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.

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 student 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), W (Withdrawn), WF (Withdrawn Failing), INC (Incomplete). Letter grades of A, B, C, D and F 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). Students withdrawing from a course or courses within the first 50% of a semester will receive a grade of W (Withdrawn). Students withdrawing from a course or courses after 50% of a semester may receive a grade of W or WF (Withdrawn Failing) depending on the student’s standing at the time of withdrawal. 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 $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. 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 semester tuition, whichever is less. Notice of withdrawal must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, Ma. 02116.

Refunds

All refunds are calculated on a semester basis (normally 15 weeks of classes for daytime programs: 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 Fee) will be calculated according to the schedule described above for tuition.
9) The Application Fees are non-refundable.

Evening Division Calendar

Fall 1982

Registration Period: August 15 - September 29
Payment Deadline: September 29
Classes Begin: September 30, October 4, 5, 6
Classes End: December 6, 7, 8, 16
Please Note: No classes will be held on Monday, October 11 (Columbus Day), Thursday, November 11 (Veterans Day) or Thursday, November 25 (Thanksgiving Day).
GRAPHIC DESIGN

EG02
INTRODUCTION TO GRAPHIC DESIGN

Joe Eller
Principal, Eiler-Smith Design
BFA, Ohio University

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
$164 tuition
Monday 6:00 to 9:00 p.m.
Begins October 4

EG14
INTRODUCTION TO PHOTOTYPESETTING

Michael J. Baranofsky
Composition Central Supervisor,
Compugraphic Corporation

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 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
$492 tuition
Monday and Wednesday 6:00 to 9:00 p.m.
Begins October 4

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 become proficient 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 6:00 to 9:00 p.m.
Begins October 6
EG42
BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES

Stephen Licare
Production Director, Gregory Fossella Assoc.
BS, Boston University

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
Monday 6:00 to 9:00 p.m.
Begins October 4

EG50
BASIC BOOK DESIGN

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

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

Ten 3 hour meetings, 1 credit
$164 tuition
Monday 6:00 to 9:00 p.m.
Begins October 4

EG51
INTERMEDIATE BOOK & MAGAZINE DESIGN
Prerequisite: G50 or instructor permission

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

This course will give students with a basic knowledge of book design an opportunity to explore more complex projects while refining and expanding typographic skills. In addition the course will investigate the impact of computer age technology on book design, a craft long rooted in tradition. One class meeting will be devoted to a demonstration of the School’s computerized phototypesetting system and students will be given an opportunity to have sample pages typeset for their final project. The similarities and differences between book and magazine design will be discussed and students will be allowed to specialize in one or the other for the latter portion of the course. Supplies needed: a pica rule, a type guage, 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
$164 tuition
Tuesday 6:00 to 9:00 p.m.
Begins October 5
EG95A
BUILDING AN EFFECTIVE ADVERTISING PORTFOLIO
Rick Ender
Vice President/Creative Group Head, Copy, Cabot Advertising
BS, Boston University
Craig Barnard
Vice President/Creative Group Head, Art, Cabot Advertising
BFA, Massachusetts College of Art
This course is designed for future art directors and copywriters who have demonstrated in past advertising courses an ability to create effective and provocative advertising. This course is not for everyone, since it will require an ability to accept and act upon an intensive critique of your work. This creative course is, however, for the person who is serious about pursuing a career in advertising. The course will include assignments in print, TV and radio. Students will work in teams of two (art and copy) together to create a portfolio of ads you both can be proud of. This is a disciplined course for people who realize their next job will be at least as difficult as this class. Prerequisite: completion of Advertising Copywriting (EG94A), the Boston Center for Adult Education's copywriting course, or the Ad Club of Boston's Creative Course.
Ten 1.5 hour meetings, 1 credit
$82 tuition
Tuesday 6:30 to 8:00 p.m.
Begins October 5

EG94A
ADVERTISING COPYWRITING
Stuart Cooperrider
Copywriter, Hill, Holliday, Connors, Cosmopolous, Inc.
BA, University of Massachusetts
Mark Melton
Copywriter, Cabot Advertising
BS, Southeastern Massachusetts 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
$82 tuition
Tuesday 6:00 to 7:30 p.m.
Begins October 5

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 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
Tuesday and Thursday 6:00 to 9:00 p.m.
Begins September 30
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 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
$164 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 6

EG74A
MAGAZINES OF THE '80'S: PRODUCTION, DESIGN & EDITORIAL CONCEPTS
Bob Stewart
Free-lance Illustrator/Author
BA, Sam Houston State Teachers College

Taught by a 25-year veteran of magazine writing/editing/design/production, this class provides students with an opportunity to experience creative interaction similar to a professional teamwork situation. The contemporary magazine is considered as a total editorial/design package. Communication with clarity and style is the goal as the student confronts copy/art deadlines and conceptual print presentations. No previous copy or design background is required for entry to this course.

Ten 3 hour meetings, 1 credit
$164 tuition
Monday 6:00 to 9:00 p.m.
Begins October 4
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
$164 tuition
Monday 6:00 to 9:00 p.m.
Begins October 4

EG38
CONCEPTUAL ILLUSTRATION
Bob Stewart
Free-lance Illustrator/Author
BA, Sam Houston State Teachers College

A course designed to heighten visual awareness while exploring the imaginative possibilities. In addition to the study of relationships of book cover design to cover illustrations, the works of well-known illustrators are examined, along with the role of the art director and cultural influences on contemporary illustration. The student is encouraged to seek unique, individualistic directions and approaches with the goal of developing a distinctive, personal style. Prior drawing experience is required for entry to this course.

Ten 3 hour meetings, 1 credit
$164 tuition
Thursday 6:00 to 9:00 p.m.
Begins September 30
EB04
DRAWING FOUNDATIONS II:
DRAWING SYSTEMS

Gabrielle Barzaghi
School of the Museum of Fine Arts

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 6:00 to 9:00 p.m.
Begins September 30

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
$164 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 6

EB22
PAINTING FOUNDATIONS I

Ellen Weinberg
Painter
BFA, Boston University
BA, University of Washington

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 structured 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
Monday and Tuesday 6:00 to 9:00 p.m.
Begins October 4
EB34
BASIC DESIGN I: VISUALIZATION & PROCESS
Harry Bartnick
Painter
MFA, Syracuse University
BFA, Tyler School of Art
The ultimate goal of this course is to develop on the part of the student an understanding of and basic proficiency in the logic and structure of two-dimensional organization. All visual communications consist of the various elements of the visual language (i.e. line, value, shape, texture, color, etc.), and to form an effective communication the divergent elements must be successfully combined resulting in a unified whole. This course will introduce the student to the constituent elements of this language and will provide the principles of organization by means of which the student can successfully create unified and exciting visual statements. Exercises and outside assignments will progress from the simple to the more complex in order to enable the student to handle the variables involved. Emphasis will be placed on the “designing process” and various visualization techniques utilized in the development of solutions to problems of visual communication. In addition, basic tools, media and technical skills necessary for effective visual communication will be introduced.
Two 3 hour meetings per week for 10 weeks.
2 credits
$328 tuition
Tuesday and Thursday 6:00 to 9:00 p.m.
Begins September 30

EB24
INTRODUCTION TO WATERCOLORS
Bill 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
$164 tuition
Thursday 6:00 to 9:00 p.m.
Begins September 30

EB40
PICTORIAL SPACE I: PERSPECTIVE
Steve Gildea
MFA, University of Illinois
BFA, Massachusetts College of Art
BA, Colorado University
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
Monday and Wednesday 6:00 to 9:00 p.m.
Begins October 4
EB60
LIFE DRAWING I
Steven Belcher
Chairman, Foundation Department
MFA, School of the Art Institute of Chicago
School of the Worcester Art Museum
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 6:00 to 9:00 p.m.
Begins October 4

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
$164 tuition
Tuesday 6:00 to 9:00 p.m.
Begins September 30

INTERIOR / ENVIRONMENTAL 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
$164 tuition
Tuesday 6:00 to 9:00 p.m.
Begins October 5
EE14A
LIGHTING: THEORY, APPLICATION & DESIGN I
Anne Robinson
Principal, Robinson Roth & Associates, Inc.
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
S164 tuition
Tuesday 5:30 to 8:30 p.m.
Begins October 5

EE17A
LIGHTING: THEORY, APPLICATION & DESIGN II
Anne Robinson
Principal, Robinson Roth & Associates, Inc.
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 (EE14A) or an equivalent course is required for admission to this course.

Ten 3 hour meetings, 2 credits
S164 tuition
Thursday 5:30 to 8:30 p.m.
Begins September 30

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
S164 tuition
Thursday 6:00 to 9:00 p.m.
Begins September 30
EE46
ARCHITECTURAL RENDERING II: 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
Wednesday 6:00 to 9:00 p.m.
Begins October 6

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
$164 tuition
Wednesday 6:00 to 9:00 p.m.
Begins October 6

EE36
ARCHITECTURAL INTERIORS: DESIGN CONCEPTS
Prerequisites: Basic Design and Basic Drafting or instructor permission
Carol Rusche
Designer, The Architects Collaborative
MArch, North Carolina State University
BArch, Washington University
The intention of this course is to focus on architectural concepts as generators of architectural form for interiors. The course will develop design skills as well as a knowledge of history and precedents from which to generate architectural concepts. A concept is the point at which initial information is translated into an idea for eventual use in building form. Analyzing former building interiors will provide a source of conceptual ideas. This will expand the students' vocabulary and increase their capacity to generate different design solutions. Subject matter to be analyzed will be the interior architectural aspects of a building: entrance, circulation, structure, services, as well as an analysis of the architectural relationships that exist, geometrics, proportions, axis, and hierarchies. These components will be used to reinforce the architectural concepts to be pursued. Students will be asked to prepare a slide show of their research, small sketch problems and one major interior design project. Each student will have his/her own design concept to research and therefore will be encouraged to learn from the process and conceptual ideas of other individuals. It is the basic goal of this course to get the student to understand how to use precedents as a vehicle to generate concepts, and to be able to generate those concepts into architectural form.
Ten 3 hour meetings, 1 credit
$164 tuition
Monday 6:00 to 9:00 p.m.
Begins October 4
EVENING DIVISION APPLICATION FORM

Application fee of $10 must accompany this form

Personal

Last Name______________________________________

First Name_______________________________________ Initial ____________________________

Number and Street ________________________________ City _____________________________

State ____________________________ Zip Code ____________________________

Home Telephone ____________________________ Business Telephone ____________________________

Birth Date _______________ Social Security Number ____________________________

Occupation ____________________________ Employer ____________________________

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? ____________________________

Courses

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

Title ________________________________________ Course Code ________ Credits ________

Title ________________________________________ Course Code ________ Credits ________

Title ________________________________________ Course Code ________ Credits ________

Title ________________________________________ Course Code ________ Credits ________

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

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 ____________________________