 9:00 p.m.
Begins October 8

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
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7

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 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
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7

**EE81A
BUSINESS ORIENTATION & PROFESSIONAL
PRACTICE**

Fred Chitel

President, Space Planning & Interior
Design, Inc.
Boston Architectural Center
Wentworth Institute

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.

Ten 1.5 hour meetings, 1 credit
\$75 tuition
Tuesday 6:00 to 7:30 p.m.
Begins October 6

FASHION 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
\$140 tuition
Tuesday 6:00 to 9:00 p.m.
Begins October 6

FOUNDATION / FINE ARTS

**EB02
DRAWING FOUNDATIONS I:
REPRESENTATIONAL DRAWING**

Linda Brown

School of the Museum of Fine Arts
Gebhardt Art School

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

Ten 3 hour meetings, 1 credit
\$140 tuition
Tuesday 6:00 to 9:00 p.m.
Begins October 6

**EB04
DRAWING FOUNDATIONS II: DRAWING IDEAS**

Gabrielle Barzaghi

School of the Museum of Fine Arts

This course is intended as a corollary to *Drawing Foundations I (EB02)* and is aimed at enhancing and reinforcing the various concepts and skills presented in *Drawing Foundations I*, while expanding into areas such as experimental color use and work based on the imagination. Materials used will include pastels, colored pencils, charcoal and ink. Various methods such as collage and mixed media will also be explored. Class exercises are designed to develop in each student the ability to create unique, interpretive statements. It is strongly recommended that students take this course in conjunction with *Drawing Foundations I (EB02)*.

Ten 3 hour meetings, 1 credit
\$140 tuition
Thursday 6:00 to 9:00 p.m.
Begins October 8

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

\$140 tuition

Wednesday 6:00 to 9:00 p.m.

Begins October 7

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-lives 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

\$140 tuition

Tuesday 6:00 to 9:00 p.m.

Begins October 6

EB23
INTRODUCTION TO WATERCOLORS

William Maynard

Chairman, Department of Fine Arts

School of the Museum of Fine Arts

Massachusetts College of Art

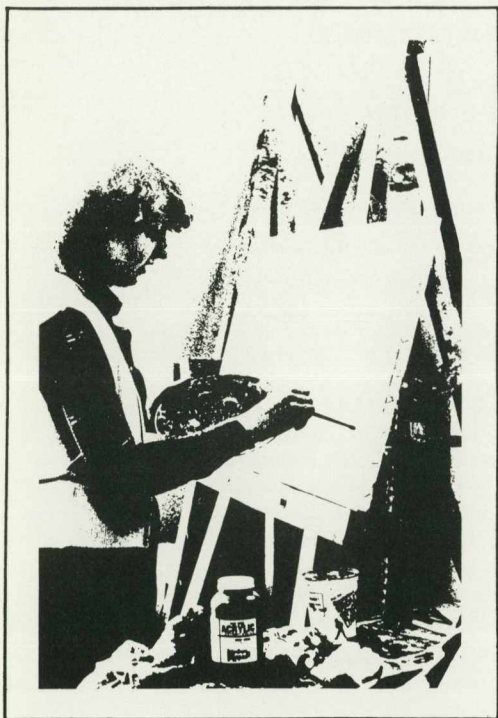
An introduction to painting with watercolors, this course will deal with proper use of materials, brush strokes, color mixing (beginning with a limited palette and working up to a full palette), and the rendering of basic three-dimensional forms in space. In addition, the course will emphasize sound 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

\$140 tuition

Wednesday 6:00 to 9:00 p.m.

Begins October 7



EB60
BASIC LIFE DRAWING

Steven Belcher

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

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

Ten 3 hour meetings, 1 credit
\$140 tuition
Thursday 6:00 to 9:00 p.m.
Begins October 8

EF36
PAINTING MINIATURES

Carol Owen

School of the Museum of Fine Arts

Good things come in small packages. For the student who would like to have the experience of developing and creating images with the strongest possible visual impact within an intimate scale. Students will be exposed to various media; drawing tools, watercolors, gouache, acrylics and oils, as well as photo and xerox images will be used. Emphasis will be on image development, experimentation with multimedia and pursuing processes which best suit the student's purposes. Examples of art work and techniques, individual instruction and group critiques will be a part of each class.

Ten 3 hour meetings, 1 credit
\$140 tuition
Thursday 6:00 to 9:00 p.m.
Begins October 8

EF10
THE VITAL IMAGE

Charles Zerner

MArch, University of Oregon
BA, Clark University
University of Wisconsin
Cornell University

This course, oriented to the student of drawing at the beginning and intermediate levels, focuses on the development of drawings in which images are clear, significant and evocative. It is based on the idea that observation and representation of precise forms are the best means of developing the expressive image. The importance of line, tonality and composition in drawings which both delight the observer and interest him in that portion of the world represented will be emphasized. Subject matter depends on the season: thistles, Alaskan King crab claws, lilies and old shoes will be among the objects drawn. Drawing instruments will include: ebony, Venus and carbon drawing pencils, conte crayon and drafting pens. Students with diverse interests - fabric design, graphic design, illustration, scientific and figure drawing - are welcome.

Ten 3 hour meetings, 1 credit
\$140 tuition
Tuesday 6:00 to 9:00 p.m.
Begins October 6

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
\$140 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 7

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 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 _____

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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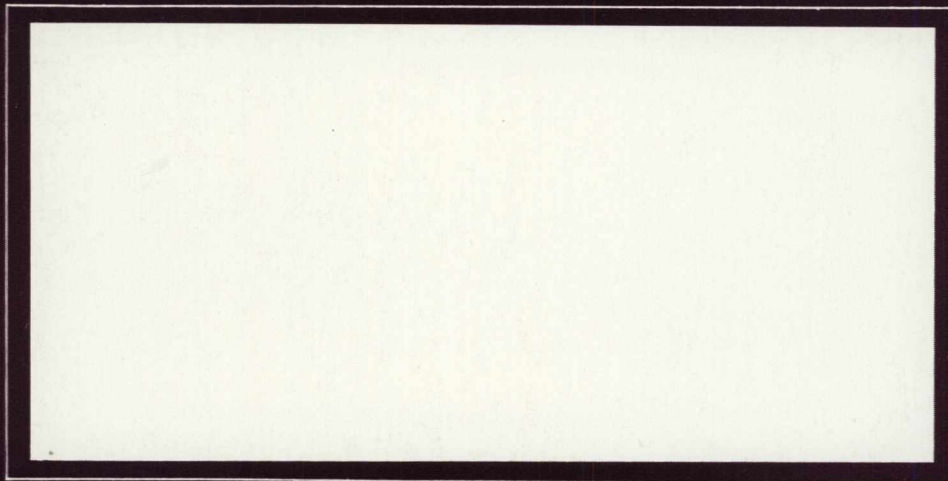
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