Suffolk University Academic Catalog, New England School of Art and Design (NESAD)--Summer adjunct program, 1985

New England School of Art and Design

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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.

1985 SUMMER DIVISION CALENDAR
Registration Period: April 15 – June 13
Payment Deadline: June 5
Semester Begins: June 10
Please Note: Classes will not be held on Thursday, July 4 (Independence Day).

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.

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.

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 (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.

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.

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, payable to: The New England School of Art & Design. VISA and Mastercard are also acceptable forms of payment. No student will be permitted to attend classes until tuition and fees have been paid in full.

The Payment Deadline for the 1985 Summer Division is June 5, 1985. 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.

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.
SB02
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
$460 tuition
Monday and Wednesday 1:00 to 4:00 p.m.
Begins Monday, June 10

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 1:00 to 4:00 p.m.
Begins Tuesday, June 11
SB07
*LIFE DRAWING I*

**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 many elements 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
Tuesday and Thursday 9:00 to 12:00 noon
Begins Tuesday, June 11

SB40
*PICTORIAL SPACE I: PERSPECTIVE*

**Steve Gildea**
MFA, University of Illinois
BFA, Massachusetts College of Art
BA, Colorado University

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 9:00 to 12:00 noon
Begins Monday, June 10
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 1:00 to 4:00 p.m.
Begins Thursday, June 27

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 1:00 to 4:00 p.m.
Begins Monday, June 10

SF72
LIFE PAINTING STUDIO

Deborah Kamy
MFA, Boston University
BFA, Kansas City Art Institute

Appropriate for students of design, illustration, foundation and fine arts, this course will explore in-depth the basic technical and aesthetic approaches to painting the figure from life. Wet media such as oil, acrylic and watercolor paints will be used. The figure (both nude and clothed) will be studied in terms of anatomical construction, modeling, light, form and composition in order to achieve a better understanding of the role of color in pictorial structure, as well as the figure-ground relationship. Students should bring oil paint, turpentine, brushes and medium-size canvas board to the first class. Prior drawing experience is desirable, but not required for entry to this course.

Ten 3 hour meetings, 1 credit
$230 tuition
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 12

SF64
LIFE DRAWING: CONCEPTS

Debra Filurin
MA, BS, New York University

An introductory course in drawing from the model which is designed to broaden the student’s ideas and experiences of drawing. The class will explore the traditional and contemporary drawing methods such as contour, gesture, modeling, positive and negative space, and the use of grids to create figurative work in black and white, and color. Emphasis will be placed on using the figure as a point of departure for expressive, rather than academic statements. Each class will have a different focal point and corresponding assignments. Demonstrations will be given by the instructor and the course will include the study of drawings by other artists. Media to be used include ink, colored pencils and pastels.

Ten 3 hour meetings, 1 credit
$230 tuition
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, June 11
SB30
COLOR: PRINCIPLES & TECHNIQUES I
Harry Bartnick
MFA, Syracuse University
BFA, Tyler School of Art
The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium with which the student may become involved. This course will answer the student's questions concerning this complex subject and will hopefully instill a curiosity for further investigation. Beginning with demonstrations in basic techniques for color applications, lectures will cover the qualities of paint and their logical organization. Color contrasts and relationships will be discussed with attention to general ideas of harmony and balance. The student's response through outside work is of primary importance and will be reviewed in terms of the degree of student comprehension and involvement, as well as excellence in craft and presentation. To aid in the transition from theoretical knowledge to practical application, projects will touch on the designer's outlook and process as well as that of the painter.

Two 3 hour meetings per week for 8 weeks, 1.5 credits
$345 tuition
Tuesday and Thursday 9:00 to 12:00 noon
Begins Thursday, June 27

SF08
EXPERIMENTAL DRAWING
Debra Filiurin
MA, BS, New York University
This course is designed for students who want to develop their drawing skills and gain confidence 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 12

SF89A
HISTORY OF 20TH CENTURY ART
Charles Giuliano
PhD Candidate, Boston University
MA, Boston University
AB, Brandeis University
A survey of art history from 1900 to the present. This course will focus on the artistic realms of expressionism, abstraction, fantasy and realism, including such subgroups as the Fauves, the Stieglitz Group, Cubism, Dadaism, Surrealism, Abstract Expressionism, Pop art and Op art. Parallel developments in contemporary painting, sculpture and architecture will be discussed. The course will rely heavily on slide lectures and supplementary reading.

Eight 3 hour meetings, 1.5 credits
$265 tuition
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 12
GRAPHIC DESIGN/ADVERTISING

SG02
INTRODUCTION TO GRAPHIC DESIGN

Jeff Crystal
Principal, Graphicus 9
Advertising Consultant
BFA, Montclair State College

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 class will explore basic concepts, design processes, and techniques of graphic design through a series of lectures, design problems, and discussions. Included will be introductions to typography, layout design, mechanicals and printing processes. Design assignments will be structured to suit the student’s level of experience and areas of interest. 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. 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
Tuesday 9:00 to 12:00 noon
Begins Tuesday, June 11

SG44
INTRODUCTION TO ADVERTISING DESIGN

Jeff Crystal
Principal, Graphicus 9
Advertising Consultant
BFA, Montclair State 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, markers, pencils, etc.). Students will also be informed 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 13

SG42
BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES

Christine Szydlo
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 10
INTRODUCTION TO MAGAZINE DESIGN

Richard Sarno
Communications Director, Slater Publications
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 10

BASIC BOOK DESIGN

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

Recommended for graphic designers, editors and others who work in publishing (and anyone interested in the art of the book), this course will examine the history, tools, techniques and design of books. The following areas will be covered: a general survey of book design; materials and terminology; tools and techniques: typography; layout and design; manufacturing stages of producing a book; methods of preparing finished layouts and finished cover comps. Students will be expected to complete weekly assignments and will execute a finished book design. Basic background in graphic design or some experience in publishing is required for entry to this course.

Ten 3 hour meetings, 1 credit
$230 tuition
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 12

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 colorkey 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 6:00 to 9:00 p.m.
Begins Tuesday, June 11
INTRODUCTION TO COMPUTERIZED PHOTOTYPESETTING

Richard Waring
Typesetter
BA, Drew University

This course will provide an 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
8600 tuition
Monday and Wednesday 1:00 to 4:00 p.m.
Begins Monday, June 10

TELEVISION AS A SECOND LANGUAGE

Larry Santaw
President, Santaw & Company
Television Systems, M.I.T.
BA, Franklin College

In order to write poetry in any language an artist must first know the vocabulary, grammar, syntax and slang of that language. Television broadcast production has generated its own language. This course will study that language and the technical, legal and marketing forces that shape it. The aim of the course is to produce artists who can clearly and accurately express their ideas for television productions, so they get what they want on screen. This course is less concerned with concept than with the effective execution of that concept in the medium of television. Recommended for art directors or advertising professionals who need to comprehend the television production process.

Two 3 hour meetings per week for 5 weeks, 1 credit
$230 tuition
Monday and Wednesday 6:00 to 9:00 p.m.
Begins Monday, June 10

BASIC PHOTOGRAPHY

Jim Haberman
Free-lance Photographer
MFA, 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
$345 tuition
Monday and Wednesday 9:00 to 12:00 noon
Begins Monday, June 10
SG61
INTERMEDIATE PHOTOGRAPHY
Jim Haberman
Free-lance Photographer
MA, Goddard College
BA, University of Wisconsin

This course is a continuation of Basic Photography (SG60) and concerns itself with two major areas: advanced camera and darkroom techniques, and the application of these techniques in communicating a personal message. The course will include an extensive examination of the ways in which subject matter, type of film, developer and print quality interact to form the final photographic statement. The format of the course will involve extensive use of the School darkroom for completing assignments and will feature classroom critiques of the assignments. The work of prominent photographers will be discussed in relation to the work presented. Completion of Basic Photography (SG60) or equivalent experience is required for entry to this course.

Two 3 hour meetings per week for 8 weeks, 1.5 credits
8345 tuition
Monday and Wednesday 1:00 to 4:00 p.m.
Begins Monday, June 10

SG66
ADVANCED PHOTOGRAPHY
Jim Haberman
Free-lance Photographer
MA, Goddard College
BA, University of Wisconsin

The aim of this course is to introduce future commercial artists to a wide variety of photographic topics in order that they will be able to deal more effectively with photographs and photographers in their future field of endeavor. The course is designed to expand the basic concepts learned in earlier photography courses, allowing the class members to make more sophisticated images. The majority of the material will cover technical subjects and will be presented as a survey of the many different processes in photography. Among the topics to be included in the course are documentary photography, non-silver processes, the manipulated print and photographic murals. Completion of Intermediate Photography (SG61) or equivalent experience is required for entry to this course.

Eight full-day (6 hour) meetings
1.5 credits
8345 tuition
Tuesday 9:00 a.m. to 4:00 p.m.
Begins Tuesday, June 11
ILLUSTRATION

SG28
**APPLIED ILLUSTRATION**

Dan Daly
Free-lance Illustrator
BFA, Massachusetts College of Art
Marlboro College

This advanced level course will concern itself with the preparation of illustrations for specific markets within the advertising, graphic design and publishing fields. Areas covered will include illustration for trade and textbooks, newspapers, consumer and trade magazines, catalogues and brochures, and a range of advertising applications (products, people, issues, etc.). Special emphasis will be placed on developing proficiency in a wide variety of media (pencil, pen and ink, watercolor, stipple) and on learning different methods of preparing artwork for reproduction. Developing a style appropriate to a particular market will be stressed throughout the course. Also included will be such practical considerations as the role of the art director in buying illustrations, working with a representative, developing a "clip file", and shooting Polaroid photos for quick reference. A portfolio demonstrating drawing background and ability is required for entry to this course.

Ten 3 hour meetings, 1 credit
$230 tuition
Tuesday 1:00 to 4:00 p.m.
Begins Tuesday, June 11

SG30
**INTRODUCTION TO TECHNICAL ILLUSTRATION**

Steve Gildea
MFA, University of Illinois
BFA, Massachusetts College of Art
BA, Colorado University

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

Two 3 hour meetings per week for 10 weeks, 2 credits
$460 tuition
Monday and Wednesday 6:00 to 9:00 p.m.
Begins Monday, June 10
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" x 16" or larger), 2B and 4H pencils, erasers and a ruler. A portfolio demonstrating drawing background and ability is required for this course.

Ten 3 hour meetings, 1 credit
$230 tuition
Thursday 1:00 to 4:00 p.m.
Begins Thursday, June 13

SI04
INTRODUCTION TO
FASHION LAYOUT
Frank Raneo
Free-lance Fashion Illustrator
Chairman, Department of Fashion Illustration
New England School of Art
This course will concern itself with the overall layout and design of fashion advertising pieces. Far more than good drawing is involved in the preparation of successful advertising and it is the goal of this course to make the student competent in dealing with those elements. The course will therefore deal with problems which overlap with graphic design problems in page organization, type measurement and specification, mechanicals and paste-up. Throughout the emphasis will be placed on the special problems encountered in fashion advertising. Such problems will include the effective arrangement of figures and products illustrated and the relationships between the illustration and other elements such as copy, logos and photographs.

Ten 3 hour meetings, 1 credit
$230 tuition
Thursday 9:00 to 12:00 noon
Begins Thursday, June 13

SG22
CARTOONING & COMICS
Robert Stewart
Free-lance Illustrator / Author
BA, Sam Houston College
An exploration of basic cartooning media and techniques for a variety of applications, from gag panels to comics. The course will include an examination of professional practitioners such as Al Feldstein, B. Krigstein, and Harvey Kurtzman. Also studied will be periodicals such as Raw and Heavy Metal. Some basic drawing experience and/or exposure to cartooning is strongly recommended for entry to this course in order that students may derive the most benefit from the course.

Ten 3 hour meetings, 1 credit
$230 tuition
Monday 9:00 to 12:00 noon
Begins Monday, June 10
**SG82**

**INTRODUCTION TO AIRBRUSH**

Ted Fillios  
Head Designer and Illustrator  
Northlight Studio

The airbrush is a tool that permits the artist to render subtle tonal gradations which are extremely difficult to achieve through any other process. Applications include illustration, photo-retouching, architectural rendering, fine art, toys, textile design and ceramics. This course will include airbrush rendering in both transparent and opaque medium, freehand and stencil (frisket) techniques, and the cleaning, maintenance and repair of the airbrush. The class will advance from basic exercises to complex illustration techniques. 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 supplied at the first class meeting and students will also be responsible for these materials.

Ten 3 hour meetings, 1 credit  
$230 tuition

**Day Section:**  
Monday 1:00 to 4:00 p.m.  
Begins Monday, June 10

**Evening Section:**  
Monday 6:00 to 9:00 p.m.  
Begins Monday, June 10

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**SG83**

**ADVANCED AIRBRUSH ILLUSTRATION**

Ted Fillios  
Head Designer and Illustrator  
Northlight Studios

This course will concentrate on developing the skills and techniques necessary to produce complex airbrush illustration and fine art. A working knowledge of the airbrush, including the use of frisket, raised mask and freehand manipulation is required for entry to this course, as are basic drawing skills. The course will consist of rendering an illustration selected by the instructor that will include a variety of textures, surfaces and forms. Students will execute this illustration working from the basic to the more complex rendering techniques over the course of the semester.  

**Prerequisite:** Introduction to Airbrush (SG82) or equivalent experience.

Ten 3 hour meetings, 1 credit  
$230 tuition

Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, June 11
INTRODUCTION TO INTERIOR DESIGN: COMMERCIAL

Joseph F. Bille
Project Director, Griswold Heckel & Kelly

An intensive introduction to the profession of Interior Design, with emphasis on contract/commercial work, which seeks to encourage creative thinking about the functional and aesthetic aspects of commercial interior spaces. Classes will focus on active, participatory discussion of student work. 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, 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.

Ten 3 hour meetings, 1 credit
$230 tuition
Wednesday 5:30 to 8:30 p.m.
Begins Wednesday, June 12

INTRODUCTION TO INTERIOR DESIGN: RESIDENTIAL

Michael Valvo
Michael Valvo Design
The New England School of Art & Design

An introduction to the profession of Interior Design with emphasis on residential design and decoration. Through a series of lectures, discussions and assignments students will learn the use and application of the creative process and basic principles of design as they relate to current trends in residential design. The course will consider the analysis of client needs; the designer-client relationship; function, style, color; lighting; space planning; furniture and materials; as well as methods of presentation. Students will be responsible for two design projects: the conversion of an existing space for a use other than its current one, and the design of a complete space. Part of the goal of this course is to teach students to overcome their subjective assumptions and preconceptions, to teach them to plan residential spaces creatively and effectively.

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

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
Monday 6:00 to 9:00 p.m.
Begins Monday, June 10
SE64
MATERIALS FOR THE INTERIOR DESIGNER

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

A course which investigates the construction, professional uses and availability of a broad array of fabrics, wall coverings, flooring materials, fixtures and building materials which are available to the professional interior designer through manufacturers, representatives and wholesalers. The emphasis of the course will be placed on the use of materials in commercial interiors and their appropriateness in terms of environmental problems, building codes, etc.

Ten 3 hour meetings, 1 credit
$230 tuition
Tuesday 9:00 to 12:00 noon
Begins Tuesday, June 11

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
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, June 11

SE14A
LIGHTING: THEORY, APPLICATION & DESIGN I

Anne Robinson
Principal, Robinson Roth & Associates
New England School of Art

An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art and the application of lighting into interior environments for aesthetic, functional and spatial effects. Studio problems will be utilized for the discussion of lighting as well as fixture and source selection.

Two 3 hour meetings per week for 5 weeks, 2 credits
$230 tuition
Monday and Wednesday 5:45 to 8:45 p.m.
Begins Monday, June 10
SE44
ARCHITECTURAL RENDERING I:
FREEHAND DRAWING

Thayer Johnson
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. Through a combination of slide-lectures, demonstrations and assignments the class will progress from the rendering of basic architectural elements to more complex compositions involving the use of perspective and the application of color. Included will be lectures on the history and current practice of interior architectural rendering; exercises in delineation techniques; elementary principles of perspective; entourage (texture, figures and background used to add realism to a design drawing); the application of color and essential color theory; reproduction methods and portfolio development. Although prior drawing experience is helpful, it is not required for entry to this course.

Ten 3 hour meetings, 1 credit
$230 tuition
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 12

SE46
ARCHITECTURAL RENDERING III:
MECHANICAL PERSPECTIVE

Thayer Johnson
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. The course will include an introduction to the study of mechanical perspective, isometric drawing techniques and axonometric drawing techniques. In addition, the course will cover the technical method of rendering light, shade and shadow, as well as delineation techniques in pencil, and pen and ink. Frechand 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
Monday 6:00 to 9:00 p.m.
Begins Monday, June 10
SE83A  
HISTORY OF FURNITURE II  
Joseph F. Bille  
Project Director, Griswold Heckel & Kelly  
A survey of the development of furniture types and their uses, this course offers an intensive overview of the 'hows' and 'whys' of furniture design. Since furniture and architecture are inescapably linked, the threads of these fields will be intertwined to present a concise and cohesive representation of the interconnection between these decorative and practical arts. After a brief introduction covering the period from 3000 B.C. through the Mediaeval period, the primary period of discussion will be from the beginnings of the Renaissance in Italy through the present Post-Modern era. Some background in architectural history would be helpful, but is not necessary.  
Two 2½ hour meetings per week for 5 weeks.  
1.5 credits  
$265 tuition  
Tuesday and Thursday 9:00 to 11:15 a.m.  
Begins Tuesday, June 11

SE52  
CURRENT TRENDS IN FURNITURE DESIGN: TRADITIONAL & CONTEMPORARY  
Michael Valvo  
Michael Valvo Design  
The New England School of Art & Design  
This course will provide an understanding of furniture design development with emphasis on recent design trends and influences. It is the goal of this course to establish a design vocabulary and to enable the student to understand and utilize basic as well as the latest technologies in furniture design. Students will be required to develop a series of furniture designs relative to various projects, simultaneously exploring different techniques and philosophies relevant to the project. Prerequisite: Contract Drafting I: Basic (SE40) or equivalent and a portfolio demonstrating a fundamental knowledge of design.  
Ten 3 hour meetings, 1 credit  
$230 tuition  
Wednesday 9:00 to 12:00 noon  
Begins Wednesday, June 12
PERSONAL
Last Name ____________________________________________
First Name ____________________________________________ Initial ________
Number and Street __________________________ City ______________
State __________________________ Zip Code ________________________
Home Telephone __________________________ Business Telephone ________________
Birth Date __________________________ Social Security Number ________________
Occupation __________________________ Employer ________________________

EDUCATION
Name of High School ____________________________________________ Date Graduated ______
Post-Secondary School(s) Attended ____________________________________________
Dates Attended __________________________ Major __________________________
Semesters Completed __________________________ Credits / Degree Earned ________________
Have you previously attended NESA/D? ________ When? ______

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

Title ____________________________________________ Course Code ________ Credits ______
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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.

FOR OFFICE USE ONLY
Application Received __________________________
Scheduled Appointment __________________________