1983

Suffolk University Academic Catalog, New England School of Art and Design (NESAD)--summer division, 1983

New England School of Art and Design

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GENERAL INFORMATION

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

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

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

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

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

The New England School of Art & Design admits students of any race, color, sex, creed, national and ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, color, sex, creed, national and ethnic origin in the administration of its educational policies, admissions policies, scholarships and loan programs, and other School administered programs.

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.

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 accepted after the Payment Deadline will be exempted from this provision, but in any event will be required to pay all tuition and fees 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 Evening or Summer Divisions. Grades issued are as follows: A (Outstanding), B (Above Average), C (Average), D (Poor), F (Failure), W (Withdraw), WF (Withdraw 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 (Withdraw). Students withdrawing from a course or courses after 50% of a semester may receive a grade of W or WF (Withdraw 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 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.

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 825 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.

Summer Division Calendar 1983

Registration Period: April 4 - June 1
Payment Deadline: June 1
Classes Begin: June 6, 7, 8 and 9
Classes End: August 9, 10, 11 and 15
Please Note: No classes will be held on Monday, July 4, Independence Day.
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FOUNDATION

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 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
$380 tuition
Tuesday and Thursday 9:00 to 12:00 noon
Begins June 7

SB04
DRAWING FOUNDATIONS II:
DRAWING SYSTEMS

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

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 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
$380 tuition
Tuesday and Thursday 1:00 to 4:00 p.m.
Begins June 7
SB03
REPRESENTATIONAL DRAWING
Audrey Goldstein
BFA, Tufts University
School of the Museum of Fine Arts

This course is a continuation of Drawing Foundations I: Observational Drawing. While this course is a basic drawing course, the aim is to establish proficiency in the skills involved in representational drawing and a corresponding refinement in the use of drawing materials. Attention will be given to strong resolution of problems and the quality of "finish" in drawings. In addition the issues of interpretation and expression within a representational context will be introduced.

Materials to be used will include various artist's pencils, drawing pens and ink, and pastels. 

Prerequisite: completion of Drawing Foundations I: Observational Drawing (EB02) or a portfolio demonstrating ability in equivalent basic drawing skills.

Two 3 hour meetings per week for 10 weeks.
2 credits
$380 tuition
Tuesday and Thursday 1:00 to 4:00 p.m.
Begins June 7

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
$380 tuition
Tuesday and Thursday 9:00 to 12:00 noon
Begins June 7

SB30
COLOR: PRINCIPLES & TECHNIQUES I
Steven Belcher
Chairman, Foundation Department
MFA, School of the Art Institute of Chicago
School of the Worcester Art Museum

The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium with which the student may become involved. The course will answer the student's questions concerning this complex subject and will hopefully instill a curiosity for further investigation. Beginning with demonstrations in basic techniques for color applications, lectures will cover the qualities of paint and their logical organization. Color contrasts and relationships will be discussed with attention to general ideas of harmony and balance. The student's response through outside work is of primary importance and will be reviewed in terms of the degree of student comprehension and involvement, as well as excellence in craft and presentation. To aid in the transition from theoretical knowledge to practical application, projects will touch on the designer's outlook and process as well as that of the painter.

Two 3 hour meetings per week for 8 weeks.
1.5 credits
$285 tuition
Tuesday and Thursday 9:00 to 12:00 noon
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
$380 tuition
Monday 9:00 to 12:00 and 1:00 to 4:00 p.m.
Begins June 6
SB34
BASIC DESIGN I:
VISUALIZATION & PROCESS

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

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 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 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 communications. 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
$380 tuition
Monday and Wednesday 9:00 to 12:00 noon
Begins June 6

SB40
PICTORIAL SPACE I: PERSPECTIVE

Steven Belcher
Chairman, Foundation Department
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
$380 tuition
Monday and Wednesday 1:00 to 4:00 p.m.
Begins June 6

SB70A
IDEAS OF WESTERN ART I

Charles Giuliano
PhD Candidate, Boston University
MA, Boston University
AB, Brandeis University

It is the primary goal of this course to integrate an understanding of works of art with an awareness of and appreciation for the technical process by which they were made. Thus the course will emphasize a balance between the meaning of works of art and the manner in which they were conceived and made. In this first semester of the course we will cover architecture, sculpture and painting. There will be special projects designed to allow the students to explore the materials and processes being studied. Students will be introduced to ancient processes such as encaustic and egg tempera painting, as well as to contemporary methods such as acrylic painting and computer-generated imagery. Assignments will also involve students in visits to exhibits and galleries. By combining the study of art history with the study of art methods the course seeks to provide students with a means by which they may extract ideas and lessons from history and turn them into meaningful insights which can be used in the studio.

Ten 2 1/4 hour meetings, 1.5 credits
$142 tuition
Tuesday 1:00 to 3:15 p.m.
Begins June 7
FINE ARTS

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. Work will be done in both black and white and in color from life. Emphasis will be given to developing an understanding of facial anatomy and how it affects features and expressions. Through the exploration of specific emotions and expressions and the application of various techniques and materials it is hoped that the student will gain insight into the portrait as a visual means of communication. Some prior drawing experience is required for entry to this course.

Ten 3 hour meetings, 1 credit
$190 tuition
Wednesday 1:00 to 4:00 p.m.
Begins June 8

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 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 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.

Ten 3 hour meetings, 1 credit
$190 tuition
Tuesday 1:00 to 4:00 p.m.
Begins June 7

SF89A
HISTORY OF 20TH CENTURY ART
Charles Giuliano
PhD Candidate, Boston University
MA, Boston University
AB, Brandeis University

A survey of art history in Europe and America from the late 1800’s to the end of World War II, this course will focus on the artistic realms of expressionism, abstraction, fantasy and realism. Major movements covered will include Post-Impressionism, the Fuaves, Expression­­­­ism, Cubism, Futurism, Dadaism, Surrealism, the Bauhaus, the Stieglitz Group, and Abstract Expressionism. While the emphasis will be placed on painting, parallel developments in sculpture, architecture and design will also be included. The course will rely heavily on slide lectures supplemented by selected readings and study of representative works in the collections of several Boston area museums. American Art Since 1900 by Barbara Rose and The Pelican History of Art: Painting and Sculpture in Europe 1880-1940 by George Heard Hamilton will be used as the primary texts. A final exam will be given.

Ten 2½ hour meetings, 1.5 credits
$142 tuition
Thursday 9:45 to 12:00 noon
Begins June 9
SF72
LIFE PAINTING STUDIO
Linda Brown
School of the Museum of Fine Arts
Gebhardt Art School

Life Painting Studio is designed to explore basic technical and conceptual approaches as they apply to painting the figure from life. Using a direct, alla prima method, students will work on exercises in composition, light and shadow modeling, and with several alternative color systems on white and toned grounds. The model will be studied both clothed and nude, with attention given to texture and detail in drapery as well as anatomical construction. Ongoing critiques will address individual student progress while providing direction and inspiration for further development of paintings outside of class time. The course will foster a deeper understanding of the human form while allowing students to pursue personal painterly expression and interpretation. In addition it can be of significant value to students of fashion and book illustration by offering them an opportunity to strengthen technique in line, color and brushwork. Students should bring a newsprint pad and drawing materials to the first class. Prerequisite: Completion of a basic painting course (B22, Painting Foundations I) and an intermediate level drawing course (B03, Representational Drawing or B61, Life Drawing I) or submission of a portfolio demonstrating equivalent experience for instructor approval.

Ten 3 hour meetings, 1 credit
$190 tuition
Wednesday 9:00 to 12:00 noon
Begins June 8

SF90
BOSTON: PORTRAIT OF A CITY
Charles Giuliano
PhD Candidate, Boston University
MA, Boston University
AB, Brandeis University

No other city in America compares with Boston in terms of the diversity and significance of its architecture, the richness and scope of its fine arts collections, and the history and tradition of its cultural institutions. This, combined with the wealth and accessibility of its historical resources (there are surviving buildings and existing works of art covering all phases of its development from the 17th century to the present), makes Boston a city ideally suited for study. This course is designed to integrate significant elements of Boston's unique cultural, architectural and artistic history through the use of a structured combination of slide lectures, outside readings, visits to museums, field trips and walking tours. Walter Muir Whitehill's A Topographical History of Boston will be used as a basic text and the instructor will suggest additional sources as the course progresses. It is the goal of this course to provide insights into specific periods and trends as well as an overview of the city's history and evolution in order than we may better understand the forces which have directed and sustained it and allowed it to develop to where it is today.

Five 2 hour classes and five 3 hour field trips, 1 credit
$190 tuition
Thursday 1:00 to 3:00 p.m. (weeks 1, 3, 5, 7, 9)
or 1:00 to 4:00 p.m. (weeks 2, 4, 6, 8, 10)
Begins June 9
SG02
INTRODUCTION TO GRAPHIC DESIGN
Joe Eller
Principal, Smith/Eiler 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 (SG42) elsewhere in this catalogue.

Ten 3 hour meetings, 1 credit
$190 tuition
Tuesday 1:00 to 4:00 p.m.
Begins June 7

SG42
BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES
Instructor to be Announced

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
$190 tuition
Wednesday 5:30 to 8:30 p.m.
Begins June 8

SG44
INTRODUCTION TO ADVERTISING DESIGN
Linda Dalton MacGregor
Senior Art Director, Stone and Manning
BA, C.W. Post College

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
$190 tuition
Thursday 9:30 a.m. to 12:30 p.m.
Begins June 9

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 half-tone 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 used throughout the course, thus providing the student with valuable practical skills.

Ten 3 hour meetings, 1 credit
$190 tuition
Monday 1:00 to 4:00 p.m.
Begins June 6
SG10
TYPOGRAPHY FOR THE DESIGNER
Stephanie Sabato
Visiting Lecturer, Southeastern Massachusetts University
MFA Candidate, Virginia Commonwealth University
BFA, Kansas City Art Institute

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 how 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
$190 tuition
Wednesday 5:30 to 8:30 p.m.
Begins June 8

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 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
$190 tuition
Monday 9:00 to 12:00 noon
Begins June 6

SG14
INTRODUCTION TO COMPUTERIZED PHOTOTYPESETTING
Sheila Larkin
Typographer
BS, Suffolk University

This course will provide an intensive, in-depth introduction to the practical use, operation and application of computerized phototypesetting equipment (the School’s EditWriter 7500). Hands-on time 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 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 six 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
$510 tuition
Monday and Wednesday 9:00 to 12:00 noon
Begins June 6
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
$285 tuition
Monday 9:00 to 12:00 and 1:00 to 4:00 p.m.
Begins June 6

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
$285 tuition
Tuesday and Thursday 1:00 to 4:00 p.m.
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 photographers and photographers in their future field of endeavor. The course is designed to expand the basic concepts learned in earlier photography courses, allowing the class members to make more sophisticated images. The majority of the material will cover technical subjects and will be presented as a survey of the many different processes in photography. Among the topics to be included in the course are documentary photography, non-silver processes, the manipulated print and photographic murals. Completion of Intermediate Photography (SG61) or equivalent experience is required for entry to this course.
Two 3 hour meetings per week for 8 weeks.
1.5 credits
$285 tuition
Wednesday 9:00 to 12:00 noon and 1:00 to 4:00 p.m.
Begins June 8

SG68
THE COLOR PRINT
Linda White
Photographer
BFA, School of the Visual Arts
This course will introduce the basic techniques of color print making from slides and will actively involve the student in color-seeing assignments. The Cibachrome process will be used because it is the simplest and most direct means of producing high-quality color prints. A major emphasis will be placed on darkroom procedures including choice of chemicals for contrast control and the various methods of diagnosing the problems that occur in color printing. Since color photography is readily applied to graphic design pieces, ideas and techniques will be introduced which can help the student to solve graphic problems. Familiarity with black and white printing is a prerequisite and students must provide their own film (Kodachrome) and 35mm camera.
Ten 3 hour meetings, 1 credit
$190 tuition
Tuesday 9:00 to 12:00 noon
Begins June 7
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, 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 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
$380 tuition
Tuesday and Thursday 9:00 to 12:00 noon
Begins June 7

SG98A
THE ARTIST AND THE LAW
Betty C. Kaufman
Attorney at Law
JD, Boston University School of Law
BA, Queens College
An intensive five-part seminar designed to provide artists and designers with an overview of various aspects of the law including contract law, tax law and copyright law, as those aspects pertain to the artist. The segment on contracts will include both general concerns (What is the purpose of a contract? What constitutes a contract?) and specific types of agreements (with agents, publishers, galleries, museums). Under tax law the course will examine sales taxes, income taxes and business practices designed to simplify compliance with tax requirements. Copyright law will be introduced and an historical overview of the subject provided. In addition the course will look at specifics of the Copyright Act of 1976 including laws pertaining to ownership, registration, transfer, infringement and protection of copyrights.

Five 3 hour meetings, 1 credit
$380 tuition
Wednesday 5:30 to 8:30 p.m.
Begins June 8

ILLUSTRATION
SG30
INTRODUCTION TO TECHNICAL ILLUSTRATION
Steve Gideon
MFA, University of Illinois
BFA, Massachusetts College of Art
BA, Colorado University
This course is designed to introduce students to the basic concepts and techniques used to produce technical illustrations. Students will learn to use basic drafting equipment (T-squares, triangles, compasses, french curves, ellipse guides, etc.) and technical drawing pens as well as other aids such as acetate screens, transfer lettering and photostats. Three major methods for rendering objects will be covered: 1) Orthographics (plans and elevations) and related conventions for dimensioning, hidden lines, and sections. 2) Paraline drawings (specifically isometrics and obliques). 3) Perspective drawing (one and two point). Exploded views will be developed in both perspective and paraline drawings. The course will also include a segment dealing with the production of charts and graphs suitable for business, presentation and publication uses. Design Graphics by C. Leslie Martin (MacMillan) will be used as the primary text. There are no prerequisites for this course, but some experience with a T-square would be helpful.

Two 3 hour meetings per week for 10 weeks,
2 credits
$380 tuition
Monday and Wednesday 9:00 to 12:00 noon
Begins June 6
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, shoes and cosmetics 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
$380 tuition
Tuesday and Thursday 1:00 to 4:00 p.m.
Begins June 7

SI04
INTRODUCTION TO FASHION LAYOUT
Frank Raneo
Free-lance Fashion Illustrator
Chairman, Department of Fashion Illustration
New England School of Art

This course will concern itself with the overall layout and design of fashion advertising pieces. Far more that good drawing is involved in the preparation of successful advertising and it is the goal of this course to make the student competent in dealing with those other elements. The course will therefore deal with problems which overlap with graphic design: problems in page organization, type measurement and specification, mechanicals and paste-up. Throughout the emphasis will be placed on the special problems encountered in fashion advertising. Such problems will include the effective arrangement of figures and products illustrated and the relationship between the illustration and other elements such as copy, logos and photographs.

Ten 3 hour meetings, 1 credit
$190 tuition
Wednesday 9:00 a.m. to 4:00 p.m.
Begins June 8

SG38
DOCUMENTARY ILLUSTRATION
Bill Oakes
Free-lance Illustrator and Author
Burnley School of Art
Cornish School of Art

Bill Oakes’s 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 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 to be 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 drawing background is required for entry to this course.

Ten full day (7 hour) meetings, 2 credits
$380 tuition
Wednesday 9:00 a.m. 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 intense 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 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
$190 tuition
Thursday 9:00 to 12:00 noon
Begins June 9

SE36
DESIGN THROUGH ANALYSIS: THE PRIVATE RESIDENCE

Carol Rusche
Designer, The Architects Collaborative
MArch, North Carolina State University
BArch, Washington University

Private residences designed by significant architects, either for themselves or for others, are highly suitable for study because they in many ways embody the quintessential ideas of the architect who designed them. As such, private residences provide a valuable and accessible conceptual resource for students of design and architecture. By analyzing such buildings students can gain an understanding of important ideas and precedents which can then be meaningfully applied to their own design problems. Major ordering ideas extracted through analysis can be used to organize design elements for new problems of a similar scale: an analysis of building parts can yield useful insights into present design problems. This course is designed to encourage the use of precedents as a means of generating new concepts and seeks to demonstrate how such concepts can be translated into architectural form. Slide seminars covering a wide variety of residences will be combined with outside reading, sketch problems and one major project. Residences to be studied include the Gropius House, the Philip Johnson House, the Villa Savoye, the Hadley House, La Maison Fisher, the Moore House and several others. 

Prerequisites: Basic design and drafting background or instructor permission.

Ten 3 hour meetings. 1 credit
$190 tuition
Wednesday 5:30 to 8:30 p.m.
Begins June 8
SE48
FREEHAND ARCHITECTURAL 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. Freehand Architectural Drawing 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
$190 tuition
Wednesday 1:00 to 4:00 p.m.
Begins June 8

SE40
CONTRACT DRAFTING I: BASIC
Doug MacElroy
Interior Designer
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. A list of materials and an explanation of their use will be given during the first class meeting.

Ten 3 hour meetings. 1 credit
$190 tuition
Wednesday 5:30 to 8:30 p.m.
Begins June 8

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
$190 tuition
Monday 1:00 to 4:00 p.m.
Begins June 6

SE14A
LIGHTING: THEORY, APPLICATION & DESIGN I
Anne Robinson
Principal, Robinson Roth & Associates
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
$190 tuition
Monday and Wednesday 5:30 to 8:30 p.m.
Begins June 6
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 uses 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
$190 tuition
Thursday 1:00 to 4:00 p.m.
Begins June 9

SE83A
HISTORY OF FURNITURE II
Harris L. Levitt
Free-lance Interior Designer
BArch, Rhode Island School of Design
BFA, Rhode Island School of Design
AAA, Boston University
This course will offer a survey of furniture styles in Europe and America from the 19th Century to the post-World War II period with an emphasis on trends in furniture design between the 1890's and the 1930's. Styles covered include (but are not limited to): Victorian, Shaker, Art Nouveau, Art Deco, the Arts & Crafts Movement, the Bauhaus and International Modernism. Through the use of slide lectures, class discussions and individual research the student will become aware of a range of furniture styles and how they reflect the social, economic and technical developments of their own age.
Ten 2 1/4 hour meetings, 1.5 credits
$142 tuition
Wednesday 9:45 to 12:00 noon
Begins June 8
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 ______________________

Birth Date ___________________________ Social Security Number ______________________

Occupation ___________________________ Employer ______________________

Education

Name of High School ___________________________ Date Graduated ______________________

Post-Secondary School(s) Attended ___________________________ Dates Attended ______________________

Major ___________________________ Credits / Degree Earned ______________________

Semesters Completed ___________________________ When? ______________________

Have you previously attended NESA/D? ___________________________

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 _______

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 ___________________________

Scheduled Appointment ___________________________

Receipt Number ___________________________

Date Registered ___________________________