1988

**Suffolk University Academic Catalog, New England School of Art and Design (NESAD)--Summer adjunct program, 1988**

New England School of Art and Design

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1988 Summer Division Highlights

The recent acquisition of additional computers and software have made it possible for us to greatly expand our course offerings in computer graphics. In addition to the basic courses in color graphics and computer aided drafting (Basic Computer Graphics and Basic AutoCAD) which have been offered for the past year, the 1988 Summer Division includes computer courses in business graphics (Introduction to Lotus Freelance Plus and Computer Graphics for Business), electronic publishing (Introduction to Desktop Publishing and Introduction to Computerized Typesetting) and animation (Computer Animation). With the exception of Computer Graphics for Business, and Introduction to Computerized Typesetting, these courses operate on a one student / one workstation basis – enrollment is limited to the number of workstations available during the class time. In addition extensive computer workstation time is available outside of class time in order to insure that students have sufficient time to complete assignments, to experiment, to learn. Please see pages 21-25 for complete course descriptions.

Two new courses, Cartooning for Newspaper Syndication and Pin-Up Art, have been added to our illustration offerings. The ever-popular Introduction to Airbrush and Writing and Illustrating Children's Books are again available this summer, as are courses in illustrating for publications, fashion illustration and cartooning (see pages 15-17).

A cross-section of Foundation courses (in drawing, life drawing, design, color, painting and perspective) continues to be offered, as do Fine Arts courses in portrait painting, silkscreen, life painting and art history (see pages 8-11).

The Graphic Design Department (pages 12-14) includes introductory courses in graphic design and advertising design as well as basic courses in production, reprographics and calligraphy. More advanced courses in publication design, studio work and marker rendering are also available.

Our Department of Interior/Environmental Design (pages 18-20) offers the serious student two intensive, in-depth courses designed to introduce the professional practice of interior design – Introduction to Interior Design: Commercial and Introduction to Interior Design: Residential. Basic and intermediate level courses in drafting are being offered, as are more specialized courses in materials, trompe l’oeil finishes, HVAC (heating, ventilation and air conditioning), and furniture history.
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 $264 to $528 per course.

1988 Summer Division Calendar
Registration Period: April 11 - June 9
Payment Deadline: June 1
Classes Begin: June 6, 7, 8 and 9
Classes End: August 9, 10, 11 and 15
Please Note: The School will be closed on Monday, 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 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 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 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 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 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.
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, WEEI, WBCN. 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.

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.

**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: $264 per credit. Academic courses: $198 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 1988 Summer Division is June 1, 1988. Students who fail to make full payment on or before this date will be subject to a $20 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.
SUMMER 1988
COURSE LISTINGS

Foundation/FineArts

Drawing Foundations I: Observational Drawing
Life Drawing I
Painting Foundations I
Color I: Principles & Techniques
Basic Design I: Visualization & Process
Pictorial Space I: Perspective
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
Basic Calligraphy
Rendering with Markers
Basic Graphic Design
Production Techniques
Introduction to Advertising Design
Publication Design
Graphic Design Studio

Illustration

Introduction to Fashion Illustration
Cartooning
Cartooning for Newspaper Syndication
Illustration for Publications
Writing and Illustrating Children's Books
Introduction to Airbrush Pin-Up Art

Interior Design

Introduction to Interior Design: Commercial
Introduction to Interior Design: Residential
Environmental Control Systems: HVAC
Contract Drafting I: Basic
Contract Drafting II: Intermediate
Trompe l'Oeil Finishes and Painted Objects
Materials for the Interior Designer I
History of Furniture II

Computer Graphics

Basic Computer Graphics
Basic AutoCAD
Computer Animation
Introduction to Lotus Freelance Plus
Computer Graphics for Business
Introduction to Computerized Typesetting
Introduction to Desktop Publishing
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  $528 tuition
Two 3 hr. meetings per week for 10 weeks
Section A: Goldstein
Monday and Wednesday 9:00 to Noon
Begins Monday, June 6
Section B: Barzaghi
Monday and Wednesday 6:00 to 9:00 p.m.
Begins Monday, June 6

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  $528 tuition
Two 3 hr. meetings per week for 10 weeks
Monday and Wednesday 1:00 to 4:00 p.m.
Begins Monday, June 6
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 $396 tuition
Two 3 hr. meetings per week for 8 weeks
Monday and Thursday 9:00 to Noon
Begins Monday, June 20
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 complements; 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 $396 tuition
Two 3 hr. meetings per week for 8 weeks
Monday and Thursday 1:00 to 4:00 p.m.
Begins Monday, June 20
BASIC DESIGN I: VISUALIZATION & PROCESS
John Tricomi  MFA, University of Tennessee / BFA, Massachusetts College of Art
The ultimate goal of this course is to develop on the part of the student an understanding of and basic proficiency in the logic and structure of two-dimensional organization. All visual communications consist of the various elements of the visual language (i.e. line, value, shape, texture, color, etc.) and to form an effective communication the divergent elements must be successfully combined in a unified whole. This course will introduce the student to the constituent elements of this language and will provide the principles of organization by means of which the student can successfully create unified and exciting visual statements. Exercises and outside assignments enable the student to handle the variables involved. Emphasis will be placed on the "designing process" and various visualization techniques utilized in the development of solutions to problems of visual communications. In addition, basic tools, media and technical skills necessary for effective visual communication will be introduced.
SB34  2 credits $528 tuition
Two 3 hr. meetings per week for 10 weeks
Tuesday and Thursday, 9:00 to Noon
Begins Tuesday, June 7

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PICTORIAL SPACE I: PERSPECTIVE
Ross Horrocks  MFA, Boston University / BFA, University of California at Santa Cruz
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 $528 tuition
Two 3 hr. meetings per week for 10 weeks
Tuesday and Thursday 1:00 to 4:00 p.m.
Begins Tuesday, June 7

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 $264 tuition
Ten 3 hour meetings
Wednesday 2:00 to 5:00 p.m.
Begins Wednesday, June 8

THE PORTRAIT
Audrey Goldstein  BFA, Tufts University / School of the Museum of Fine Arts
The portrait has long been a universal and powerful means of expression in the visual arts. While techniques of portrait painting have changed over time, the impact and the sense of immediacy created by the portrait image remain as powerful as ever. Beginning with a thorough study of skeletal and muscular anatomy of the face and upper torso, the class will progress to drawing and painting directly from life. Students will be encouraged to develop their own personal vision while carefully developing technical skills. A critical examination of the work of masters from the past to the present will be an ongoing part of this course. Materials to be used will include pencils, pastels and acrylic paints. Watercolors and oil paints are optional. Some prior drawing experience is required for entry to this course.
SF32  1 credit $264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 8
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 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  $264 tuition  
Ten 3 hour meetings  
Tuesday 9:00 to Noon  
Begins Tuesday, June 7

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  $264 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, June 7

LIFE PAINTING STUDIO

Linda Brown  MAE, Rhode Island School of Design / Diploma, 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  $264 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
Begins Thursday, June 9

HISTORY OF 19TH CENTURY ART

Charles Giuliano  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  $297 tuition  
Ten 2½ hour meetings  
Wednesday 6:00 to 8:15 p.m.  
Begins Wednesday, June 8
INTRODUCTION TO GRAPHIC DESIGN
James Aromaa  James Aromaa Design & Advertising / BFA Massachusetts College of Art

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  $264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 8

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 chromatic color transfers will also be used throughout the course, thus providing the student with valuable practical skills.

SG04  1 credit  $264 tuition
Ten 3 hour meetings
Section A: Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, June 7
Section B: Wednesday 1:00 to 4:00 p.m.
Begins Wednesday, June 8

BASIC CALLIGRAPHY
David Forman  Free-lance Calligrapher / BA Oberlin College

Calligraphy is both an enjoyable pastime and a way into the world of fine art and graphic design. Through a detailed study of the italic hand students will learn the basics of pen control, working with ink, rhythm in writing, color, layout and the manipulation of letters to achieve a more expressive effect. In addition to this studio work, students will be introduced to different lettering styles and to concepts in calligraphic art and graphic design through slides, handouts and demonstrations.

SG20  1 credit  $264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 8
RENDERING WITH MARKERS
Jon Pieslak Graphic Designer, Nason
Design / New England School of Art / Art Institute of Boston

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 $264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, June 6

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 $264 tuition
Ten 3 hour meetings
Section A: Tuesday 1:00 to 4:00 p.m.
Begins Tuesday, June 7
Section B: Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 8

INTRODUCTION TO ADVERTISING DESIGN
Lisa Morrill Free-lance Art Director / BFA, Massachusetts College of Art

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 techniques, 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.

SG44 1 credit $264 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
Begins Thursday, June 9
PUBLICATION DESIGN

John Goodwin  Art Director, Weingarten 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 publication design. Page layout, typography, and format and style for trade and consumer magazines will be examined. 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, use of white space, photography and illustration, etc.). As a final project each student will redesign an existing publication. Since this course assumes a working knowledge of typography and production processes, students should have prior background or experience in these areas.

SG45  1 credit  $264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, June 6

GRAPHIC DESIGN STUDIO

Pamela Sullivan  Free-lance Art Director / 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  $264 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, June 7

Monday
Publication Design
Renering with Markers

Tuesday
Basic Production Tech. (A)
Reprographics (A)
Graphic Design Studio

Wednesday
Reprographics (B)
Intro. to Graphic Design
Basic Calligraphy
Basic Production Tech. (B)

Thursday
Intro. to Advertising Design
INTRODUCTION TO FASHION ILLUSTRATION

Judith Tufts  Free-lance Fashion Illustrator / BFA, Massachusetts College 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.

S110  1 credit  $264 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, June 7

CARTOONING

David Omar White  Author/Illustrator/ Cartoonist

This course will explore many elements of cartooning including character development and drawing; basic figure animation; the anatomy of a joke; caricature and distortion. Students will learn by studying and analyzing the work of cartoonists past and present and by creating their own cartoons. Each week the class will focus on a particular type of cartoon such as: caricature; animated cartoons; political cartoons; one and multi-paneled gag cartoons; and distortion for non-humor purposes such as adventure cartoons and illustration. There will be weekly lectures, discussions and assignments based on each of the cartoon types. A portfolio demonstrating basic drawing ability is required for entry to this course.

SG22  1 credit  $264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 8
CARTOONING FOR NEWSPAPER SYNDICATION

John Roman  Syndicated Cartoonist / New England School of Art

Taught by cartoonist John Roman, illustrator/author of two nationally syndicated comic strip features (Gunther, McNaught Syndicate and Biography, United Feature Syndicate) this course will assist cartoonists in developing their comic strip concepts as well as covering the best way of presenting their strips to syndicated editors. A brief history of comic strip art and an introduction to the newspaper syndication business in general will also be included. Students should have prior drawing background and at least the beginnings of an idea for a comic strip. The bulk of the course will be devoted to helping the students to develop and refine his/her comic strip idea. A portfolio demonstrating prior drawing/cartooning experience is required for entry to this course.

SG23  1 credit  $264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, June 6

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  $264 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
Begins Thursday, June 9
WRITING AND ILLUSTRATING CHILDREN’S BOOKS

David Omar White  Author/Illustrator/ Cartoonist

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 $264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, June 6

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 media, 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 $264 tuition
Ten 3 hour meetings
Section A: Tuesday 1:00 to 4:00 p.m.
Begins Tuesday, June 7
Section B: Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, June 7

PIN-UP ART

Ted Fillios  Free-lance Airbrush Artist

The ‘Pin-up’, a term coined during World War II to describe the depiction of the semi-nude or nude idealized (American) female form, is enjoying a minor comeback. This imagery is usually closely identified with the airbrush. This course will offer airbrush students the specific techniques which apply to this type of rendering. The goal of this course will be to combine these techniques with a knowledge of the other unique problems attendant to executing a ‘pin-up’. Prerequisite: Introduction to Airbrush (GS82) or equivalent experience.

SG34  1 credit $264 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
Begins Thursday, June 9
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  $264 tuition
Ten 3 hour meetings
Tuesday 5:30 to 8:30 p.m.
Begins Tuesday, June 7

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  $264 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
Begins Thursday, June 9
ENVIRO NMENTAL CONTROL SYSTEMS: HVAC

James Magarian  Associate, TMP Consulting Engineers / BSME, Northeastern University / BSET, Wentworth Institute

This course will provide the student with a general background in the requirements for a controlled interior environment as it relates to heating, ventilation and air conditioning of occupied spaces. Study of the physiological effects, building heat loss effects, and ventilation requirements as they relate to human comfort will demonstrate the need for a controlled environment. Methods for controlling the environment by the application of specialized devices and engineered HVAC systems will be examined. Having determined a need and a method for meeting it, the student will then be exposed to the various approaches used to integrate HVAC systems into the overall building design. This material will be studied in a lecture format which will prepare the student to deal with the various issues pertinent to interior design.

SE12A 1.5 credits  $297 tuition
Ten 2½ hour meetings
Tuesday 5:30 to 7:45 p.m.
Begins Tuesday, June 7

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  $264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 8

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  $264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, June 6
TROMPE L'OEIL FINISHES
AND PAINTED OBJECTS

Linda Brown  MAE, Rhode Island School of Design / Diploma, School of the Museum of Fine Arts

This course will explore the different techniques and mediums for the practical application of trompe l’oeil finishes. Through a combination of lecture, demonstration and student participation the class will learn how to simulate wood and marble finishes, and will examine the processes of pickling, gilding, stenciling and vinegar painting. Students will apply these techniques to objects, furniture, walls and painted backdrops used in photography.

SE53  1 credit $264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 8

MATERIALS FOR THE INTERIOR DESIGNER I

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

This course will introduce students of interior design to the wide range of finish materials available for use in commercial and residential applications. Through lectures and discussions the class will learn the proper use of materials including the ins and outs of specifying and installation. Students will develop their own folio of materials and resource information during the course of the semester. Materials for the Interior Designer I will focus on hard finishes such as flooring, walls, ceilings and millwork. Materials to be studied include wood, stone, glass, gypsum, paint and other related products. Fabrics and carpeting will also be touched upon. There are no prerequisites for this course.

SE64  1 credit $264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, June 8

HISTORY OF FURNITURE II

Joseph Bille  Project Manager, ADD Inc. / Boston Architectural Center / University of Massachusetts

A survey of the development of furniture types and their uses, this course offers an 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 presentation of the interconnection between these decorative and practical arts. After a brief introduction covering the period from 3000 B.C. through the Medieval 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 required.

SE83A  1.5 credits $297 tuition
Eight 2½ hour meetings
Monday 6:15 to 9:00 p.m.
Begins Monday, June 6
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 approximately 3 hours per week on the School’s computers or comparably equipped computers. Enrollment will be limited to 6 persons per class section.

SG86 1.5 credits $396 tuition
Ten 3 hour meetings
Section A: Monday 1:00 to 4:00 p.m.
Begins Monday, June 6
Section B: Monday 5:30 to 8:30 p.m.
Begins Monday, June 6
Section C: Tuesday 5:30 to 8:30 p.m.
Begins Tuesday, June 7
Section D: Wednesday 1:00 to 4:00 p.m.
Begins Wednesday, June 8
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 to 6 hours per week on the School's computers or comparably equipped computers in order to complete assignments. Enrollment is limited to 6 persons per class section.

SE48  1.5 credits  $396 tuition
Ten 3 hour meetings
Section A: Tuesday 1:00 to 4:00 p.m.
Begins Tuesday, June 7
Section B: Tuesday 5:30 to 8:30 p.m.
Begins Tuesday, June 7
COMPUTER ANIMATION

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

Computer Animation is a course designed to introduce the student to the basics of computer aided animation using Truevision Image Processing Software and Carousel Presentation Software on IBM PC compatible computers. Cycle animation and interactive computer animation techniques will be explored using the Amiga computer. Most importantly, 3D wire-frame images constructed using AutoCAD software and animated using Turboview software will give the student a solid foundation in the animation techniques used by the broadcast industry. Assignments will be recorded on videotape with accompanying soundtracks. Student portfolios will be output to VHS format videocassettes. In addition to class time, persons taking this course should expect to spend 3 to 6 hours per week on the School’s computers in order to complete course assignments. Completion of Basic Computer Graphics (G86) or similar experience with computer paint systems is required for entry to this course. Enrollment will be limited to 6 persons.

SG87  1.5 credits $396 tuition
Ten 3 hour meetings
Wednesday 9:00 to Noon
Begins Wednesday, June 8

INTRODUCTION TO LOTUS FREELANCE PLUS

Sheri Rosenzweig  Computer Graphics Artist, Dynatrend Incorporated / BFA, Boston University

This course is designed to introduce students to the concepts and skills involved in designing business graphics with Freelance Plus, a PC-based computer graphics software package from Lotus Development. Students will learn basic image construction techniques and how to employ computer graphics applications to create successful diagrams and charts for presentation and business graphics. Related topics such as basic computer commands and an overview of the computer graphics industry will be included. In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School’s computers or similarly equipped computers. Enrollment will be limited to 6 persons.

SG85  1.5 credits $396 tuition
Ten 3 hour meetings
Thursday 5:30 to 8:30 p.m.
Begins Thursday, June 9
COMPUTER GRAPHICS FOR BUSINESS

Gregory Garvey  Computer Graphics  Consultant / MS, Massachusetts Institute  of Technology / MFA, BS, University of Wisconsin

This course will introduce students to computer graphics applications in business and corporate communications, generating presentation slides and hard copy. The course will focus on the use of the Autografix 200A workstation, a turnkey computer graphics system designed to generate high resolution slides. Autografix version 6.0 software will be used. In addition, the course will include a brief introduction to Lotus Freelance Plus, a software product which runs on IBM PC compatible computers and is intended for use in creating graphics for business communications. In addition to weekly homework assignments, students will be assigned a semester-long project to develop a corporate identity presentation using the basic slide types: work, pie, bar, line, tabular, custom, and scanned images. In addition to class time persons taking this course will find it necessary to spend approximately 3 hours per week on the Autografix system in order to complete assignments. Completion of Basic Computer Graphics (G86) or similar experience with computer 'paint' systems is required for entry to this course. Enrollment will be limited to 6 persons.

SG88  1.5 credits  $396 tuition  
Ten 3 hour meetings  
Tuesday 1:00 to 4:00 p.m.  
Begins Tuesday, June 7

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<td>Computerized Typesetting</td>
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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 type-face 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  $528 tuition
Two 3 hr. meetings per week for 8 weeks
Monday and Wednesday 9:00 to Noon
Begins Monday, June 6

INTRODUCTION TO DESKTOP PUBLISHING

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

This course is intended to serve as an introduction to the use of page make-up software for persons who have previous experience in designing for print media. PageMaker software by Aldus will be used on IBM PC compatible computers. In the first half of the course students will master basic and intermediate skills in PageMaker software. Each class will include time for students to use the computers and software on a tutorial basis, receiving individual attention from the instructor. Students will also be assigned computer time outside of class in order to complete assigned problems. During the second half of the course students will work on more complex techniques and commands, designing and producing several documents. In addition to class time, persons taking this course should expect to spend 2 or 3 hours per week on the School's computers or comparably equipped computers. Previous design experience is required for entry to this course. **Enrollment will be limited to 6 persons.**

**SG15**  1.5 credits  $396 tuition
Ten 3 hour meetings
Thursday 1:00 to 4:00 p.m.
Begins Thursday, June 9
# Adjunct Program Application Form

## Personal

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## Education

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## 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.

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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.

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

Address Correction Requested