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1984

### Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Summer adjunct program, 1984

New England School of Art and Design

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THE  
NEW ENGLAND  
SCHOOL OF ART  
& DESIGN

Adjunct Program Catalogue  
Summer Division 1984

# THE NEW ENGLAND SCHOOL OF ART & DESIGN

28 Newbury Street  
Boston, Massachusetts 02116  
Telephone: (617) 536-0383

## ADJUNCT PROGRAM APPLICATION FORM

**Personal**

Last Name \_\_\_\_\_

First Name \_\_\_\_\_ Initial \_\_\_\_\_

Number and Street \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip Code \_\_\_\_\_

Home Telephone \_\_\_\_\_ Business Telephone \_\_\_\_\_

Birth Date \_\_\_\_\_ Social Security Number \_\_\_\_\_

Occupation \_\_\_\_\_ Employer \_\_\_\_\_

**Education**

Name of High School \_\_\_\_\_ Date Graduated \_\_\_\_\_

Post-Secondary School(s) Attended \_\_\_\_\_

Dates Attended \_\_\_\_\_ Major \_\_\_\_\_

Semesters Completed \_\_\_\_\_ Credits / Degree Earned \_\_\_\_\_

Have you previously attended NESAD? \_\_\_\_\_ 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 _____ |
| Title _____ | Course Code _____ | Credits _____ |
| Title _____ | Course Code _____ | Credits _____ |

**Please Note:** Applicants must follow the procedures detailed in this catalogue under *Registration Information*. Applicants may not register for courses until all required procedures have been completed.

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

**For Office Use Only**

Application Received \_\_\_\_\_

Scheduled Appointment \_\_\_\_\_

**SB22**  
**PAINTING FOUNDATIONS I**

**Harry Bartnick**  
MFA, Syracuse University  
BFA, Tyler School of Art

This is a basic painting course which will introduce students to the basic procedures, tools and materials necessary for acrylic and oil painting. Through a series of structural exercises and problems the student will learn sound technical approaches to the use of these media while exploring the surface, tactile and optical qualities of paint. Assignments will range from the representational to the abstract in order to encourage and foster basic proficiency in the handling of form, spatial and plastic aspects of painting.

Two 3 hour meetings per week for 8 weeks,  
1.5 credits  
\$345 tuition  
Tuesday and Thursday 9:00 to 12:00 noon  
Begins Thursday, June 7

**SF50**  
**BASIC SILKSCREEN TECHNIQUES**

**Christine Szydlo**  
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  
\$230 tuition  
Monday 9:00 to 12:00 noon  
Begins Monday, June 11

**SF08**  
**EXPERIMENTAL DRAWING**

**Debra Filiurin**  
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 variety 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  
\$230 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 6

**SF88A**  
**HISTORY OF 19TH CENTURY ART**

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

An introduction to significant movements and artists in 19th century European and American art history. The course will consider the movements of Neoclassicism, Romanticism, Realism, Impressionism and Post-Impressionism in painting, architecture and sculpture from 1785 to 1900. Emphasis will be on painting and painters from Jacques Louis David to the early works of Pablo Picasso. Architecture and sculpture lectures will focus on American contributions. The course will rely heavily on slide lectures.

Ten 2¼ hour meetings, 1.5 credits  
\$265 tuition  
Tuesday 2:00 to 4:15 p.m.  
Begins Tuesday, June 12

**SB40****PICTORIAL SPACE I: PERSPECTIVE****Carl Jackson**BFA, Rhode Island School of Design  
BS, U.S. Naval Academy

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. *Perspective Drawing Workbook* by Charles A. O'Connor Jr. will be used as the primary text.

Two 3 hour meetings per week for 10 weeks,  
2 credits

\$460 tuition

Monday and Wednesday 1:00 to 4:00 p.m.

Begins Wednesday, June 6

**SB34****BASIC DESIGN I:  
VISUALIZATION & PROCESS****Harry Bartnick**MFA, Syracuse University  
BFA, Tyler School of Art

The ultimate goal of this course is to develop on the part of the student an understanding of and basic proficiency in the logic and structure of two-dimensional organization. All visual communications consist of the various elements of the visual language (i.e. line, value, shape, texture, color, etc.) and to form an effective communication the divergent elements must be successfully combined 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

\$460 tuition

Tuesday and Thursday 1:00 to 4:00 p.m.

Begins Thursday, June 7



**SB05  
REPRESENTATIONAL DRAWING**

**Linda Brown**

School of the Museum of Fine Arts  
Gebhardt Art School

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 (B02) or a portfolio demonstrating ability in equivalent basic drawing skills.*

Two 3 hour meetings per week for 10 weeks,  
2 credits  
\$460 tuition  
Tuesday and Thursday 1:00 to 4:00 p.m.  
Begins Thursday, June 7

**SB60  
LIFE DRAWING I**

**Audrey Goldstein**

BFA, Tufts University  
School of the Museum of Fine Arts

An introductory course in drawing the human figure which will emphasize learning to judge proportions accurately and, through the use of basic drawing skills, developing a basic proficiency in adapting the three-dimensional reality of the figure onto the two-dimensional surface of the paper. The class will develop an understanding of anatomy and its influence on surface structure and form in order that the student may be better equipped to deal with both the observation and drawing of the model. It is the interaction of the figure observed and the process of drawing that observation that is the focus of this course. Use of an anatomical text and study of the drawing of past artists will aid the student in understanding the processes involved. Materials to be used will include charcoal, pencils, inks, chalks. *Prior drawing experience is required for entry to this course.*

Two 3 hour meetings per week for 10 weeks,  
2 credits  
\$460 tuition  
Monday and Wednesday 1:00 to 4:00 p.m.  
Begins Wednesday, June 6

**SF76  
ADVANCED LIFE DRAWING**

**Carl Jackson**

BFA, Rhode Island School of Design  
BS, U.S. Naval Academy

This course is appropriate for the advanced art student or art professional who would like to re-establish contact with the structural realism of drawing the human form. A variety of drawing media will be used to explore topics such as the elements of composition, the figure in environments, perspective, ambiguity, edge-handling and intersections. There will be weekly critiques of the work produced as it is the goal of this course to refine each student's individual approach to figure drawing. *A portfolio demonstrating a high degree of competence in drawing is required for entry to this course.*

Ten 3 hour meetings, 1 credit  
\$230 tuition  
Monday 6:00 to 9:00 p.m.  
Begins Monday, June 11

**SF72  
LIFE PAINTING STUDIO**

**Linda Brown**

School of the Museum of Fine Arts  
Gebhardt Art School

*Life Painting Studio* is designed to explore basic technical and conceptual approaches as they apply to painting the figure from life. Using a direct, alla prima method, students will work on exercises in composition, light and shadow modeling, and with several alternative color systems on white and toned grounds. The model will be studied both clothed and nude, with attention given to texture and detail in drapery as well as anatomical construction. Ongoing critiques will address individual student progress while providing direction and inspiration for further development of paintings outside of class time. The course will foster a deeper understanding of the human form while allowing students to pursue personal painterly expression and interpretation. In addition it can be of significant value to students of fashion and book illustration by offering them an opportunity to strengthen technique in line, color and brushwork. Students should bring a newsprint pad and drawing materials to the first class. *Prerequisite: Completion of a basic painting course (B22, Painting Foundations I) and an intermediate level drawing course (B05, Representational Drawing or B07, Life Drawing I) or submission of a portfolio demonstrating equivalent experience for instructor approval.*

Ten 3 hour meetings, 1 credit  
\$230 tuition  
Wednesday 9:00 to 12:00 noon  
Begins Wednesday, June 6

## FOUNDATION / FINE ARTS

### **SB02 DRAWING FOUNDATIONS I: OBSERVATIONAL DRAWING**

**Audrey Goldstein**  
BFA, Tufts University  
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.

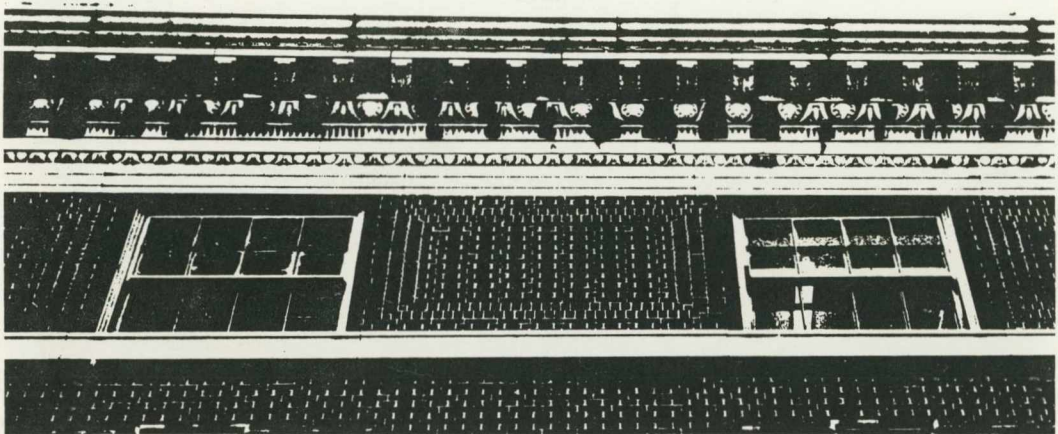
Two 3 hour meetings per week for 10 weeks,  
2 credits  
\$460 tuition  
Monday and Wednesday 9:00 to 12:00 noon  
Begins Wednesday, June 6

### **SB04 DRAWING FOUNDATIONS II: DRAWING SYSTEMS**

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

This basic drawing course will focus on the various systems, methods and techniques which can be used to convey form and spatial information on a two-dimensional surface. The course will approach drawing from a point of view which emphasizes accurately conveying information about the form of an object and the spatial relationships of one object to another, and will explore the variety of languages or systems which the artist may choose from to convey this kind of information. For example, a cross-contour system of lines can be used to describe the surface of an object, or the same object can be subjected to a light source and its form expressed in terms of light and shadow (chiaroscuro). Yet another possible approach would be to convey the form of an object as a function of uniform steps in space (topographical). This course will introduce students to these and other drawing systems and through assigned problems will develop a familiarity with each. In addition the course will present specific techniques such as cross-hatching, pointillism, and line-weight control which can be used within the drawing systems being studied. By learning to understand the various drawing systems and the particular aspects of form and space which they emphasize, the student will be better prepared to choose a system appropriate to the desired results.

Two 3 hour meetings per week for 10 weeks,  
2 credits  
\$460 tuition  
Tuesday and Thursday 9:00 to 12:00 noon  
Begins Thursday, June 7



**SE41**  
**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 (E40) or the submission of a portfolio for instructor approval is required for entry to this course.*

Ten 3 hour meetings, 1 credit  
\$230 tuition  
Monday 6:00 to 9:00 p.m.  
Begins Monday, June 11

**SE14A**  
**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.

Two 3 hour meetings per week for 5 weeks,  
2 credits  
\$350 tuition  
Monday and Wednesday 5:30 to 8:30 p.m.  
Begins Wednesday, June 6

**SE46**  
**ARCHITECTURAL RENDERING III:  
MECHANICAL PERSPECTIVE**

**Thayer Johnson**

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

This course is designed to fulfill the needs of interior design and architecture students, or working professionals who need to learn Mechanical Perspective; that is, the skills essential to depicting a three-dimensional space in an accurate, hard-line drawing. This course will also include an introduction to the technical method of rendering light, shade and 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  
\$230 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 6



## INTERIOR / ENVIRONMENTAL DESIGN

### SE10

#### INTRODUCTION TO INTERIOR DESIGN

##### Victoria Madara

Interior Designer, The Architects Collaborative  
BFA, Moore College of Art

##### James Jeas

Architect, The Architects Collaborative  
BArch, University of Michigan

##### Brenda Standfield

Architect, The Architects Collaborative  
MArch, Washington University  
BA, University of Missouri

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  
\$230 tuition  
Thursday 1:00 to 4:00 p.m.  
Begins Thursday, June 7

### SE40

#### CONTRACT DRAFTING I: BASIC

##### Doug MacElroy

Interior Designer  
The New England School of Art & Design  
BA, Union College

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

Ten 3 hour meetings, 1 credit  
\$230 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 6

### SE44

#### 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  
\$230 tuition  
Monday 6:00 to 9:00 p.m.  
Begins Monday, June 11

**SI10****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"x16" or larger), 2B and 4H pencils, erasers and a ruler. *A portfolio demonstrating previous drawing background and ability is required for this course.*

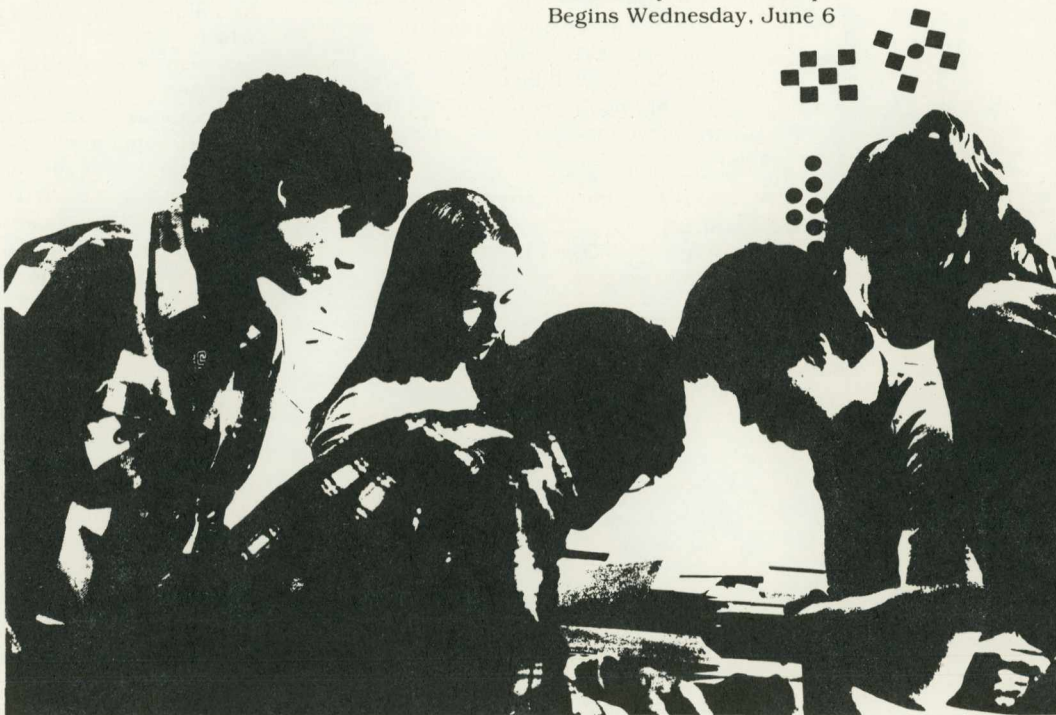
Ten 3 hour meetings, 1 credit  
\$230 tuition  
Tuesday 1:00 to 4:00 p.m.  
Begins Tuesday, June 12

**SI11****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, 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 (SI10) or a portfolio demonstrating equivalent background is required for entry to this course.*

Ten 3 hour meetings, 1 credit  
\$230 tuition  
Wednesday 1:00 to 4:00 p.m.  
Begins Wednesday, June 6



## ILLUSTRATION

### SG30

#### INTRODUCTION TO TECHNICAL ILLUSTRATION

##### Sarah Geitz

Technical Illustrator  
MS Candidate (Visual Studies),  
Massachusetts Institute of Technology  
BA, Scripps College

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

Ten 3 hour meetings, 1 credit  
\$230 tuition  
Monday 6:00 to 9:00 p.m.  
Begins Monday, June 11

### SG32

#### 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  
\$230 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday June 6

### SG38

#### DOCUMENTARY ILLUSTRATION

##### Bill Oakes

Free-lance Illustrator and Author  
Burnley School of Art  
Cornish School of Art

Bill Oakes's illustrations have appeared in numerous publications including *Time*, *National Geographic*, *The Washington Post* and *The Christian Science Monitor*. In addition he is the author of two books about drawing and illustration, *The Lesson Sketcher* and *Drawing By Design*. In this course Mr. Oakes will bring his expertise as an illustrator and his experience as an educator together in order to help aspiring illustrators develop in their own work the spontaneity, originality and storytelling impact required of successful documentary illustrators. The course will stress drawing on location and will therefore involve frequent trips to sites appropriate to the type of illustration being considered. Areas to be covered will include courtroom sketching, sports/action illustration, drawing animals, and illustration of musical and theatrical events. Studio work will emphasize the skills and concepts necessary for developing sketches into finished illustrations suitable for publication. Areas to be covered will include adding color, editing unnecessary or extraneous detail, drawing for emphasis and relevance, and adapting media to the problem at hand. *A portfolio demonstrating drawing background is required for entry to this course.*

Ten 3 hour meetings, 1 credit  
\$230 tuition  
Wednesday 1:00 to 4:00 p.m.  
Begins Wednesday, June 6

**SG60**  
**BASIC PHOTOGRAPHY**

**Linda White**  
Photographer  
BFA, The School of Visual Arts

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  
\$345 tuition  
Monday and Wednesday 1:00 to 4:00 p.m.  
Begins Wednesday, June 6

**SG68**  
**THE COLOR PRINT**

**Linda White**  
Photographer  
BFA, The School of the Visual Arts

This course will introduce the basic techniques of color print making from slides and will actively involve the student in color-seeing assignments. The Cibachrome process will be used because it is the simplest and most direct means of producing high-quality color prints. A major emphasis will be placed on darkroom procedures including choice of chemicals for contrast control and the various methods of diagnosing the problems that occur in color printing. Since color photography is readily applied to graphic design pieces, ideas and techniques will be introduced which can help the student to solve graphic problems.

*Familiarity with black and white printing is a prerequisite and students must provide their own film (Kodachrome) and 35mm camera.*

Ten 3 hour meetings, 1 credit  
\$230 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 6

**SG82**  
**INTRODUCTION TO AIRBRUSH**

**Ted Fillios**  
Head Designer & Illustrator,  
Northlight Studios

**John Salozzo**  
John Salozzo Airbrush Service  
Rhode Island School of Photography  
AA, Mercer County Community College

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

Ten 3 hour meetings, 1 credit  
\$230 tuition  
*Day Section (Salozzo)*  
Wednesday 9:00 to 12:00 noon  
*Evening Section (Fillios)*  
Wednesday 6:00 to 9:00 p.m.  
Both sections begin Wednesday June 6



**SG42**  
**BASIC GRAPHIC DESIGN PRODUCTION**  
**TECHNIQUES**

**Christine Szydio**

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

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  
\$230 tuition  
Monday 6:00 to 9:00 p.m.  
Begins Monday, June 11

**SG04**  
**REPROGRAPHICS**

**Christine Szydio**

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  
\$230 tuition  
Tuesday 9:00 to 12:00 noon  
Begins Tuesday, June 12

**SG43**  
**ADVANCED PRODUCTION METHODS**  
**AND TECHNIQUES FOR GRAPHIC DESIGN**

**Christine Szydio**

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

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  
\$230 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 6

**SG20**  
**BASIC CALLIGRAPHY & LETTERING**

**Richard Merrill**

Calligrapher/President, Richard Merrill & Co.  
School of the Museum of Fine Arts

This course will cover five basic styles of calligraphy: Roman, Celtic, Gothic, 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  
\$230 tuition  
Tuesday 1:00 to 4:00 p.m.  
Begins Tuesday, June 12

**SG44**  
**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  
\$230 tuition  
Thursday 9:00 to 12:00 noon  
Begins Thursday, June 7

**SG45**  
**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  
\$230 tuition  
Monday 6:00 to 9:00 p.m.  
Begins Monday, June 11

**SG50**  
**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).

Two 3 hour meetings per week for 5 weeks,  
1 credit  
\$230 tuition  
Monday and Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 6

**SG74**  
**GRAPHIC DESIGN STUDIO**

**Marsha Hewitt**

Free-lance Graphic Designer  
Assistant Chairperson,  
Department of Graphic Design  
BFA, University of Michigan  
MA, University of Michigan  
BA, University of Michigan

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  
\$230 tuition  
Monday 6:00 to 9:00 p.m.  
Begins Monday, June 11

## GRAPHIC DESIGN / ADVERTISING

### SG02

#### INTRODUCTION TO GRAPHIC DESIGN

##### Marsha Hewitt

Free-lance Graphic Designer  
Assistant Chairperson,  
Department of Graphic Design  
BFA, University of Michigan  
MA, University of Michigan  
BA, 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 (SG42)* elsewhere in this catalogue.

Ten 3 hour meetings, 1 credit  
\$230 tuition  
Monday 2:00 to 5:00 p.m.  
Begins Monday, June 11

### SG10

#### TYPOGRAPHY FOR THE DESIGNER

##### John Kirkpatrick

President, John Kirkpatrick Design  
Carnegie-Mellon University

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.

Two 3 hour meetings per week for 5 weeks,  
1 credit  
\$230 tuition  
Tuesday and Thursday 1:00 to 4:00 p.m.  
Begins Thursday, June 7

### SG14

#### INTRODUCTION TO COMPUTERIZED PHOTOTYPESetting

##### Sandee Carter

Typographer, The Type Shop

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  
\$600 tuition  
Monday and Wednesday 9:00 to 12:00 noon  
Begins Wednesday, June 6

### Cancellation

Students may cancel their application, registration or enrollment at any time prior to matriculation (i.e. attendance at any class or classes). Students wishing to cancel must notify the School in writing by Certified Mail of such cancellation. Cancellation will be dated on the day such notice of cancellation is mailed. Students who fail to attend any classes within 15 days of the beginning date of the semester for which they have applied, registered or enrolled will be assumed to have cancelled as of the day immediately preceding the beginning date of the semester. *Notice of cancellation must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, Massachusetts 02116.*

### Withdrawal

Matriculated students (i.e. students who have attended any class or classes) may withdraw from any program or course at any time following matriculation. Students wishing to withdraw must notify the School in writing by Certified Mail of such withdrawal. Withdrawal will be dated from the last day of actual attendance by the student. Matriculated students who fail to attend any classes for 15 consecutive school days during a semester, and who fail to notify the School in writing of withdrawal, will be assumed to have withdrawn as of the last day of actual attendance and will be subject to a penalty charge of \$25.00. *Notice of withdrawal must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, Massachusetts 02116.*

### Refunds

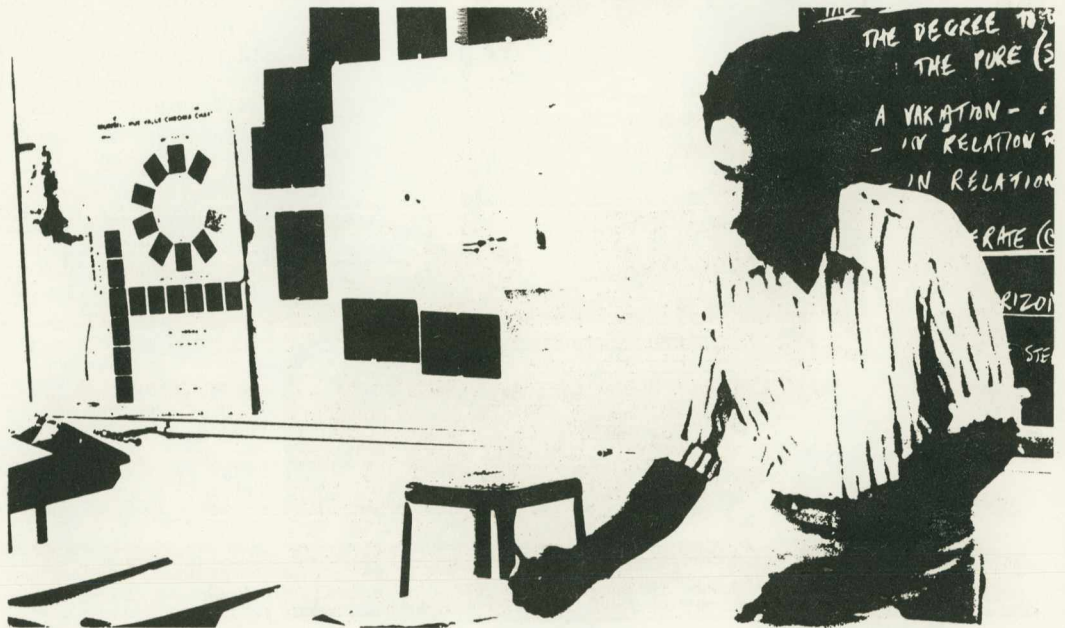
Students cancelling or withdrawing will receive refunds of tuition and fees according to the following schedule within 30 days of the receipt of notice of cancellation or withdrawal. Refunds for students withdrawing following matriculation will be calculated on a semester basis (15 weeks of classes for Day Programs; 10 weeks for Adjunct Programs) and attendance time will be computed from the beginning of the semester until the last day of actual attendance by the student.

#### Registration Fee

The Registration Fee is refundable at any time prior to matriculation. Following matriculation it is not refundable.

#### Tuition

- 1) If cancellation occurs within 3 days of signing the Enrollment Contract and making an initial tuition payment, but prior to matriculation, all tuition monies paid will be refunded.
- 2) If cancellation occurs more than 3 days after signing the Enrollment Contract and making an initial tuition payment, but prior to matriculation, the School will retain 5% of the semester tuition or \$100.00, whichever is less.
- 3) If withdrawal occurs during the first week of classes the School will retain 10% of the semester tuition.
- 4) If withdrawal occurs after the first 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 the first 50% of the semester there will be no refunds.



### Attendance

Attendance is the student's responsibility and will be considered a factor in determining final standing. Students with three or more absences from any one course in a single semester may be placed on Probation and students with five or more absences from any one course in a single semester will automatically be considered to have failed the course in question. Since this policy represents the absolute minimum acceptable attendance standard and since it often falls short of what is realistically appropriate for a particular course, individual instructors are permitted to apply more stringent attendance requirements to their individual courses, provided they have so notified their students and the Administration in advance. Students arriving one half hour or more after the scheduled beginning of a class will be marked absent.

## FINANCIAL INFORMATION

### Tuition

Tuition charges for individual courses are specified in the course descriptions and are based on the following rates: Studio courses: \$230 per credit. Academic courses: \$175 per credit. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code.

### Payment / Payment Deadline

Tuition and fees for a semester are due on or before the Payment Deadline of the semester for which the student is enrolling. 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 tuition and fees have been paid in full.*

The Payment Deadline for the 1984 Summer Division is June 1, 1984. 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.

### 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 \$80 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.



### **Registration / Registration Fee**

Accepted applicants wishing to register for courses in the Adjunct Programs are required to submit a completed Adjunct Program Registration Form together with the \$20 Registration Fee for each semester of enrollment. Newly accepted Adjunct Program applicants will receive a Registration Form following notification of acceptance. Previously enrolled students in good standing will receive a Registration Form following submission of the Application Form.

The Registration Fee is payable each semester at the time of registration and students will not be registered for courses until such time as the Registration Form has been submitted and the Registration Fee paid. The Registration Fee is in addition to tuition charges, but is refundable at any time prior to matriculation. Following matriculation it is not refundable.

Students may register for courses anytime within 60 days of the beginning date of classes. Registrations may be accepted during the first week of each semester for those courses not already filled.

### **Enrollment / Enrollment Contract**

Accepted Adjunct Program students will be enrolled in a course or courses following: 1) Completion of the *Registration* procedures specified above, and 2) Submission to the School of a signed Adjunct Program Enrollment Contract.

All Adjunct Program students will receive a copy of the Adjunct Program Enrollment Contract at the time of acceptance, prior to paying any tuition or fees. The Enrollment Contract specifies in detail all terms, conditions, requirements and charges involved in enrollment in the Adjunct Programs of The New England School of Art & Design. All students (joined by parent or guardian if they are not of legal age) are required to read and sign the Adjunct Program Enrollment Contract prior to matriculation.

### **Matriculation**

Students who attend any class or classes are considered to have matriculated. Students may not attend classes until they have completed the procedures outlined above under *Application*, *Registration* and *Enrollment*, and until they have paid all tuition and fees due for the semester.

## **ACADEMIC POLICIES**

### **Credits**

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 clock hours of class time.

### **Grades**

Students will receive a transcript of grades 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 (Withdrew), WF (Withdrew 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 (Withdrew). Students withdrawing from a course or courses after 50% of a semester may receive a grade of W or WF (Withdrew 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.

### **Student Responsibility**

Students are responsible for their own progress through the School and will be held responsible for completing course, departmental and School requirements, and for monitoring their own progress toward completion of such requirements. In addition, all students are responsible for knowing and adhering to currently published requirements, regulations and policies. On request students may obtain information and counsel relative to their progress and status from faculty, Departmental Chairpersons, or members of the Administration.

### Course / Class Cancellation

The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will, of course, be made.

National and State holidays on which classes will not be held are listed under *Summer Division Calendar* above. 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, WRKO. Cancelled classes will be made up within 30 days of the scheduled end of the semester.

### Changes

This catalogue does not constitute a contractual agreement. The New England School of Art & Design reserves the right, with the approval of the Commonwealth of Massachusetts, Department of Education, to change any program, department, course, policy and the personnel of the faculty at its discretion. The School has no responsibility for loss or damage to student work, supplies or other personal property.

## REGISTRATION INFORMATION

### Eligibility

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.

### Application

All persons applying for Admission to the Evening or Summer Divisions are required to complete an Adjunct Program Application Form (included in this catalogue) and submit it to the School for each semester of enrollment. There is no application fee for the Adjunct Programs.

### Interview

All persons making initial application to the Adjunct Programs are required to schedule an interview with a member of the Admissions Committee. Previously enrolled students in good standing are not required to schedule an interview. 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. Where indicated in the course descriptions, a portfolio of original artwork relevant to the course or courses for which application has been made must be presented at the time of the interview. No portfolio is required unless so indicated in the course description.

### Acceptance

Adjunct Program applicants will be accepted in a course or courses following: 1) Completion of the *Application* and *Interview* requirements specified above, and 2) Notification of acceptance by an Admissions Officer, usually at the time of the interview. Previously enrolled students in good standing are automatically accepted for subsequent Adjunct Program semesters.



## GENERAL INFORMATION

### The Summer Division

The Summer Division consists of one ten-week semester which begins in June and extends into the first part of August. The Summer Division includes offerings of a beginning and introductory nature as well as selected courses from each of the Major Departments, thus providing students with an opportunity to explore their interests and prove their abilities. In addition, many students have used the Summer Division to better prepare themselves for Day Program study. The Summer Division includes both day and evening classes. Most day classes meet from 9:00 a.m. to 12:00 noon or 1:00 p.m. to 4:00 p.m., while most evening classes are held between 6:00 p.m. and 9:00 p.m.. Most courses meet once or twice per week and tuition charges typically range from \$230 to \$460 per course.

### 1984 Summer Division Calendar

Registration Period: April 9 – June 5  
Payment Deadline: June 1  
Classes Begin: June 6, 7, 11 and 12  
Classes End: August 13, 14, 15 and 16  
Please Note: Classes will not be held on Wednesday, July 4 (Independence Day) or Thursday, July 5.

### The Adjunct Programs

It is the purpose of the Adjunct Programs (Evening and Summer Divisions) to make a selection of course offerings accessible to students who are unavailable for or unprepared for Day Program Study. Thus the Evening and Summer Divisions include opportunities for beginners, for persons investigating new career directions, for students with previous art background, and for those with professional experience. Students in these programs are considered Adjunct Students, not Diploma Candidates, and are not eligible to earn a Diploma while enrolled as Adjunct Students.

Although the Adjunct Programs do not constitute a vocational program, they are closely allied with NESA/D Diploma Programs (courses and faculty are generally drawn from Day Programs) and credits earned as an Adjunct Student may subsequently be transferred to the Diploma Programs. Adjunct Students take Evening and Summer Division courses for

credit, but credits earned may not be applied toward Requirements for Graduation until such time as the student has been accepted as a Diploma Candidate. Adjunct Students may apply to the Admissions Committee for recognition as Diploma Candidates and, if accepted, all credits earned as an Adjunct Student may be applied toward Requirements for Graduation. Please consult the current General Catalogue for details regarding both full and part-time Diploma Programs.

### The School

The New England School of Art & Design was founded in 1923 as New England School of Art and for over sixty years has provided educational opportunities for students seeking to enter the professional world of art and design. The School offers Diploma Programs in Graphic Design, Interior/Environmental Design, Fashion Illustration and Fine Arts. Located at 28 Newbury Street in Boston's Back Bay section, the School is in the heart of the city's art gallery and design studio center and is easily accessible from almost anywhere in the greater Boston area.

The New England School of Art & Design is a non-profit educational institution incorporated under Chapter 180 of the General Laws of the Commonwealth of Massachusetts and is recognized by the Internal Revenue Service as a tax exempt organization under section 501(c)(3) of the Internal Revenue Code.

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 Interior/Environmental Design Program of The New England School of Art & Design is accredited as a three year professional program by the Foundation for Interior Design Education Research (FIDER), a specialized accrediting body recognized by the Council on Post-Secondary Education and the U.S. Department of Education

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.



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SCHOOL OF ART  
& DESIGN

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