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1987

### Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Summer adjunct program, 1987

New England School of Art and Design

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THE  
NEW ENGLAND  
SCHOOL OF ART  
& DESIGN

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# Summer

C A T A L O G U E

A D J U N C T • P R O G R A M



### About the Catalogue

The computer-generated image which appears on the cover is the work of Steve Gildea. Steve teaches computer graphics and is Co-Chairperson of the Foundation Department. He produced the cover image on one of the School's personal computers equipped with a TARGA 16 graphics adapter and output it to a film recorder.

This catalogue was designed by Jean Hammond, NESA/D '82. In addition to running her own design business, Jean teaches publication design and serves as Co-Chairperson of our Department of Graphic Design.

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### 1987 Summer Division Highlights

Courses in computer graphics and computer aided drafting head the list of new offerings for the 1987 Summer Division (see *Basic Computer Graphics* on page 16 and *Introduction to AutoCAD* on page 21). An expanded selection of Foundation and Fine Arts courses is being offered this Summer, with courses in drawing, painting, design, color and perspective. The Graphic Design Department includes courses of a practical nature (production, typesetting, reprographics) and courses concerning design concepts and aesthetics (logo design, design studio). Courses designed to introduce students to both commercial and residential design are available in the Department of Interior/Environmental Design, as are basic courses in architectural drafting and rendering. Courses in illustration, airbrush and photography round out this Summer's expanded offerings.

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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 \$246 to \$492 per course.

### 1987 Summer Division Calendar

Registration Period: April 13 – June 11  
Payment Deadline: June 3  
Classes Begin: June 8, 9, 10 and 11  
Classes End: August 10, 11, 12 and 13  
Please Note: The School will be closed on Friday, July 3.

### 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 NESAD 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 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



# mation



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.



## 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 (Withdraw), WF (Withdraw Failing), INC (Incomplete). Letter grades of A, B, C, D, and F carry numerical values of 4, 3, 2, 1 and 0 respectively. A '+' notation will add 0.3 to the numerical value of a letter grade (e.g. B+ equals 3.3) and a '-' notation will similarly subtract 0.3 (e.g. B- equals 2.7). Students withdrawing from a course or courses within the first 50% of a semester will receive a grade of W (Withdraw). Students withdrawing from a course or courses after 50% of a semester may receive a grade of W or WF (Withdraw Failing) depending on the student's standing at the time of withdrawal. In cases where a student is unable to complete course requirements on time due to illness or emergency, a grade of INC (Incomplete) may be issued. All incompletes must be made up within 30 days of the last scheduled class.

### 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

### 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.



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.

### 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.

## FINANCIAL INFORMATION

### Tuition

Tuition charges for individual courses are specified in the course descriptions and are based on the following rates: Studio courses: \$246 per credit. Academic courses: \$186 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.*

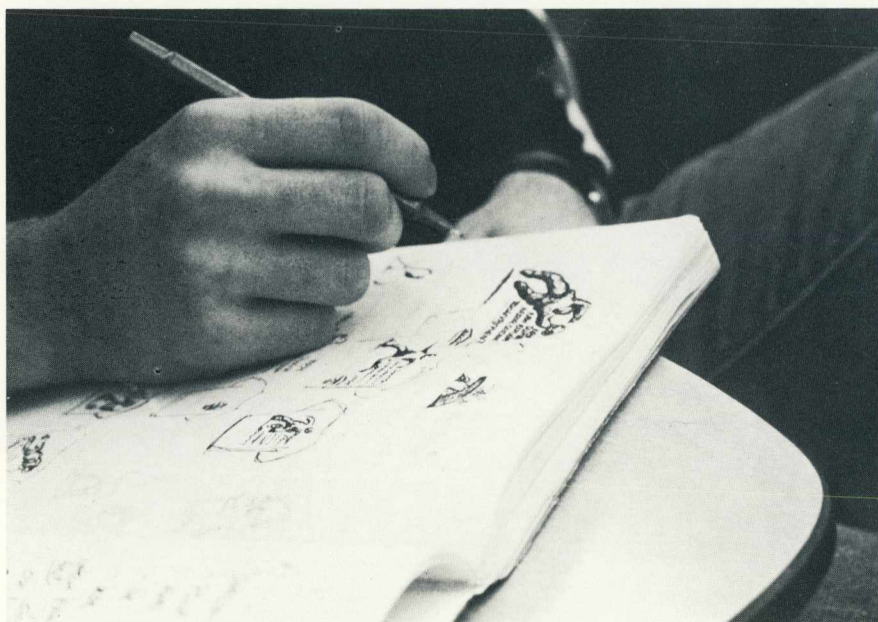
The Payment Deadline for the 1987 Summer Division is June 3, 1987. Students who fail to make full payment on or before this date will be subject to a \$10 Late Payment Charge. Students accepted after the Payment Deadline will be exempted from this provision, but in any event will be required to pay all 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, MA 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, MA 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.

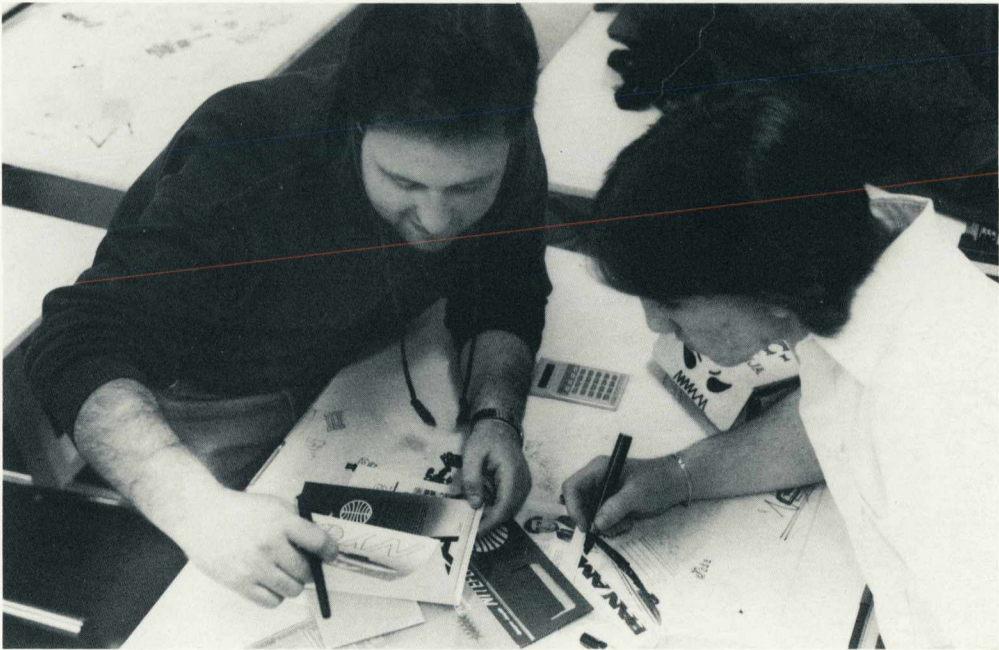
**Registration Fee:** The Registration Fee is refundable at any time prior to matriculation. Following matriculation it is not refundable.

**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, 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.





## 1987 SUMMER COURSE LISTINGS

### Foundation/FineArts

Drawing Foundations I:  
Observational Drawing  
Drawing Foundations II:  
Drawing Systems  
Representational Drawing  
Life Drawing I  
Painting Foundations I  
Color: Principles &  
Techniques I  
Basic Design I: Visualization  
& Process  
Pictorial Space I:  
Perspective  
Experimental Drawing  
Pastel Drawing  
The Portrait  
Basic Silkscreen Techniques  
Life Drawing: Concepts  
Life Painting Studio  
History of 19th Century Art

### Graphic Design

Introduction to Graphic  
Design  
Reprographics  
Typography for the Designer  
Introduction to  
Computerized Typesetting  
Logomarks: Design,  
Development & Application  
Rendering with Markers  
Basic Graphic Design  
Production Techniques  
Basic Photography  
Photography: Open Studio  
Graphic Design Studio  
Basic Computer Graphics

### Illustration

Introduction to Fashion  
Illustration  
Illustration for Publications  
Writing and Illustrating  
Children's Books  
Introduction to Airbrush  
Intermediate Airbrush  
Illustration

### Interior Design

Introduction to Interior  
Design: Commercial  
Introduction to Interior  
Design: Residential  
Contract Drafting I: Basic  
Contract Drafting II:  
Intermediate  
Architectural Rendering I:  
Freehand Drawing  
Basic AutoCAD





## DRAWING FOUNDATIONS II: DRAWING SYSTEMS

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

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

**SB04** 2 credits \$492 tuition  
Two 3 hr. meetings per week for 10 weeks  
Tuesday and Thursday 9:00 to Noon  
Begins Tuesday, June 9

## DRAWING FOUNDATIONS I: OBSERVATIONAL DRAWING

**Audrey Goldstein** BFA, Tufts University / School of the Museum of Fine Arts

**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. *Please be prepared to purchase specific supplies at the first class meeting.*

**SB02** 2 credits \$492 Tuition  
Two 3 hr. meetings per week for 10 weeks

**Section A:** Goldstein  
Monday and Wednesday 9:00 to Noon  
Begins Monday, June 8

**Section B:** Barzaghi  
Tuesday and Thursday 6:00 to 9:00 p.m.  
Begins Tuesday, June 9

# Founda



## REPRESENTATIONAL DRAWING

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

This course is a continuation of *Drawing Foundations I: Observational Drawing*. While the 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 interpretations and expressions 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.*

**SB05** 2 credits \$492 tuition

Two 3 hr. meetings per week for 10 weeks  
Tuesday and Thursday 1:00 to 4:00 p.m.  
Begins Tuesday, June 9

## 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 develop the student's understanding of form through observation of the life model and the use of basic drawing skills. The course will emphasize learning to judge proportions accurately, to see and convey gestural movement, and to understand the influence of the skeletal and muscular anatomical systems on surface form. Study of master drawings will aid the student in the selection and practice of methods appropriate to figure drawing, from precise

and expressive line to solid volumetric renderings. *Drawing the Human Form* by William A. Berry is the required text for the course. Materials to be used include charcoal, pencils, ink and conte crayon. Please bring a 18"x 24" rough newsprint pad and charcoal pencil to the first class meeting. *Prior drawing experience or instructor approval is required for entry to this course.*

**SB07** 2 credits \$492 tuition

Two 3 hr. meetings per week for 10 weeks  
Monday and Wednesday 1:00 to 4:00 p.m.  
Begins Monday, June 8



## 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.

**SB22** 1.5 credits \$369 tuition

Two 3 hr. meetings per week for 8 weeks  
Monday and Wednesday 1:00 to 4:00 p.m.  
Begins Monday, June 8

tion / Fin



## 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. We will approach the study of color through the medium of paint. In this way the student can create and modify the range of hue, value and color strength, and apply this experience directly to any other color medium. For this reason a large segment of this color course is given to mastering color/paint mixing and paint application. Other areas of study include: color 'chords' based on the geometry of the color circle; mixing near grey tones from compliments; harmony of analogous colors; color gradation; temperature contrast as a means of suggesting space, light and shadow; the effect which context has on color perception. The student's response through outside homework is of primary importance and will be reviewed in terms of the degree of comprehension and involvement, as well as excellence in craft and presentation.

**SB30** 1.5 credits \$369 tuition

Two 3 hr. meetings per week for 8 weeks  
Monday and Wednesday 9:00 to Noon  
Begins Monday, June 8

## BASIC DESIGN I: VISUALIZATION & PROCESS

**Michael Brodeur** MFA, Boston University /  
BFA, University of New Hampshire

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.

**SB34** 2 credits \$492 tuition

Two 3 hr. meetings per week for 10 weeks  
Tuesday and Thursday 1:00 to 4:00 p.m.  
Begins Tuesday, June 9

## PICTORIAL SPACE I: PERSPECTIVE

**Michael Brodeur** MFA, Boston University /  
BFA, University of New Hampshire

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. Subjects covered will include: one and two point systems; grids; compound forms; ellipses; cylindrical volumes; shadow projections. Both freehand and mechanical processes will be covered in the development of images where the student's primary concern 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.

**SB40** 2 credits \$492 tuition

Two 3 hr. meetings per week for 10 weeks  
Tuesday and Thursday 9:00 to Noon  
Begins Tuesday, June 9



# e Arts



## EXPERIMENTAL DRAWING

**Gabrielle Barzaghi** School of the Museum of Fine Arts

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 for both the intermediate and the more advanced student. *A portfolio demonstrating prior drawing experience is required for entry to this course.*

**SF08** 1 credit \$246 tuition  
Ten 3 hour meetings  
Tuesday 2:00 to 5:00 p.m.  
Begins Tuesday, June 9

## PASTEL DRAWING

**Gabrielle Barzaghi** School of the Museum of Fine Arts

This intermediate level drawing course will introduce the student to the medium of chalk pastel. A variety of techniques will be explored including drawing over ink or watercolor wash with the pastels. Students will experiment with different types of paper, such as toned and colored charcoal paper, and with surface texture and color. As always, composition will be a major focus. Subject matter will include still-life set-ups and landscape drawing (from sketches done outside of class). Students are expected to be self-motivated and *prior drawing experience is required*. Advanced students are encouraged to take this course and will find it challenging. Materials to be used include high-quality chalk pastels, ink, watercolor, and a variety of pencils.

**SF09** 1 credit \$246 tuition  
Ten 3 hour meetings  
Thursday 2:00 to 5:00 p.m.  
Begins Thursday, June 11

## THE PORTRAIT

**Audrey Goldstein** BFA, Tufts University / School of the Museum of Fine Arts

The portrait has long been one of the most universal and powerful means of expression in the history of the visual arts. Today the human face is still a fascinating subject for the artist and the portrait continues to be a significant art form. In this course students will be encouraged to develop their own approach to portraits through a series of exercises in both drawing and painting, and through a selected study of the portrait in history, from Caravaggio to Warhol. Work will be done in both black and white and in color from life. Emphasis will be given to developing an understanding of facial anatomy and how it affects features and expressions. Through the exploration of specific emotions and expressions and the application of various techniques and materials it is hoped that the student will gain insight into the portrait as a visual means of communication. *Some prior drawing experience is required for entry to this course.*

**SF32** 1 credit \$246 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 10



## BASIC SILKSCREEN TECHNIQUES

**Christine Hardiman** 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

.....  
morning

.....  
afternoon

.....  
evening





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.

**SF50** 1 credit \$246 tuition  
Ten 3 hour meetings  
Wednesday 9:00 to Noon  
Begins Wednesday, June 10

### LIFE DRAWING: CONCEPTS

**Ross Horrocks** MFA, Boston University / BA, University of California at Santa Cruz

An introductory/intermediate course in drawing the human figure which seeks to develop in the student an understanding of form through observation of the life model and the use of basic drawing skills. Working from the model, the class will explore such basics as gesture, anatomy and surface planes; proportions and foreshortening; positive/negative space and shape relationships; composition and

picture design. Media to be used include charcoal and pencil with the option to explore other media as the student or class progresses. In addition to drawing each session, there will be demonstrations, reviews of master drawings, individual and group critiques, and much individual attention. *Some prior drawing experience is required for entry to this course.*

**SF64** 1 credit \$246 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
Begins Thursday, June 11

### LIFE PAINTING STUDIO

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

*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.

**SF72** 1 credit \$246 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, June 9

### HISTORY OF 19TH CENTURY ART

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

An introduction to the 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.

**SF88A** 1.5 credits \$279 tuition  
Eight 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 10

### Monday

Drawing Foundations I (A)  
Color I

Life Drawing I  
Painting Foundations I

### Tuesday

Drawing Foundations II  
Pict. Space I: Perspective

Representational Drawing  
Basic Design I  
Experimental Drawing

Drawing Foundations I (B)  
Life Painting Studio

### Wednesday

Drawing Foundations I (A)  
Color I  
Basic Silkscreen

Life Drawing I  
Painting Foundations I

The Portrait  
History of 19th Century Art

### Thursday

Drawing Foundations II  
Pict. Space I: Perspective

Representational Drawing  
Basic Design I  
Pastel Drawing

Drawing Foundations I (B)  
Life Drawing: Concepts



## INTRODUCTION TO GRAPHIC DESIGN

**Steve Lyons** Graphic Design Consultant / Art Director / BFA Virginia Commonwealth University

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 (G42)* elsewhere in this catalogue.

**SG02** 1 credit \$246 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 1:00 to 4:00 p.m.  
Begins Tuesday, June 9

**Section B:** Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, June 9



## REPROGRAPHICS

**Christine Hardiman** 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.

**SG04** 1 credit \$246 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, June 9

**Section B:** Wednesday 1:00 to 4:00 p.m.  
Begins Wednesday, June 10

## TYPOGRAPHY FOR THE DESIGNER

**Steve Lyons** Graphic Design Consultant / Art Director / BFA Virginia Commonwealth 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, copy-fitting, 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.

**SG10** 1 credit \$246 tuition  
Ten 3 hour meetings  
Thursday 1:00 to 4:00 p.m.  
Begins Thursday, June 11

# Graphic



## INTRODUCTION TO COMPUTERIZED TYPESETTING

**Jesse Carter** Typographer, Allison Associates

This course will provide an in-depth introduction to the practical use, operation and application of computerized typesetting equipment (the School's Compugraphic PowerView 10/MCS 8000 system). 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. Tuition costs include processing chemicals, typesetting paper and use of the equipment. *Enrollment is limited to six persons.*

**SG14** 2 credits \$492 tuition

Two 3 hr. meetings per week for 8 weeks  
Monday and Wednesday 9:00 to Noon  
Begins Monday, June 8

## LOGOMARKS: DESIGN, DEVELOPMENT & APPLICATION

**Steve Lyons** Graphic Design Consultant /  
Art Director / BFA Virginia Commonwealth  
University

What role does the logo play in visual communication? What do Chinese watermarks and ranchers' brands have in common with contemporary corporate identity marks? When is a logo a sign, but not a symbol? How can a visual mark identify an organization? How does a designer set about to develop a mark and

what sorts of resources are available to aid in design? Through lectures, demonstrations and design assignments, this course will focus entirely on logomarks to provide not only an historical background, but a practical workshop in the design development of effective communication devices. This course is designed for students who have a working knowledge of typical design tools (e.g. technical pens, photostats, markers) and processes (e.g. thumbnails, roughs, comprehensives). Therefore, *completion of Introduction to Graphic Design (G02) or equivalent experience will be required for entry to this course.*

**SG18** 1 credit \$246 tuition

Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
Begins Thursday, June 11

## RENDERING WITH MARKERS

**James Aromaa** Art Director / BFA,  
Massachusetts College of Art

This course offers basic instruction in the proper use and technique of rendering with black and white and colored felt-tip markers as applied strictly to advertising layout and design. The objective of this course is to instruct students in how to quickly and effectively render illustration, photography and lettering for layouts and comprehensives. Recommended for students with basic knowledge of drawing, perspective and color.

**SG36** 1 credit \$246 tuition

Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 10



# Design





## BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES

**Christine Hardiman** 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.

**SG42** 1 credit \$246 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 1:00 to 4:00 p.m.  
Begins Tuesday, June 9

**Section B:** Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 10

## BASIC PHOTOGRAPHY

**Jim Haberman** 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. In addition to technical concerns, 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 costs. *Enrollment is limited to 12 persons.*

**SG60** 1.5 credits \$369 tuition  
Two 3 hr. meetings per week for 8 weeks  
Monday and Wednesday 9:00 to Noon  
Begins Monday, June 8

## PHOTOGRAPHY: OPEN STUDIO

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

This course is appropriate for those with a strong interest in black and white photography who wish to further explore the medium in a studio situation that will enable them to pursue areas of personal interest at their own level of experience. The instructor will conduct daily individual critiques and will be available for questions and answers pertaining to both the technical and aesthetic aspects of photography. *Completion of Basic Photography or equivalent experience is required for entry to this course.*

**SG62** 1 credit \$246 tuition  
Two 3 hr. meetings per week for 5 weeks  
Tuesday and Thursday 9:00 to Noon  
Begins Tuesday, June 9

## GRAPHIC DESIGN STUDIO

**Pamela Sullivan** Manager of Creative Services, Hill & Knowlton / The Art Institute of Boston

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.*

**SG74** 1 credit \$246 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
Begins Thursday, June 11

## Monday

.....  
morning

Computerized Typesetting  
Basic Photography

.....  
afternoon

.....  
evening





## BASIC COMPUTER GRAPHICS

**Steve Gildea** Co-Chairperson, Foundation Department / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

**Jill Fitzgerald** Free-lance Computer Graphics Artist / BA, Framingham State College

Artists and designers interested in getting involved with the computer as a medium will find this hands-on course very beneficial. The first day of class provides the opportunity to draw and paint with the computer. Thereafter students will learn the basics of computer manipulation including the processes of image storage and reproduction. Toward the creation of

computer imagery, functions covered will include: color mixing, airbrushing, pattern creation, video frame capture, tinting, blending, brush creation, geometric shape creation, use of type, and some special effects such as fractals and pixilation. Assignments will be given to encourage the use of the computer as a medium for design, illustration and fine art. Class time will be devoted to the introduction of new material, the critique of homework, the discussion of new problems, and the practice of new commands on the computers. Upon successful completion of the course assignments, student portfolios will include dot matrix printouts as well as photographic prints and slides produced on the School's film recorder. The New England School of Art & Design uses IBM PC compatible computers equipped with

AT&T TARGA 16 graphic adapters which can produce images with up to 32,000 simultaneous colors. *In addition to class time, persons taking this course should expect to spend 2 to 3 hours per week on the School's computers. Enrollment will be limited to 8 persons per class section.*

**SG86** 1.5 credits \$369 tuition  
Ten 3 hour meetings

**Section A:** Gildea  
Tuesday 1:00 to 4:00 p.m.  
Begins Tuesday, June 9

**Section B:** Gildea  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 10

**Section C:** Fitzgerald  
Thursday 12:30 to 3:30 p.m.  
Begins Thursday, June 11

### Tuesday

Photography: Open Studio

Basic Production Tech. (A)  
Intro. to Graphic Design (A)  
Computer Graphics (A)

Intro. to Graphic Design (B)  
Reprographics (A)

### Wednesday

Computerized Typesetting  
Basic Photography

Reprographics (B)

Basic Production Tech. (B)  
Rendering with Markers  
Computer Graphics (B)

### Thursday

Photography: Open Studio

Computer Graphics (C)  
Typography for the Designer

Logomarks  
Graphic Design Studio





## 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.*

**SI10** 1 credit \$246 tuition

Ten 3 hour meetings

**Section A:** Thursday 1:00 to 4:00 p.m.

Begins Thursday, June 11

**Section B:** Thursday 6:00 to 9:00 p.m.

Begins Thursday, June 11

## ILLUSTRATION FOR PUBLICATIONS

**Bonnie Dann** Free-lance Illustrator / BFA, Carnegie Mellon University

This course is designed for students considering a career in illustration. Emphasis will be placed on simulating the working process of professional illustrators. The class will concentrate on editorial and publishing assignments and will carry each project through from receipt of manuscript to the production stage. Particular emphasis will be placed on developing the ability to create powerful, effective illustration within a set of guidelines and restrictions. For most assignments, the student will receive a manuscript, a layout, and color restrictions. In a few instances, the student will develop or discover his/her own story on a given subject, and experience illustration from a more journalistic approach. Students will be expected to shoot their own 35mm photographs to use as reference. In addition to regular classroom critiques, there will be discussions regarding production methods and techniques and problem-solving techniques. The goal of this course is to produce work suitable for a professional portfolio. *A small (5 to 10 pieces) portfolio demonstrating prior drawing experience is required for entry to this course.*

**SG24** 1 credit \$246 tuition

Ten 3 hour meetings

Tuesday 6:00 to 9:00 p.m.

Begins Tuesday, June 9

# Illustra





## WRITING AND ILLUSTRATING CHILDREN'S BOOKS

**David Omar White** Author/Illustrator

The goal of this course is to teach writers/illustrators how to produce a "dummy" (mock-up) of a children's book suitable for presentation to a publisher. Through lecture, discussion and demonstration students will study the history of children's books and will examine the structure and process involved in producing them. Each student will be encouraged to write a story and produce one finished illustration for that story during the course of the semester. It is not required that applicants to this course have both writing and illustrating experience; however, it is strongly suggested that they have at least one of those skills.

**SG31** 1 credit \$246 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 10

## INTRODUCTION TO AIRBRUSH

**Ted Fillios** Free-lance Airbrush Artist

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 materials will be supplied at the first class meeting and students will also be responsible for these materials.

**SG82** 1 credit \$246 tuition  
Ten 3 hour meetings

**Section A:** Thursday 1:00 to 4:00 p.m.  
Begins Thursday, June 11

**Section B:** Thursday 6:00 to 9:00 p.m.  
Begins Thursday, June 11

## INTERMEDIATE AIRBRUSH ILLUSTRATION

**Ted Fillios** Free-lance Airbrush Artist

This course will concentrate on developing the skills and techniques necessary to produce complex airbrush renderings. A working knowledge of the airbrush, including the use of frisket, raised mask and freehand manipulation is required for entry to this course. Based on previous experience with the airbrush, students will create projects that broaden their range of skills in a specific application of the airbrush (i.e. illustration, photo-retouching, fabric painting, etc.). The techniques needed to complete these projects will be taught step-by-step on an individual basis. Mixing media in airbrush rendering, as well as the variety of materials available for the airbrush will also be explored.

*Prerequisite: Introduction to Airbrush (G82) or equivalent experience.*

**SG83** 1 credit \$246 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, June 9

**Monday**

**Tuesday**

**Wednesday**

**Thursday**

afternoon

evening

Intermediate Airbrush  
Illustration for Publications

Illustrating Children's Books

Intro. to Fashion Illust. (A)  
Intro. to Airbrush (A)  
Intro. to Fashion Illust. (B)  
Intro. to Airbrush (B)



## INTRODUCTION TO INTERIOR DESIGN: COMMERCIAL

**Anne Noble** Project Director, Griswold Heckel & Kelly / The New England School of Art & Design / BA, Mercy College

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.

**SE10** 1 credit \$246 tuition  
Ten 3 hour meetings  
Tuesday 5:30 to 8:30 p.m.  
Begins Tuesday, June 9

## 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.

**SE11** 1 credit \$246 tuition  
Ten 3 hour meetings

**Section A:** Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 10

**Section B:** Thursday 6:00 to 9:00 p.m.  
Begins Thursday, June 11



# Interior





## ARCHITECTURAL RENDERING I: FREEHAND DRAWING

**Barbara Kingsbury** Associate, The Architects Collaborative / Chairperson, Department of Interior/Environmental Design / BArch, Syracuse University

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. *Prior drawing experience is required for entry to this course and some experience with perspective would be helpful.*

**SE44** 1 credit \$246 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, June 10

## CONTRACT DRAFTING I: BASIC

**Doug MacElroy** Project Manager, Albert G. Columbro Interior Design / 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.

**SE40** 1 credit \$246 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
Begins Thursday, June 11

## CONTRACT DRAFTING II: INTERMEDIATE

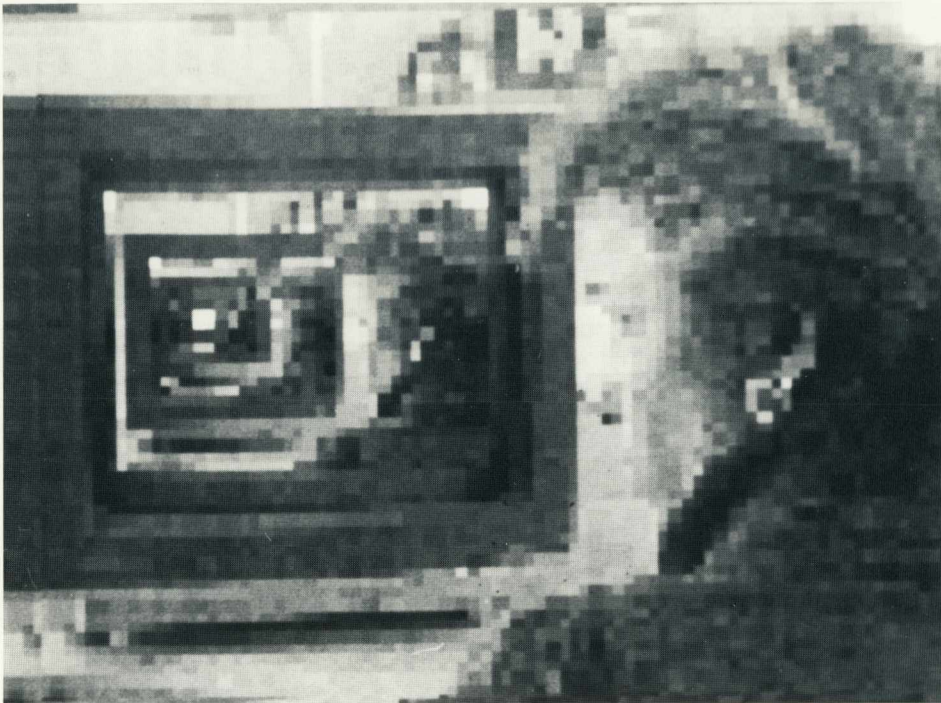
**Doug MacElroy** Project Manager, Albert G. Columbro Interior Design / The New England School of Art & Design / BA, Union College

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.*

**SE41** 1 credit \$246 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, June 9

# Design





Lynda Boardman

## BASIC AUTOCAD

**Steve Gildea** Co-Chairperson, Foundation Department / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

*Basic AutoCAD* is a course designed to teach basic computer aided drafting skills. Applicants should be familiar with traditional drafting equipment and capable of producing architectural plans and elevations in order that they may concentrate on learning to successfully manipulate the computer. Through a series of assignments related to architectural drafting the course covers the basics of computer operation, drawing and editing skills, the use of layers, text, dimensioning, scaling,

the plotting process and other related skills and concepts. Class sessions will be devoted to covering new material, reviewing homework, going over problems and spending time on the School's computers. By the end of the semester students who have successfully completed the course assignments will have a portfolio of drawings demonstrating basic CAD knowledge and skills. The New England School of Art & Design uses IBM PC compatible computers running *AutoCAD* software from Autodesk Inc., a well known drafting package used widely in the architecture and design communities. *In addition to class time, persons taking this course will find it necessary to spend approximately 3 hours per week on the School's computers or comparably equipped computers in order to complete assignments. Enrollment is limited to 8 persons per class section.*

**SE48** 1.5 credits \$369 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, June 9

**Section B:** Wednesday 1:00 to 4:00 p.m.  
Begins Wednesday, June 10

### Monday

.....  
afternoon  
.....  
evening

### Tuesday

Intro. to Interior Design:  
Commercial  
Contract Drafting II  
Basic AutoCAD (A)

### Wednesday

Basic AutoCAD (B)  
Intro. to Interior Design:  
Residential (A)  
Architectural Rendering I

### Thursday

Contract Drafting I: Basic  
Intro. to Interior Design:  
Residential (B)





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 NESA/D? \_\_\_\_\_ When? \_\_\_\_\_

### Courses

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

Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____

#### 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 \_\_\_\_\_



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# Summer



Address Correction Requested