Suffolk University Academic Catalog, New England School of Art and Design (NESAD)--Spring evening division, 1984

New England School of Art and Design

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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.

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 who fail to make full payment on or before this date will be subject to a $10 Late Payment Charge. 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 throughout the school year and from 5:30 p.m. to 7:00 p.m. Monday through Thursday during the months of October, November, March and April.

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

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

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

Evening Division Calendar
Spring 1984
Registration Period: January 9 - February 27
Payment Deadline: February 22
Classes Begin: February 27, 28, 29 and March 1
Classes End: May 1, 2, 3 and 7
Please Note: No classes will be held on Monday, April 16 (Patriots Day)
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FOUN D AT I ON / FINE ARTS

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

Two 3 hour meetings per week for 10 weeks, 2 credits
$8380 tuition
Monday and Wednesday 6:00 to 9:00 p.m.
Begins February 27

EF08
EXPERIMENTAL DRAWING
Debra Fillurin
MA, New York University
BS, New York University

This course is designed for students who want to develop their drawing skills and gain confidence and flexibility in their ability to produce personal aesthetic statements. Exposure to new drawing concepts will be divided into two areas of concentration: applying the traditional methods of gesture, contour and modeling to modern styles of distortion, exaggeration and abstraction; examining the expressive possibilities of contemporary trends using copy machines, grids, photographic transfers and projected images. A wide range of materials will be used including pencils, oil pastels, chalks and inks. Individual and group critiques will be offered weekly. This course is appropriate for both the beginner and the more advanced student.

Ten 3 hour meetings, 1 credit
$190 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 1

EB07
LIFE DRAWING
Linda Brown
School of the Museum of Fine Arts
Gebhardt Art School

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 drawings 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.

Ten 3 hour meetings, 1 credit
$190 tuition
Wednesday 6:00 to 9:00 p.m.
Begins February 29
EB40
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
Tuesday and Thursday 6:00 to 9:00 p.m.
Begins February 28

EB34
BASIC DESIGN I: VISUALIZATION & PROCESS
John Avakian
MFA, Yale University
BFA, Yale University
School of the Museum of Fine Arts

The ultimate goal of this course is to develop on the part of the student an understanding of and basic proficiency in the logic and structure of two-dimensional organization. All visual communications consist of the various elements of the visual language (i.e. line, value, shape, texture, color, etc.) and to form an effective communication the divergent elements must be successfully combined resulting in a unified whole. This course will introduce the student to the constituent elements of this language and will provide the principles of organization by means of which the student can successfully create unified and exciting visual statements. Exercises and outside assignments will progress from the simple to the more complex in order to enable the student to handle the variables involved.

Emphasis will be placed on the "designing process" and various visualization techniques utilized in the development of solutions to problems of visual 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
Wednesday 6:00 to 9:00 p.m.
Begins February 27

EB24
INTRODUCTION TO WATERCOLOR
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
$190 tuition
Monday and Wednesday 6:00 to 9:00 p.m.
Begins February 27

EF50
BASIC SILKSCREEN TECHNIQUES
Christine Szydio
Free-lance Graphic Designer
The New England 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
Monday 6:00 to 9:00 p.m.
Begins February 27
EG02
INTRODUCTION TO GRAPHIC DESIGN

Marsha Hewitt
Free-lance Graphic Designer
Assistant Chairperson,
Department of Graphic Design
BFA, University of Michigan
AM, University of Michigan
AB, University of Michigan

This course is designed to offer students 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. The course will examine the various stages of the design process from thumbnail sketches to camera-ready art. Included will be introductions to typography, layout design, mechanicals and the printing processes. There will be a field trip to a graphic design studio and a trip to a printer. Those students interested more specifically in production processes (as opposed to design) should see Basic Graphic Design Production Techniques (EG42) elsewhere in this catalogue.

Ten 3 hour meetings, 1 credit
$190 tuition
Tuesday 6:00 to 9:00 p.m.
Begins February 28

EG44
INTRODUCTION TO ADVERTISING DESIGN

Linda Dalton
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 newspaper, magazine, outdoor/transit and broadcast media. Primary emphasis will be on concept development; secondary emphasis on layout technique, type identification and proper use of drawing board materials (T-square, ruler, magic markers, pencils, etc.). 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
Monday 6:00 to 9:00 p.m.
Begins February 27
**EG04**

**REPROGRAPHICS**

Christine Szydlo  
Free-lance Graphic Designer  
The New England School of Art & Design

This course involves the study and practice of a wide range of graphic art processes used in preparing original artwork such as drawings, designs and photographs for reproduction and printing. A major emphasis will be placed on learning to operate and control the photostat camera using a variety of image-receiving materials such as negative and positive films and papers. The course will also include an in-depth introduction to the halftone through exercises with several types of contact screens including elliptical dot, line and mezzotint. Proofing systems such as 3M color-key and chromatec 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  
Thursday 6:00 to 9:00 p.m.  
Begins March 1

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**EG10**

**TYPOGRAPHY FOR THE DESIGNER**

William Duskey  
President, The Type Department  
University of Hamburg

Recommended for designers and others who work with type, this course will take students from the basics of typography through to typographic design while emphasizing practical applications. Type terminology, typeface classification, copyfitting, preparing copy for the typesetter, and current typesetting trends are major topics which will be covered. Students will learn to match type styles and formats to specific jobs and will develop an awareness of the various options which are available. In addition the course will teach students to judge when and how to increase legibility, and will stress how to give accurate instructions to the typesetter. 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  
Thursday 6:00 to 9:00 p.m.  
Begins March 1

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**EG14**

**INTRODUCTION TO COMPUTERIZED PHOTOTYPSETTING**

Instructor to be Announced

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 used during the class time and use of the equipment. Students will be responsible for additional paper used outside of class and books.

One 3 hour class and one 3 hour lab per week for ten weeks, 3 credits  
$510 tuition  
Tuesday and Thursday 6:00 to 9:00 p.m.  
Begins February 28
EG74
GRAPHIC DESIGN STUDIO
Steven Lyons
Free-lance Graphic Designer
BFA, Virginia Commonwealth University

This graphic design studio course will examine graphic design problems in terms of creative solutions as well as from a practical standpoint. The process of doing roughs and comprehensives will be emphasized. Consideration will be given to the realities of working within limitations such as budgetary constraints, printing capabilities and the client’s needs. This is not an introductory level course—its purpose is to build on and refine the design process with an eye toward creating a successful printed solution. *A portfolio demonstrating some knowledge of design tools and techniques such as photostating, marker renderings and type-comping is required for entry to this course.*

Ten 3 hour meetings, 1 credit
$190 tuition
Monday 6:00 to 9:00 p.m.
Begins February 27

EG42
BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES
Stephen Licare
Production Director, Gregory Fossella Assoc.
BS, Boston University

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

Ten 3 hour meetings, 1 credit
$190 tuition
Tuesday 6:00 to 9:00 p.m.
Begins February 28

EG43
ADVANCED PRODUCTION METHODS AND TECHNIQUES FOR GRAPHIC DESIGN
Stephen Licare
Production Director, Gregory Fossella Assoc.
BS, Boston University

This advanced level course is for those who plan on entering the field of Production or desire a broader knowledge of it. Although basic preparation of mechanical art will be discussed, it is assumed that the student is already able to prepare mechanical art work. It is also necessary to have an appropriate working knowledge of production methods and techniques. Hands-on preparation of comps and mechanical art in a studio-like environment will be stressed. Students will choose the type of art they want to produce and follow it through its various stages. Each student will be responsible for pricing photography, illustration, typography and other media necessary to produce the artwork. Printing methods, physical structure to be utilized and any special considerations needed to complete the project will be decided by the student. To make the working environment and course more realistic, deadlines will be set for each project. Along with the latest state-of-the-art techniques and methods, studio and agency work will be discussed. Tips on portfolio preparation and professional working attitude will be discussed in depth by the instructor. *Prerequisite: completion of Basic Graphic Design Production Techniques (EG42) or equivalent experience.*

Ten 3 hour meetings, 1 credit
$190 tuition
Wednesday 6:00 to 9:00 p.m.
Begins February 29
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
$190 tuition
Monday 6:00 to 9:00 p.m.
Begins February 27

EG50
BASIC BOOK DESIGN
Jean Hammond
Free-lance Graphic Designer
The New England School of Art & Design
MEd, Framingham State College
BS, Framingham State College

A course in beginning book design for graphic designers, editors, and others interested in the art of the book. No previous design background is required. The course will focus on the practical design of adult books. The following areas will be covered: basic typography; the manufacturing stages of producing a book; the purpose and history of book design; the elements of the physical book; and how to estimate the length of a book. Students will also execute several book design projects. Supplies required are: a pica rule, a type gauge, 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 Company).

Ten 3 hour meetings, 1 credit
$190 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 1

EG20
BASIC CALLIGRAPHY & LETTERING
Richard Merrill
Calligrapher/President, Richard Merrill & Co.
School of the Museum of Fine Arts

This course will cover five basic styles of calligraphy: Roman, Celtic, Gothic, Italic, 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 6:00 to 9:00 p.m.
Begins February 27
EG82
INTRODUCTION TO AIRBRUSH
Ted Fillios
Head Designer & Illustrator,
Northlight Studios

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
8190 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 1

EG60
BASIC PHOTOGRAPHY
Jim Haberman
Free-lance Photographer
MA, Goddard College
BA, University of Wisconsin

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

Two 3 hour meetings per week for 8 weeks, 1.5 credits
$285 tuition
Monday and Thursday 6:00 to 9:00 p.m.
Begins February 27
EG88
STORYBOARDS FOR MEDIA PRODUCTION
Robert Veduccio
Producer, Rondinelli Studios
MED, Boston College
BA, Framingham State College
This course is intended for those with a working knowledge of Graphic/Advertising Design who would like to investigate the art director's role in the creation of graphics and storyboards for the telecommunications media. Students will be made aware of the aesthetic and technical differences between film, videotape, and multi-media presentations, their unique applications, and how to design within the parameters of each. Included will be a field trip to a video production facility and guest lecturers discussing the various processes of media production. Students will observe television commercials from initial concept to production and broadcasting. Students will also have the opportunity to design and execute their own projects in storyboard form both in-class and as homework assignments. Student projects will be discussed and critiqued during class. Prerequisite: Some experience or background in Graphic/Advertising Design and basic drawing skills.
Ten 3 hour meetings, 1 credit
$190 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 1

EG94A
ADVERTISING COPYWRITING
Mark Melton
Copy Supervisor, Ingalls Associates
BS, Southeastern Massachusetts University
The goal of this course is to offer the serious student a working knowledge of what goes into the creation of effective and provocative advertising. Throughout the course the focus will be on concept development and execution. Students will learn how to develop an advertising idea, and communicate that idea in a fresh, simple and interesting way. Initially students will concentrate on the creation of print advertising. Later the course 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 1/2 hour meetings, 1 credit
$142 tuition
Tuesday 6:00 to 7:30 p.m.
Begins February 28

EG95A
BROADCAST ADVERTISING
Margot Zalkind-Schur
Creative Group Head / Senior Art Director, Cabot Advertising
BFA, Philadelphia Museum College of Art
Rick Ender
Vice President / Creative Group Head
Cabot Advertising
BS, Boston University
A course for thinking art directors and copywriters, or those who would like to pursue a career in the field of television and radio advertising. The emphasis of this course will be concept development. Included will be regular critiques, guest lecturers and field trips. While this course is intended primarily for professional development, those with a strong interest in advertising may be admitted with the permission of the instructors. All persons applying for this course will be required to present a portfolio for instructor review prior to acceptance.
Ten 1 1/2 hour meetings, 1 credit
$142 tuition
Wednesday 6:00 to 7:30 p.m.
Begins February 29
ILLUSTRATION

EI10
INTRODUCTION TO FASHION ILLUSTRATION

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

Designed for those who wish to explore the field of fashion drawing, this course will emphasize the development of drawing skills as they relate to the special requirements of the field. Particular attention will be paid to 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, velvet, fur, etc.) and patterns (e.g. stripes, floral prints, plaids, paisley, etc.). 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" x 16" or larger), 2B and 4H pencils, erasers and a ruler. A portfolio demonstrating previous drawing background and ability is required for this course.

Ten 3 hour meetings. 1 credit
$190 tuition
Monday 6:00 to 9:00 p.m.
Begins February 27

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 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, crawquill 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
$190 tuition
Wednesday 6:00 to 9:00 p.m.
Begins February 29

EG32
THE FINE ART OF ILLUSTRATION

Bill Oakes
Illustrator and Author
Burnley School of Art
Cornish School of Art

This course will emphasize the design and storytelling aspects of illustration while concentrating on spontaneous expression and interpretive drawing. Challenging assignments will stretch the student’s imagination and professionalize his/her approach and portfolio. Portfolio presentation, resourcefulness in the art market, illustrator-client relations, pricing and deadlines will also be covered. A portfolio demonstrating a high degree of competence in drawing is required for entrance to this course.

Ten 3 hour meetings. 1 credit
$190 tuition
Tuesday 6:00 to 9:00 p.m.
Begins February 28
EE10
INTRODUCTION TO INTERIOR DESIGN

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

Doug MacEIlroy
Interior Designer
The New England School of Art & Design
BA, Union 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 concept, space planning, color, lighting, furniture and fixtures. Part of the goal of the course is to teach students to overcome their subjective assumptions and preconceptions, to lead them to plan space effectively and functionally. Throughout the course students will be encouraged to approach problems as would the professional designer. Therefore the course will include drafting fundamentals, since this is the professional designer’s primary means of presenting ideas clearly and accurately.

Ten 3 hour meetings, 1 credit
$190 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 1

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. Prerequisite: Pictorial Space I: Perspective (B40) or equivalent experience.

Ten 3 hour meetings, 1 credit
$190 tuition
Wednesday 6:00 to 9:00 p.m.
Begins February 29

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 shadow, 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 6:00 to 9:00 p.m.
Begins February 27
EE39
RESIDENTIAL DESIGN:
RENOVATION & RESTORATION II
Barbara Kingsbury
Architect, The Architects Collaborative
Co-Chairperson, Department of Interior/
Environmental Design
BAreh, Syracuse University
This design studio will address the basic issues
involved in the renovation and restoration of
residential structures common to Boston and
its environs. Particular emphasis will be placed
on examining structures that date from the
mid-19th century to the early part of the 20th
century. Through slide lectures the class will
examine the various architectural styles typical
of this time period and the details and
character particular to each. Students will be
encouraged to select their own design problem
to be resolved in light of class discussion and
assignments which will address such issues as
planning relationships, structural integrity and
finishes. There will be regular in-class reviews
of student progress and a final review with a
visiting critic. Prerequisite: A basic under­
standing of architectural drafting and
drawing. Please note: Residential Design:
Renovation & Restoration I (EE38) is not a
necessary prerequisite.
Ten 3 hour meetings, 1 credit
$190 tuition
Thursday 6:00 to 9:00 p.m.
Begins March 1

EE51A
INTERIOR DETAILING II
Rainer Koch
Architect, The Architects Collaborative
Dip-Arch, University College, London
An extension of the studies begun in Interior
Detailing I, this course will examine design
problems relating to the application of interior
detailing in commercial and residential struc­
tures. During this semester emphasis will be
given to the technical aspects of the following:
stairs, steps and ramps; handrails and guard­
rails; cabinets and millwork; hardware,
decorative metals and fixtures and fittings;
planters and water features; expansion joints
and requirements for the handicapped;
elevators and escalators; building systems.
Through independent research and classroom
discussion students will assemble a handbook
of detailing work for inclusion in their portfolios
and for future reference. Completion of Interior
Detailing I (EE50A) is not a prerequisite since
this course will deal with distinctly different
subject areas, however drafting skills and a
working knowledge of interior design concepts
are prerequisites for this course.
Ten 2½ hour meetings, 1.5 credits
$142 tuition
Tuesday 6:00 to 8:15 p.m.
Begins February 28
EE40
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 at the first class meeting.

Ten 3 hour meetings, 1 credit
$190 tuition
Wednesday 6:00 to 9:00 p.m.
Begins February 29

EE41
CONTRACT DRAFTING II: INTERMEDIATE
Doug MacElroy
Interior Designer
The New England School of Art & Design
BA, Union College
A continuation of the studies of Contract Drafting I: Basic with an emphasis on 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
$190 tuition
Tuesday 6:00 to 9:00 p.m.
Begins February 28

EE14A
LIGHTING: THEORY, APPLICATION & DESIGN I
Anne Robinson
Principal, Robinson Roth & Associates, Inc.
New England School of Art
An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art and the application of lighting into interior environments for aesthetic, functional and spatial effects. Studio problems will be utilized for the discussion of lighting as well as fixture and source selection.

Ten 3 hour meetings, 2 credits
$190 tuition
Tuesday 5:30 to 8:30 p.m.
Begins February 28

EE17A
LIGHTING: THEORY, APPLICATION & DESIGN II
Anne Robinson
Principal, Robinson Roth & Associates, Inc.
New England School of Art
A continuation of the introductory course on the art and science of illumination, with greater stress on applications. This lecture and workshop series will draw on the knowledge obtained in Lighting: Theory, Application & Design I, enabling the student to become more familiar with the procedures for designing and the particular 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
$190 tuition
Thursday 5:30 to 8:30 p.m.
Begins March 1
EE30
SPACE PLANNING I
Teresa Crossland
Architect, Ellensweig Moore & Associates
MA, Washington University
BA, Northern Illinois University

Space planners function as analysts and planners of efficient, functional interior space. Their goal is the optimum effective use of any given space based on the nature of the activity for which the space is intended and the specific requirements of that activity. This course is intended for those with a fundamental knowledge of architectural drafting and design who would like a comprehensive introduction to commercial programming, analysis and physical space planning. The course will begin with an examination of the development and analysis of a program for a specific group. A notebook will be developed by the student containing scaled drawings of commercial space fundamentals. With this program and these basics the student will develop a schematic design for three given commercial spaces. It is the intent of this course that the student gain the necessary knowledge and skills needed for efficient and effective space planning. Prerequisite: Contract Drafting I (EE40) or equivalent and a basic interior design studio course.

Ten 3 hour meetings, 1 credit
$190 tuition
Wednesday 6:00 to 9:00 p.m.
Begins February 29

EE32
INTRODUCTION TO STORE PLANNING & DESIGN
Manuel Tavares
Designer, Zayre Corporation
BS, Philadelphia College of Art
Pratt Institute
Rhode Island School of Design

This course is intended to introduce interior designers, architects and serious students of interior/architectural design to the special requirements and problems of retail store planning and design. The course will emphasize methods and practices employed by store planning and design professionals and will therefore seek to develop in the student 1) an in-depth understanding of retail store needs, 2) an awareness of practical design elements, 3) the effective application of graphic skills. Specialized lectures in design, lighting and the use of color will be included.

In order that students may meaningfully participate in this course, prior background or experience in drafting, drawing and interior design will be required.

Ten 3 hour meetings, 1 credit
$190 tuition
Tuesday 6:00 to 9:00 p.m.
Begins February 28
EVENING DIVISION APPLICATION FORM

Application fee of $10 must accompany this form

Personal

Last Name ____________________________________________ Initial _______________________
First Name ____________________________________________
Number and Street ______________________________________ City ______________________
State __________________________________________________ Zip Code __________________
Home Telephone _________________________ Business Telephone ______________________
Birth Date __________________________ Social Security Number ______________________
Occupation __________________________ Employer ________________________________

Education

Name of High School __________________________ Date Graduated ______________________
Post-Secondary School(s) Attended ______________________________
Dates Attended _______________ Major ______________________________
Semesters Completed _______________ Credits / Degree Earned ______________________
Have you previously attended NESA/D? _______________ When? ______________________

Courses

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

Title __________________________________________ Course Code ______ Credits ______
Title __________________________________________ Course Code ______ Credits ______
Title __________________________________________ Course Code ______ Credits ______
Title __________________________________________ Course Code ______ Credits ______

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

Please return this Application Form to:
Director of Admissions
The New England School of Art & Design
28 Newbury Street
Boston, Massachusetts 02116

For Office Use Only

Application Received __________________________ Receipt Number ______________________
Scheduled Appointment________________________ Date Registered ______________________