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

New England School of Art and Design

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THE NEW ENGLAND SCHOOL OF ART & DESIGN

Evening Division
Spring 1983
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.
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 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 (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 8:30 a.m. to 4:30 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, 26 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

Spring 1983

Registration Period: January 10 - February 23
Payment Deadline: February 23
Classes Begin: February 28, March 1, 2, 3
Classes End: May 3, 4, 5, 9
Please Note: No classes will be held on Monday, April 18 (Patriots Day)
GRAPHIC DESIGN

EG14
INTRODUCTION TO COMPUTERIZED 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 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 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 ten weeks, 3 credits
$492 tuition
Monday and Wednesday 6:00 to 9:00 p.m.
Begins February 28

EG45
INTRODUCTION TO MAGAZINE DESIGN
Richard Sarno
Art Director, Morgan-Grampian Publishing
The New England School of Art & Design

This course is designed to give graphic designers and others who have a basic knowledge of typography and production an opportunity to explore the special problems and challenges of magazine design. Both trade and consumer publications will be examined and students will keep a casebook of designs drawn from currently available magazines. Major areas of study will include: the use of grids; typography and type formats; elements of typical magazine formats (contents, departments, features, news, editorials, etc.); design elements (borders, rules, color, white space, etc.). As a final project students will either design a new magazine or redesign an existing publication. Publication Design by Allen Hurlburt (Van Nostrand/Reinhold) will be used as a text. Since this course assumes a basic working knowledge of typography and production processes, students should have prior background or experience in these areas.

Ten 3 hour meetings. 1 credit
$164 tuition
Monday 6:00 to 9:00 p.m.
Begins February 28

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. 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” x 17” 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 March 1
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 enorm­
ous range of possibilities available to the
Graphic Designer and to help them to under­
stand the necessary limitations imposed by the
processes used. Since this course will empha­
size production processes as opposed to
aesthetics, no previous design background is
required.

Ten 3 hour meetings, 1 credit
$164 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 2

EG60
BASIC PHOTOGRAPHY

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

An intense, in-depth introduction to the basics
of camera use and control, and darkroom pro­
cedures for developing and printing photo­
graphs. 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 print­
ing paper. Darkroom facilities, chemicals and
equipment for processing are supplied by the
School and are included in tuition cost. Enroll­
ment 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 March 1
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.

Ten 3 hour meetings, 1 credit
$164 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 2

ADVERTISING COPYWRITING

Stuart Cooperrider
Copywriter, Hill, Holiday, Connors, Cosmopolis, Inc.
BA, University of Massachusetts

Mark Melton
Copywriter, Cabot Advertising
BS, Southern 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 March 1

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
Monday 6:00 to 9:00 p.m.
Begins February 28
ILLUSTRATION

EI10  INTRODUCTION TO FASHION ILLUSTRATION

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

This course is designed for those who wish to explore the world of fashion drawing in order that they may express their ideas with style and flair. A heavy emphasis will be placed on developing a practical, working knowledge of the human figure—its proportions, typical poses and techniques for illustrating them. Exercises in fabric rendering will explore techniques for rendering textures (e.g. cotton, wool, leather, etc.) and patterns commonly encountered. Where appropriate, illustration techniques for fashion related products and accessories such as handbags, jewelry, 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.

Ten 3 hour meetings, 1 credit  
$164 tuition  
Tuesday 6:00 to 9:00 p.m.  
Begins March 1

EI11  ADVANCED FASHION ILLUSTRATION

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

This course will continue the studies of Introduction to Fashion Illustration (EI10) on a more advanced level and will emphasize increasing sophistication in drawing techniques. Continuing studies of the human figure and fabric rendering techniques will teach the student to deal creatively and originally with a variety of poses, styles and textures. Class related exercises will involve the student in a wide variety of drawing media and techniques, ranging from simple line art, to ink and wash techniques, to full-color renderings. Throughout the emphasis will be placed on the preparation of camera-ready art work which is suitable for newspaper and magazine reproduction. Students will be expected to complete at least five finished illustrations suitable for inclusion in a final course portfolio. Materials needed include: pencils, crowquill pen, India ink, lamp black watercolor, illustration board, a full watercolor set (Marabu is recommended), Chinese white or Pro white paint, erasers, a ruler. Completion of Introduction to Fashion Illustration (EI10) or a portfolio demonstrating equivalent background is required for entry to this course.

Ten 3 hour meetings, 1 credit  
$164 tuition  
Thursday 6:00 to 9:00 p.m.  
Begins March 3

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 story-telling 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 entry to this course.

Ten 3 hour meetings, 1 credit  
$164 tuition  
Tuesday 6:00 to 9:00 p.m.  
Begins March 1
EB02
DRAWING FOUNDATIONS I:
OBSERVATIONAL DRAWING
Gabrielle Barzaghi
School of the Museum of Fine Arts

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
$328 tuition
Tuesday and Thursday 6:00 to 9:00 p.m.
Begins March 1

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 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
Monday and Wednesday 6:00 to 9:00 p.m.
Begins February 28
EB03 REPRESENTATIONAL DRAWING

Gabrielle Barzaghi
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
$328 tuition
Monday and Wednesday 6:00 to 9:00 p.m.
Begins February 28

EB60 LIFE DRAWING

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

An introductory course in drawing the human figure which will emphasize learning to judge proportions accurately and, through the use of basic drawing skills, to develop 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.

Ten 3 hour meetings, 1 credit
$164 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 3

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 frehand 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 February 28
EB34
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
$328 tuition
Monday and Wednesday 6:00 to 9:00 p.m.
Begins February 28

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 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 in watercolor painting are also welcome to participate in this course. Such students will be encouraged to work on their 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 March 3

EF89A
HISTORY OF 20TH CENTURY ART

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

A survey of art history from 1900 to the present. This course will focus on the artistic realms of expressionism, abstraction, fantasy and realism, including such subgroups as the Fauves, the Stieglitz Group, Cubism, Futurism, Dadaism, Surrealism, Abstract Expressionism, Pop art and Op art. Parallel developments in contemporary painting and sculpture will be discussed. The course will rely heavily on slide lectures supplemented by field trips to the Museum of Fine Arts, the Busch Reisinger Museum and the Institute of Contemporary Art as well as selected readings. There will be a mid-term and a final exam given.

Ten 2½ hour meetings, 1.5 credits
$123 tuition
Thursday 6:00 to 8:15 p.m.
Begins March 3
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 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
$164 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 3

EE14A
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.

Ten 3 hour meetings, 2 credits
$164 tuition
Monday 5:30 to 8:30 p.m.
Begins February 28

EE17A
LIGHTING: THEORY, APPLICATION & DESIGN II

Anne Robinson
Principal, Robinson Roth & Associates
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 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
$164 tuition
Thursday 5:30 to 8:30 p.m.
Begins March 3
EE15A
ACOUSTICS: THEORY, APPLICATION & DESIGN
Gregory C. Tocci
Partner, Cavanaugh Tocci Associates
MS, Massachusetts Institute of Technology
BS, Tufts University
This course is comprised of a series of lectures in acoustical principles, engineering and design; its basic goal is to provide design students with a practical working knowledge of acoustics and its impact on design solutions. Topics to be considered include the use of interior finishes for reverberation control, sound transmission, sound dispersion (both natural and reinforced) in listening spaces, speech privacy, and the control of mechanical system noise and vibrations. The course will consider acoustical problems and applications experienced in actual building projects, as well as in theoretical design projects developed by students.
Ten 3 hour meetings, 2 credits
$164 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 2

EE22
SITE PLANNING & LANDSCAPE DESIGN
Richard List
Landscape Architect, Skidmore, Owings & Merrill
MLA, Harvard University
BS, BLA, Syracuse University
This course is intended to introduce students of interior/environmental design to the fundamental principles, theories, and resources necessary to establish a working vocabulary of site planning and landscape design. Students will develop an understanding of the history of landscape architecture, site analysis, climatic conditions, vehicular and pedestrian traffic patterns, as well as qualitative and documentable aspects of the landscaped/built environment. These studies will provide a foundation which will enable the student to begin personal investigations into landscape design and interior landscaped space. Assignments and projects will deal with increasingly complex problems in the design and use of exterior space, and with the development of graphic presentation skills necessary for communicating with clients and the general public. Basic architectural drafting skills are required for admission to this course.
Ten 3 hour meetings, 1 credit
$164 tuition
Monday 6:00 to 9:00 p.m.
Begins February 28

EE36
ARCHITECTURAL INTERIORS: DESIGN CONCEPTS
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.
Prerequisites: basic design and basic drafting or instructor permission.
Ten 3 hour meetings, 1 credit
$164 tuition
Tuesday 6:00 to 9:00 p.m.
Begins March 1
EE40
CONTRACT DRAFTING I: BASIC
Doug MacElroy
Designer, William Hodgins, Inc.
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 March 2

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
$164 tuition
Wednesday 6:00 to 9:00 p.m.
Begins March 2

EE41
CONTRACT DRAFTING II: INTERMEDIATE
Doug MacElroy
Designer, William Hodgins, Inc.
The New England School of Art & Design
BA, Union College

A continuation of the studies of Contract Drafting I: Basic with an increasing sophistication in concepts, techniques and use of tools. In addition to floor plans, elevations and sections the student will be introduced to production manuals; the problems of electrical, lighting, telephone and furniture requirements; working with typical specifications and finish schedules. The completion of Contract Drafting I: Basic (EE40) or the submission of a portfolio for instructor approval is required for entry to this course.

Ten 3 hour meetings, 1 credit
$164 tuition
Monday 6:00 to 9:00 p.m.
Begins February 28

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

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

Ten 3 hour meetings, 1 credit
$164 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 3
**EVENING DIVISION APPLICATION FORM**

Application fee of $10 must accompany this form

### Personal

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### Education

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<th>Credits / Degree Earned</th>
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### 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.

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### 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.

### For Office Use Only

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Please return this Application Form to:

Director of Admissions
The New England School of Art & Design
28 Newbury Street
Boston, Massachusetts 02116