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Suffolk University Academic Catalog, New England School of Art and Design (NESAD)--Summer adjunct program, 1990

New England School of Art and Design

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Adjunct Program Summer 1990

The New England School of Art & Design

Summer Division
Summer 1990 Highlights
Welcome to the 1990 Summer Division of The New England School of Art & Design. This summer we are offering a greater variety of courses than ever before.

With the addition of a new computer graphics studio equipped with 6 Macintosh II computers, we now have 20 computer graphics workstations in three air conditioned classrooms. This has allowed us to better accommodate the ever-increasing interest in and need for computer graphics education and training. We are now able to offer multiple sections of Introduction to Computer Graphics, Introduction to Desktop Publishing, Basic AutoCAD, Electronic Design & Illustration, Introduction to Quark XPress, and AutoDesk Animator. Recent additions to our computer graphics program include Introduction to Adobe Illustrator, an advanced object-oriented design tool; AutoDesk Animator, a powerful animation program; and Computer Graphics for Broadcast Television, a course that will help students develop a professional portfolio of computer graphic designs geared toward television production.

Many of the computer graphics courses are also being offered as one-month Intensives in May. These intensive courses compress into 4 weeks the same material, the same amount of class time and the same amount of out-of-class computer access as the 10-week versions.

In response to suggestions from students and faculty we have added to the Adjunct Program several advanced Interior Design Department courses. Among those offered are Drafting II, Rendering II & III, History of Furniture II, Lighting and Electricity, and Basic Elements of Construction. For those students just beginning to investigate careers in interior design, we are again offering Introduction to Interior Design: Commercial and Introduction to Interior Design: Residential. An interesting new course is Trompe L'Oeil & Decorative Scene Painting, in which students will learn a variety of techniques to create trompe l'oeil paintings. Other popular courses include Trompe L'Oeil Finishes & Painted Objects, Materials for the Interior Designer, Color for Interior Design, and Business Orientation & Professional Practice.

This semester we are again offering a selection of courses from the Foundation Program for those students who wish to prepare for entry into the Diploma Programs, or for those who wish to test their abilities and interests. In most cases these courses are full equivalents of Diploma Program courses in terms of course content, credits and class hours.

Graphic Design Department offerings include courses in design and advertising as well as skill-building courses such as Typography for the Designer, Rendering with Markers, and Basic Graphic Design Production Techniques. A new course, Photo-Art Processes, gives students the opportunity to integrate a variety of media in a creative and experimental environment.

And in Illustration we offer a wide range of courses including Cartooning, Writing & Illustrating Children's Books, Gouache, Airbrush I & II, Illustration I, and Illustration for Publication.

We hope that you find in this catalog a course that meets your personal and/or professional needs. If you choose to enroll in a class, we will do all we can to insure that you have a rewarding educational experience. Your comments and suggestions are always welcome.
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. One-month intensive courses in computer graphics are also offered during May. 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 $318 to $636 per course.

1990 Summer Division Calendar
Registration Period: April 2 - June 7
Payment Deadline: May 29
Classes Begin: June 4, 5, 6, 7, and 11
Classes End: August 6, 7, 13, 15, and 16
Please Note: The School will be closed on Wednesday, July 4 (Independence Day). Thursday, July 5 and Friday July 6.

1990 May Intensives Calendar
Registration Period: April 2 - May 7
Payment Deadline: April 30
Classes Begin: May 8 and 9
Classes End: May 31 and June 6
Please Note: The School will be closed on Monday, May 28 (Memorial Day).

The Adjunct Programs
It is the purpose of the Adjunct Programs (Evening & Saturday 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 Adjunct Programs include opportunities for beginners, for persons investigating new career directions, for students with previous art background, and for those with professional experience. Students in these programs are considered Adjunct Students, not Diploma Candidates, and are not eligible to earn a Diploma while enrolled as Adjunct Students.

Although the Adjunct Programs do not constitute a vocational program, they are closely allied with NESA/D Diploma Programs (courses and faculty are generally drawn from Day Programs) and credits earned as an Adjunct Student may subsequently be transferred to the Diploma Programs. Adjunct Students take Evening & Saturday 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.
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 & Saturday 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 any time 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 & Saturday or Summer Divisions. Grades issued are as follows: A (Outstanding), B (Above Average), C (Average), D (Poor), F (Failure), W (Withdrew), WF (Withdrew Failing), INC (Incomplete). Letter grades of A, B, C, D, and F carry numerical values of 4, 3, 2, 1 and 0 respectively. A ‘+’ notation will add 0.3 to the numerical value of a letter grade (e.g. B+ equals 3.3) and a ‘-’ notation will similarly subtract 0.3 (e.g. B- equals 2.7). Students withdrawing from a course or courses within the first 50% of a semester will receive a grade of W (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 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: $318 per credit. Academic courses: $238 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 1990 Summer Division is May 29, 1990. Payment for the May Intensives is due May 1, 1990. Students who fail to make full payment on or before these dates will be subject to a $25 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 $90 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; 4 weeks for Intensives) 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, 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, 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 8% 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 28% 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 54% of the semester tuition.
6) If withdrawal occurs after the first 50% of the semester there will be no refunds.

Special Cases: If cancellation or withdrawal occurs within 3 days of a student's initial visit to, or interview at, the School, all monies paid by the student will be refunded.
Courses
Summer 1990

Foundation & Fine Arts
Drawing Foundations I: Observational Drawing
Representational Drawing
Life Drawing I
Painting Foundations I
Color I: Principles & Techniques
Basic Design I
Pictorial Space I: Perspective
Intermediate Drawing
Pastel Drawing
The Portrait
Life Drawing: Concepts

Graphic Design
Introduction to Graphic Design
Typography for the Designer
Pen Calligraphy
Rendering with Markers
Basic Graphic Design
Production Techniques
Introduction to Advertising Design
Publication Design
Photo-Art Processes
Graphic Design Studio

Illustration
Cartooning
Illustration for Publications
Illustration I
Writing & Illustrating Children's Books
Gouache
Introduction to Airbrush
Intermediate Airbrush

Interior Design
Introduction to Interior Design: Commercial
Introduction to Interior Design: Residential
Lighting & Electricity
Contract Drafting I: Basic
Contract Drafting II: Intermediate
Architectural Rendering I: Freehand Drawing
Architectural Rendering II: Design Drawing
Architectural Rendering III: Mechanical Perspective
Trompe l'Oeil Finishes & Painted Objects
Color for Interior Design
Trompe l'Oeil and Decorative Scene Painting
Basic Elements of Construction
Materials for the Interior Designer I
Business Orientation & Professional Practice
History of Furniture I
History of Furniture II

Computer Graphics
Introduction to Computer Graphics
Electronic Design & Illustration
Basic AutoCAD
Introduction to Desktop Publishing
Introduction to Quark XPress
Introduction to Adobe Illustrator
Introduction to AutoDesk Animator
Computer Graphics for Broadcast Television

May Intensives
Introduction to Computer Graphics
Electronic Design & Illustration
Basic AutoCAD
Introduction to Desktop Publishing
Computer Graphics for Broadcast Television
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  $636 tuition
Two 3 hr. meetings per week for 10 weeks
Section A: Goldstein
Monday and Wednesday 1:00 to 4:00 p.m.
June 4 through August 13
Section B: Barzaghi
Monday and Wednesday 6:00 to 9:00 p.m.
June 4 through August 13

Representational Drawing

Linda Brown  MAE, Rhode Island School of Design / Diploma, 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 interpretation and expression within a representational context will be introduced. Materials to be used will include various artist’s pencils, drawing pens and ink, and pastels. Prerequisite: Completion of Drawing Foundations I: Observational Drawing (B02) or a portfolio demonstrating ability in equivalent basic drawing skills.

SB05  2 credits  $636 tuition
Two 3 hr. meetings per week for 10 weeks
Monday and Wednesday 1:00 to 4:00 p.m.
June 4 through August 13
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. *Artistic Anatomy* by Paul Richer is the required text for the course. Materials to be used include charcoal, pencils, ink and conte crayon. Please bring a 18”x24” 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  $636 tuition
Two 3 hr. meetings per week for 10 weeks
Monday and Wednesday 9:00 a.m. to Noon June 4 through August 13

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 materials and procedures necessary for acrylic and oil painting. Through a series of direct in-class paintings and outside problems we will study numerous technical and conceptual issues involving abstraction and realism. The goal is to become aware and open to the creative potential and plastic properties of paint. Although it is not required, it is suggested that students have some prior experience in drawing and/or two-dimensional design. The course will include slide presentations, class discussions, technical demonstrations, and critiques.

SB22  1.5 credits  $477 tuition
Two 3 hr. meetings per week for 8 weeks
Tuesday and Thursday 9:00 a.m. to Noon June 5 through July 31

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  $477 tuition
Two 3 hr. meetings per week for 8 weeks
Tuesday and Thursday 1:00 to 4:00 p.m.
June 5 through July 31
Basic Design I: Visualization & Process

Michael Marlow  City University of New York / School of Visual Arts

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

SB34  2 credits  $636 tuition
Two 3 hr. meetings per week for 10 weeks
Tuesday and Thursday 9:00 a.m. to Noon
June 5 through August 14

Pictorial Space I: Perspective

Robert Ganong  MFA, BA, Boston University

This course will introduce the principles and practices of perspective and explore the relationship that these concepts have to the development of images from imagination, observation and plans. 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  $636 tuition
Two 3 hr. meetings per week for 10 weeks
Tuesday and Thursday 1:30 to 4:30 p.m.
June 5 through August 14

Monday

morning
Life Drawing I

afternoon
Drawing Foundations I (A)
Representational Drawing

evening
Drawing Foundations I (B)
Intermediate Drawing
Gabrielle Barzaghi  School of the Museum of Fine Arts
This course will concentrate on developing the skills and techniques necessary to create realistic drawings from an observed situation. Each class session will deal with different still-life subject matter and students will focus on creating resolved drawings. Emphasis will be placed on the study of formal drawing issues, with particular attention paid to compositional analysis. Black and white media used in this course will include pencil, charcoal and pastel. Good drawing paper of varying sizes will be required. Students will keep a sketchbook of work completed outside of class. A portfolio demonstrating basic drawing background and ability is required for entry to this course. Enrollment will be limited to 10 persons.
SF08  1 credit  $318 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16

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  $318 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 5 through August 7

The Portrait
Lydia Martin  Pennsylvania Academy of Fine Arts / BA, West Chester University
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 brief 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. Media to be used will include pencils, charcoal and oil paints. The use of pastels and watercolors is optional. Some prior drawing experience is required for entry to this course.
SF32  1 credit  $318 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 5 through August 7

Life Drawing: Concepts
Lydia Martin  Pennsylvania Academy of Fine Arts / BA, West Chester University
This course will focus on learning how to "see" and then draw the life model. Emphasis will be placed on an ongoing study of the human form and a basic understanding of anatomy. The course will begin by investigating techniques and methods of drawing used by the Old Masters and learning how such methods can be applied to contemporary subjects and compositions. Initially charcoal and black conte will be used on ordinary brown paper, with corrections, erasures, adjustments and mistakes encouraged; poses will last from 20 to 45 minutes. Later in the course one and two hour poses will be drawn and students will be encouraged to experiment with other media, such as ink, chalk, pencil and pastel on various types of paper. The final portions of the course will involve poses lasting a full class period and students will be encouraged to vary their drawing stations around the same pose ("A constant discovery of a familiar form") for a variety of points of view. 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  $318 tuition
Ten 3 hour meetings
Tuesday 1:30 to 4:30 p.m.
June 5 through August 7
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  $318 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 4 through August 6

Typography for the Designer

Kathleen Murray  Computer Graphics Illustrator, Digital Equipment Corporation / MFA, Maryland Institute College of Art / BA, Clark University

Recommended for designers and others who work with type, this course will take students from the basics of typography through to typographic design while emphasizing practical applications. Type terminology, typeface classification, copyfitting, preparing copy for the typesetter, and current typesetting trends are major topics which will be covered. Students will learn to match type styles and formats to specific jobs and will develop an awareness of the various options which are available. In addition, the course will teach students to judge when and how to increase legibility, and will stress how to give accurate instructions to the typesetter. Examples of type use from current design and advertising sources will be examined and critiqued in terms of type effectiveness.

SG10  1 credit  $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15
Pen Calligraphy
Linette Renaudie  Graphic Designer / BFA, Massachusetts College of Art
This is a study of the Chancery Cursive alphabet. It is designed for the beginning student of calligraphy who is interested in developing and growing towards serious study in the calligraphic arts. The course will include mandatory homework assignments, class demonstrations, critiques and discussion. It will emphasize the development of those skills required to control the Chancery Cursive alphabet while promoting the student’s concept formation. Exercises will be given to develop the expressive use of language as well as working toward a solid command of the alphabet.
SG20  1 credit  $318 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 4 through August 6

Rendering with Markers
Jon Pieslak  Graphic Designer, Clark/Linsky 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  $318 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 5 through August 7

Basic Graphic Design Production Techniques
Sharon Dyson  Art Department Liaison / Benjamin Franklin Smith Printer / University of New Hampshire
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  $318 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16

Introduction to Advertising Design
Instructor to be announced
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  $318 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16
Publication Design

Laura Golly  Principal, Crystal Design Group / BFA, Rhode Island School of 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, format, and style for trade and educational books will be examined. Major areas of study will include: the use of grids; typography and type formats; elements of typical book formats (contents, departments, features, 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  $318 tuition
Ten 3 hour meetings
Wednesday 9:30 a.m. to 12:30 p.m.
June 6 through August 15

Graphic Design Studio

Joe R. Eiler  Principal, Smith/Eiler Design / Co-Chairperson, Department of Graphic Design / BFA, Ohio University

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

SG74  1 credit  $318 tuition
Ten 3 hour meetings
Thursday 1:30 to 4:30 p.m.
June 7 through August 16

Photo-Art Processes

Linda White  Photographer / BFA, School of Visual Arts

This course provides students with the opportunity to integrate a variety of media in a creative and experimental environment. Using photographic emulsions applied to paper, canvas and other materials, participants will produce unique visual ideas. Photographic techniques that will be demonstrated include Cyanotype, Van Dyke Brown Printing, Liquid Light, and PhotoLinen. Drawings, paintings, computer-generated images, and photographs are some of the elements that will be combined to create finished photo-art processed pieces. Familiarity with black and white printing is a prerequisite for entry to this course. Enrollment will be limited to 10 persons.

SG65  1 credit  $318 tuition
Ten 3 hour meetings
Wednesday 1:30 to 4:30 p.m.
June 6 through August 15

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Illustration

Illustration for Publications

Linda Wielbald  Free-lance Illustrator / The Art Institute of Boston / BFA, Rhode Island School of Design

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  $318 tuition
       Ten 3 hour meetings
       Wednesday 1:30 to 4:30 p.m.
       June 6 through August 15

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-humorous 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  $318 tuition
       Ten 3 hour meetings
       Monday 6:00 to 9:00 p.m.
       June 4 through August 6
Writing & 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 $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Illustration I

Linda Wielblad  Free-lance Illustrator / The Art Institute of Boston / BFA, Rhode Island School of Design

In this course students will learn to work in a variety of media used in professional illustration. The markets available to the illustrator and what media are appropriate for a specific market will be discussed. The course will concentrate on developing the ability to draw real objects and real people, often from a client's specifications. Illustrating from a manuscript or from a layout will also be included. Several free projects will be included in the course, but the primary emphasis will be on learning the skills necessary for meeting a client's specific illustration needs. A portfolio demonstrating basic drawing ability is required for entry to this course.

SG26 1 credit $318 tuition
Ten 3 hour meetings
Wednesday 9:30 a.m. to 12:30 p.m.
June 6 through August 15

Gouache

Dorothea Sierra  Graphic Illustrator / MFA, BFA, Syracuse University

The goal of this course is to familiarize the student with gouache – an opaque, water based, quick drying medium. There will be heavy emphasis placed on developing appropriate palettes and color harmonies in order to execute a design or painting with analysis of design and the development of pattern. Exercises will involve preliminary research on a series of topics as well as the development and execution of artwork. Assignments will be designed to reflect individual student interests within a structured course framework. Examples of professional work will be shown at regular intervals throughout the course. The proper care and use of materials will also be emphasized. A small (5 to 10 pieces) portfolio demonstrating prior drawing/ illustration experience is required for entry to this course.

SG33 1 credit $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Introduction to Airbrush

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 $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Monday  Wednesday  Thursday

morning  Illustration I  Basic Airbrush
afternoon  Illustration for Publications
evening  Writing & Illustrating  Cartooning
Cartooning  Children's Books
Gouache  Intermediate Airbrush
Interior/Environmental Design

Introduction to Interior Design: Commercial
Instructor to be announced

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  $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Introduction to Interior Design: Residential

Heidi Richards  Principal, Design Insights / Chairperson, Department of Interior/Environmental Design / BA, University of Florida

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

An introduction to the profession of custom residential interior design and decoration. Through a series of 4 projects embracing issues facing today’s designer, students will be encouraged to call on their life experience and inspiration to begin design development. Questions and individual interests will be encouraged. Subjects addressed will range from style, function, planning, designer-client relations, to liability, public image, safety codes and presentation. Drawing experience is helpful, but is not required. The course will be conducted through a combination of lecture, class discussion and critique, and assigned projects. Each project phase will be analyzed and then developed. At the end of the course students will have at least one finished project for their portfolios. This is not a
home decorating course, but rather an in-depth introduction to the professional practice of residential interior design.

**SE11** 1 credit  $318 tuition
Ten 3 hour meetings
**Section A:** Tuesday 6:00 to 9:00 p.m.
June 5 through August 7
**Section B:** Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

**Lighting & Electricity**

**Anne Robinson** Principal, Robinson Roth & Associates, Inc. / The New England School of Art & Design

An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art and the application of lighting into interior environments for aesthetic, functional and spatial effects. Studio projects will be utilized for the discussion and practical application of lighting from conceptual design to the specification of equipment and sources.

**SE14A** 2 credits  $476 tuition
Two 3 hr. meetings per week for 5 weeks
Monday and Wednesday 6:00 to 9:00 p.m.
June 4 through July 9

**Contract Drafting I: Basic**

**Doug MacElroy** Partner, Clarke-MacElroy Design Associates / 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  $318 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 4 through August 6

**Contract Drafting II: Intermediate**

**Doug MacElroy** Partner, Clarke-MacElroy Design Associates / 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  $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

**Architectural Rendering I: Freehand Drawing**

**Terry Cracknell** / Terry Cracknell Architect & Architectural Delineator / MArch, Harvard University / BSCE, Duke University

This course is designed to help students with some experience in drawing develop their skills in rendering interior space. The course will focus on understanding the relationships between two-dimensional drawings, three-dimensional drawings, and the actual space in order to help students convey their design ideas more clearly. The course will look at different media to convey ideas of space, texture, light and color more clearly and more efficiently. *Some prior drawing experience is required for entry to this course and some experience with perspective would be helpful, but is not required.*

**SE44** 1 credit  $318 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 5 through August 7
Architectural Rendering II: Design Drawing

Terry Cracknell  Architect & Architectural Delineator / MArch, Harvard University / BSCE, Duke University

This course is a continuation of Architectural Rendering I: Freehand Drawing which will concentrate on applying the principles of freehand design drawing. Through a series of in-class exercises and outside assignments students will explore methods for depicting light (both natural and artificial), shade and shadow in interior drawings as well as the use of humanizing elements such as people, furnishings and greenery. It is the goal of the course to help students develop a complex, sophisticated graphic vocabulary which will enable them to quickly and accurately produce visual descriptions of a wide variety of design solutions. Completion of Architectural Rendering I: Freehand Drawing (E44) or submission of a portfolio for instructor approval is required for entry to this course.

SE45 1 credit  $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Architectural Rendering III: Mechanical Perspective

Rainer Koch  Principal, Rainer Koch Architects / Diploma in Architecture, University College, London University

This course is designed to fulfill the needs of interior design and architecture students, or working professionals, who wish to learn mechanical perspective — that is, the skills essential to depicting three-dimensional space in accurate, hard-line drawings. The course will also include an introduction to the technical method of rendering light, shade and shadow, as well as the essentials of reproduction techniques. Exercises and assignments may be based on students' own design problems. T-squares, triangles and other basic drafting equipment will be needed. Basic architectural/interior drafting skills and some freehand drawing experience are required for entry to this course.

SE46 1 credit  $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Trompe L'Oeil Finishes & Painted Objects

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

Jennifer Griffith  BFA, Massachusetts College of Art

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, marble, semiprecious stone, and tortoiseshell finishes, and will examine the processes of pickling, mat gilding, stencilling and glazing. Students will learn methods for applying these techniques to objects, furniture, and interior surfaces. Because of the wide variety of techniques and materials dealt with in this course, students should expect to spend between $150 and $200 on supplies.

SE53 1 credit  $318 tuition
Ten 3 hour meetings

Section A: Griffith
Monday 2:00 to 5:00 p.m.
June 4 through August 6

Section B: Brown
Monday 6:00 to 9:00 p.m.
June 4 through August 6
Color for Interior Design
Susanne Csongor  Free-lance Interior Designer / MS, University of Massachusetts / BS, University of New Hampshire

This course will examine the theories and uses of color in interior design. The students’ sense of color will be developed through lectures, demonstrations and class exercises. Lectures will examine the basic principles of color: hue, value and chroma; complimentary and analogous colors; simultaneous contrast; after-imaging; Munsell color system; contrasting and harmonious colors. An exploration of how the eye actually perceives color will help students to grasp these color principles and theories. Later students will learn how to systematically develop color schemes for interior spaces. This studio portion of the course will explore a variety of typical color schemes for interior spaces, such as traditional law firms, progressive restaurants and fashion boutiques. A field trip to several successful interior spaces in the Boston area will help reinforce the concepts of color schemes and color principles.

SE56  1 credit  $318 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 5 through August 7

Trompe L’Oeil & Decorative Scene Painting
Stephanie Mesner  Principal, Creative Sets / BFA, Tufts University / Diploma School of the Museum of Fine Arts

The goal of this course is to de-mystify the art and craft of pictorial trompe l’oeil. The students will learn basic step-by-step techniques used by theatrical scenic artists such as gridding the design, cartooning, scale transfers, color separation and mixing, and the chiaroscuro method of light and shadow. Examples of each technique will be demonstrated and students will be guided through these steps while working on their own trompe l’oeil paintings in class. This is an intermediate level course for people with prior drawing and painting experience.

SE57  1 credit  $318 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 5 through August 7

Basic Elements of Construction
Rainer Koch  Principal, Rainer Koch Architects / Diploma in Architecture, University College, London University

This lecture course introduces interior design students to the fundamentals of residential and commercial building technology. Major areas of study include basic building materials (wood, steel, masonry, and concrete), foundation systems, floor systems, wall systems, roof construction, thermal insulation, and building codes. At the conclusion of the course, students will have a working knowledge of how building materials and construction techniques affect design solutions.

SE60A  1.5 credits  $357 tuition
Ten 2 1/4 hour meetings
Thursday 6:00 to 8:15 p.m.
June 7 through August 16

Materials for the Interior Designer
Louminda Torbett, IBD  Free-lance Interior Designer / MS, BS University of Tennessee

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.

SE64  1 credit  $318 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16

Business Orientation & Professional Practice
John Parrillo  President, John G. Parrillo Inc. Architect / MS, Columbia University / BS, Rhode Island School of Design

This course is an introduction to some of the basic business considerations of a design practice and is appropriate for interior designers, architects, and others interested in design practice. The course will focus on the contractual responsibilities and relationships between designer, owner, and contractor. Various AIA (American Institute of Architects) documents and Standard Forms of Agreement will be used as guides to understanding the basic terms, conditions and mutual responsibilities of these parties in design and construction contracts.

SE81A  2 credits  $476 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16
History of Furniture I
Marg Dion  Principal, Dion Design
Associates / New England School of Art

In this course students will learn to correctly identify furniture styles from 2600 BC to the 19th century AD through a series of slide-lectures and class discussions. Students will study the classic forms of Greece and Rome, Gothic detail of Medieval England, the development of Renaissance Dutch and Flemish design, and follow the natural progression of France’s Louis XIV, XV, XVI styles. The semester will finish with the rise and fall of Napoleon’s Directoire and Empire periods and a look at French Provincial. The course is designed to help cultivate a taste for period furniture by touching on the political, technological and social factors that influenced furniture and interiors of the day.

SE82A  1.5 credits  $357 tuition
Ten 2 1/4 hour meetings
Tuesday 6:00 to 8:15 p.m.
June 5 through August 7

History of Furniture II
Marg Dion  Principal, Dion Design
Associates / New England School of Art

This course focuses on the most popular English and American furniture styles, many of which are so abundant as antiques today that they are an investment alternative to new furniture in both residential and commercial projects. Students will study the styles of Queen Anne, William & Mary, Chippendale, Adam, Hepplewhite, Sheraton, Regency, and Victorian in England and America, continuing through the Arts & Crafts Movement, Art Nouveau and the Bauhaus. Individual works of Robert Adam, Le Corbusier, Inigo Jones, William Kent, William Morris, Eero Saarinen, Gustav Stickley, Michael Thonet and Frank Lloyd Wright will also be highlighted. Since this course is an continuation of History of Furniture I (E82) prior furniture-related coursework would be desirable, but is not required.

SE83A  1.5 credits  $357 tuition
Ten 2 1/4 hour meetings
Thursday 6:00 to 8:15 p.m.
June 7 through August 16

Monday
Trompe L‘Oeil Finishes (A)
Lighting & Electricity
Contract Drafting I: Basic
Trompe L‘Oeil Finishes (B)

Tuesday
Intro. to Interior Design: Residential (A)
Architectural Rendering I: Freehand Drawing
Color for Interior Design
Trompe L‘Oeil & Decorative Scene Painting
History of Furniture I

Wednesday
Intro. to Interior Design: Commercial
Intro. to Interior Design: Residential (B)
Lighting & Electricity
Contract Drafting II: Intermediate
Architectural Rendering II: Design Drawing
Architectural Rendering III: Mechanical Perspective

Thursday
Basic Elements of Construction
Materials for the Interior Designer I
Business Orientation and Professional Practice
History of Furniture II
Introduction to Computer Graphics

Steve Gildea  Computer Graphics
Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

Gay Moore  Computer Graphics
Consultant / BA, BS, University of Rochester

Introduction to Computer Graphics is a course designed to give computer novices hands-on experience with the computer as an art medium. Because the Apple Macintosh and IBM PC compatibles are the computers of choice in the design world, this course will give students five weeks experience with each, familiarizing them with their graphics capabilities and their operating systems. The software used - PCPaint on the PC and PixelPaint on the Macintosh - were chosen for their simplicity, their similarity of structure, and their color capabilities. In addition to computer graphics, students will acquire a rudimentary knowledge of PC DOS and the Macintosh User Interface - knowledge applicable to many different computer operations. Each student will have the use of their own individual workstation during both the class time and the following supervised lab. Demonstrations of several popular computer systems used in industry, slide presentations, and video production will give the student a broad knowledge of the nature of computer graphics and its applications, and provide insight into possible avenues for further personal growth with the medium. 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 is limited to 6 persons per class section.

SB50  1.5 credits  $477 tuition
Ten 3 hour meetings

Section A: Gildea
Thursday 1:30 to 4:30 p.m.
June 7 through August 16

Section B: Moore
Thursday 1:30 to 4:30 p.m.
June 7 through August 16

Electronic Design & Illustration

Steve Gildea  Computer Graphics
Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

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

Gay Moore  Computer Graphics
Consultant / BA, BS, University of Rochester

Artists and designers interested in getting involved with the computer as an electronic art medium will find this hands-on course very beneficial. The first day of class provides the opportunity to "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 video imagery, functions covered will include: color mixing, airbrushing, pattern creation, video image scanning, 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 assignments, the discussion of problems, and the practice of new commands on the computers. Upon successful completion of the course student portfolios will include high quality photographic prints and slides produced with the aid of a film recorder, and a VHS video with soundtrack. This course will use IBM PC compatible computers equipped with 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.

**Basic AutoCAD**

**Steve Gildea**  Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

**John Lehan**  CAD Manager, Northeast Survey / BS, Roger Williams College / Wentworth Institute of Technology

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. This course will use 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.

**SG86**  1.5 credits  $477 tuition

**Ten 3 hour meetings**

**Section A:** Gildea  Monday 6:00 to 9:00 p.m.  June 11 through August 13

**Section B:** Garvey  Tuesday 6:00 to 9:00 p.m.  June 5 through August 7

**Section C:** Moore  Thursday 9:00 a.m. to Noon  June 7 through August 16

**Introduction to Desktop Publishing**

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

**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, word processing, and simple paint graphics. PageMaker by Aldus, Microsoft Word and MacPaint will be used on Apple Macintosh II computers. In the first half of the course students will master basic and intermediate skills in PageMaker software and will be given short tutorials on Microsoft Word for word processing, and MacPaint for graphics generation. 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.

Enrollment will be limited to 6 persons per class section.

**SG15**  1.5 credits  $477 tuition

**Ten 3 hour meetings**

**Section A:** Hammond  Monday 9:00 a.m. to Noon  June 4 through August 6

**Section B:** Garvey  Tuesday 1:30 to 4:30 p.m.  June 5 through August 7

**Section C:** Garvey  Wednesday 6:00 to 9:00 p.m.  June 6 through August 15
Introduction to Quark XPress

Jessee Carter  Systems Manager, Allison Associates / AA, St. Petersburg Junior College

This course is intended to serve as an introduction to Quark XPress page make-up software, word processing, and the merging of graphics with text. Microsoft Word and Adobe Illustrator will be used in conjunction with Quark XPress on Apple Macintosh II computers. In the first half of the course students will master basic skills in Quark Xpress and will be shown the special strengths that this software has in dealing with typographic refinements. Short tutorials on Microsoft Word (for word processing) and Adobe Illustrator (for graphics generation) will also be introduced. Each class session 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 outside-of-class computer time in order to complete homework assignments. 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 approximately 3 hours per week on the School’s computers or comparably equipped computers. Enrollment will be limited to 6 persons per class session.

SG16  1.5 credits  $477 tuition
Ten 3 hour meetings
Section A: Monday 2:00 to 5:00 p.m.  June 11 through August 13
Section B: Monday 6:00 to 9:00 p.m.  June 4 through August 6

Introduction to Adobe Illustrator

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

Graphics created with object oriented systems such as Adobe Illustrator can be reproduced at any resolution, limited only by the output device. In this course students will be given assignments to create full color logos, letterheads, labels, book covers, etc. on Apple Macintosh II computers using Adobe Illustrator software. Designing on this platform the artist can see full color ‘previews’ of artwork before it is output to a color film recorder (for color prints or slides) or to a laser printer for monochrome prints or color separated negatives. This is a course designed to move beyond the simplicity of computer ‘paint’ programs. Previous experience with a computer, though useful, is not required. 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.

SG17  1.5 credits  $477 tuition
Ten 3 hour meetings
Tuesday 9:30 a.m. to 12:30 p.m.  June 5 through August 7

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<th>Monday</th>
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<tr>
<td>morning</td>
<td>Introduction to Desktop Publishing (A)</td>
<td>Introduction to Adobe Illustrator Basic AutoCAD (A)</td>
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<tr>
<td>afternoon</td>
<td>Introduction to Quark XPress (A)</td>
<td>Introduction to Desktop Publishing (B)</td>
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<tr>
<td>evening</td>
<td>Computer Graphics for Broadcast Television</td>
<td>Introduction to AutoDesk Animator (B)</td>
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<td>Introduction to Quark XPress (B)</td>
<td>Electronic Design &amp; Illustration (B)</td>
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<td>Introduction to AutoDesk Animator (A)</td>
<td>Introduction to Desktop Publishing (C)</td>
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<td>Electronic Design &amp; Illustration (A)</td>
<td>Basic AutoCAD (B)</td>
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Introduction to AutoDesk Animator

Steve Gildea  Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

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

AutoDesk Animator is an exciting software package that allows the production of quality computer animations and presentations with a minimum of investment in expensive hardware and software. While Animator is capable of 3D animations, this course will focus on 2D animation functions. Cell animation, cycle animation, polymorphic tweening, scripting, and image presentation with wipes will be covered during the semester. Students will be given both class and homework time to work on assignments. The final portfolio will consist of a VHS video with sound track. Prior experience with computer graphics or completion of a basic computer graphics course is required for entry to this course. 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.

SG84  1.5 credits  $477 tuition
Ten 3 hour meetings

Section A: Garvey  
Monday 6:00 to 9:00 p.m.  
June 11 through August 13

Section B: Gildea  
Tuesday 1:30 to 4:30 p.m.  
June 5 through August 7

Computer Graphics for Broadcast Television

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

This course is designed for students and working professionals who wish to develop a portfolio of computer graphic designs geared toward broadcast television production. This course assumes familiarity with Truevision Image Processing Software (TIPS) using the AT&T TARGA 16 graphics adapter, and AutoCAD software running on IBM PC compatible computers. The first section of the course will review TIPS as a 2D paint program used to create patterns and textures such as marble, stone and translucent glass. The second section will introduce RIO, an object oriented graphics package used to create resolution independent text and 2D geometric shapes. The third section of the course will review the 3D tools of AutoCAD for the creation of 3D logos and objects. The fourth section will introduce both AutoShade and TOPAZ. AutoShade will be used to render 3D objects and TOPAZ will be used to texture map surfaces created in TIPS onto 3D objects created in AutoCAD. A brief introduction to the choreography and design of animated logos, using AutoFlix and the Animate package from Autodesk, will also be included. The course will include a field trip to a television production studio. Students will complete assignments using the computers and create portfolios using the color film recorder, as well as recording final computer graphics on VHS videotape. 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. Completion of Electronic Design & Illustration (G86) and Basic AutoCAD (E48), or similar experience with computer ‘paint’ and CAD programs is required for entry to this course. Enrollment will be limited to 6 persons.

SG85  1.5 credits  $477 tuition  
Ten 3 hour meetings  
Monday 1:00 to 4:00 p.m.  
June 4 through August 6
Introduction to Computer Graphics Intensive
Steve Gildea  Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University
Gay Moore  Computer Graphics Consultant / BA, BS, University of Rochester

An intensive, 4-week version of Introduction to Computer Graphics (EB50 above), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. Persons taking this course should expect to spend 6 to 8 hours per week on the School’s computers or comparably equipped computers.

IG50  1.5 credits  $477 tuition
Eight 3½ hour meetings
Section A: Gildea
Tues. and Thurs. 8:30 a.m. to 12:15 p.m.
May 8 through May 31
Section B: Moore
Tues. and Thurs. 8:30 a.m. to 12:15 p.m.
May 8 through May 31

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

An intensive, 4-week version of Introduction to Desktop Publishing (EG15 above), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. Persons taking this course should expect to spend 6 to 8 hours per week on the School’s computers or comparably equipped computers.

IG15  1.5 credits  $477 tuition
Eight 3½ hour meetings
Section A: Garvey
Monday and Wednesday 1:15 to 5:00 p.m.
May 9 through June 6
Section B: Instructor to be announced
Tuesday and Thursday 5:30 to 9:15 p.m.
May 8 through May 31

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

An intensive 4-week version of Computer Graphics for Broadcast Television (G85 above), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. In addition to class time, persons taking this course should expect to spend 6 to 8 hours per week on the School’s computers or similarly equipped computers. Completion of Computer Design & Illustration (G86) and Basic AutoCAD (E48), or similar experience with computer ‘paint’ and CAD programs is required for entry to this course. Enrollment will be limited to 6 persons.

IG85  1.5 credits  $477 tuition
Eight 3½ hour meetings
Monday and Wednesday 5:30 to 9:15 p.m.
May 7 through June 4

Basic AutoCAD Intensive
John Lehan  CAD Manager, Northeast Survey / BS, Roger Williams College / Wentworth Institute of Technology

An intensive, 4-week version of Basic AutoCAD (EE48 above), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. Persons taking this course should expect to spend 6 to 8 hours per week on the School’s computers or comparably equipped computers.

IE48  1.5 credits  $477 tuition
Eight 3½ hour meetings
Monday and Wednesday 5:30 to 9:15 p.m.
May 7 through June 4

Electronic Design & Illustration Intensive
Steve Gildea  Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

An intensive, 4-week version of Electronic Design and Illustration (EG86 above), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. Persons taking this course should expect to spend 6 to 8 hours per week on the School’s computers or comparably equipped computers.

IG86  1.5 credits  $477 tuition
Eight 3½ hour meetings
Tuesday and Thursday 1:15 to 5:00 p.m.
May 8 through May 31
# ADJUNCT PROGRAM APPLICATION FORM

## Personal

<table>
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<th>Last Name</th>
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## Ethnic Origin

- Non-Resident Alien
- Black, Non-Hispanic
- White, Non-Hispanic
- American Indian/Alaskan Native
- Hispanic
- Asian/Pacific Islander
- Choose not to report
- Other

## Education

<table>
<thead>
<tr>
<th>Name of High School</th>
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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.

<table>
<thead>
<tr>
<th>Title</th>
<th>Code</th>
<th>Credits</th>
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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

**For Office Use Only**

Application Received

Scheduled Appointment

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**Summer 1990**
Summer Division

Adjunct Program

1990
Course Descriptions / Class Schedule 1989–90
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GENERAL INFORMATION

Course Codes
Within each Department courses are listed sequentially according to the assigned course code. In general, courses with even numbered course codes are offered during the Fall Semester and courses with odd numbered course codes are offered during the Spring Semester. Courses with course codes consisting of two numbers (e.g. G10,11) will run for both Fall and Spring Semesters (i.e. the full school year).

Course Format
Information regarding instructor, semesters offered, credits, duration and frequency of class meetings, and class times is listed with each course description.

Prerequisites
Where applicable, specific course prerequisites are listed with individual course descriptions. Most courses in the Departments of Graphic Design, Interior/Environmental Design, Fashion Illustration and Fine Arts have as a prerequisite the completion of the Foundation Program or its equivalent. Exceptions to this provision may be made only with the permission of the course instructor and the appropriate Major Department Chairman. Courses listed under the Foundation Department have no specific prerequisites (except where noted) other than normal admissions requirements. Eligibility for registration in Major Department courses with specific prerequisites requires that a grade of C or better be earned in the prerequisite course.

Departmental Requirements
For information regarding course requirements within each Department, please see Departments/Course Requirements, in the General Catalogue.

Course Offerings
Course offerings, content and format are subject to change, alteration or deletion in accordance with changing needs, course enrollment and the availability of qualified instructors. All such changes are subject to the approval of the Commonwealth of Massachusetts, Department of Education.
B02 Drawing Foundations I: Observational Drawing
Audrey Goldstein, Gabrielle Barzaghi
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. The 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.
Fall semester, 2 credits
two 2 hour meetings per week
section 1: Mon. 9:00-11:00 AND Thurs. 9:30-11:30
section 2: Mon. 11:30-1:30 AND Thurs. 3:00-5:00
section 3: Mon. 2:30-4:30 AND Thurs. 12:30-2:30

B05 Representational Drawing
prerequisite: B02
Linda Brown
The aim of this course is to establish proficiency in the skills involved in representational drawing and a corresponding refinement in the use of drawing materials. Attention will be given to strong resolution of problems and the quality of “finish” in drawings. In addition the issues of interpretation and expression within a representational context will be introduced. Materials to be used will include various artist’s pencils, drawing pens and ink, and pastels.
Spring semester, 2 credits
two 2 hour meetings per week
section 1: Mon. 9:00-11:00 AND Thurs. 9:30-11:30
section 2: Mon. 11:30-1:30 AND Thurs. 3:00-5:00
section 3: Mon. 2:30-4:30 AND Thurs. 12:30-2:30

B04 Drawing Foundations II: Drawing Systems
Linda Brown
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 drawing 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 the object as a function of uniform steps in space (topographical). This course will introduce students to these and other

FOUNDATION DEPARTMENT
The completion of the Foundation Program or its equivalent is a prerequisite for entry into any of the Major Programs. Courses listed under the Foundation Department are first year courses and are not ordinarily elective for students enrolled in any of the Major Programs. However, part-time students, transfer students lacking specific courses and students required to repeat courses may elect courses from this list.

B07 Life Drawing I
prerequisite: B02
Audrey Goldstein, Gabrielle Barzaghi
An introductory course in drawing the human figure which will emphasize learning to judge proportions accurately and, through the use of basic drawing skills, developing a basic proficiency in adapting the three-dimensional reality of the figure onto the two-dimensional surface of the paper. The class will develop an understanding of anatomy and its influence on surface structure and form in order that the student may be better equipped to deal with both the observation and drawing of the model. It is the interaction of the figure observed and the process of drawing that observation that is the focus of this course. Use of an anatomical text and study of the drawing of past artists will aid the student in understanding the processes involved. Materials to be used will include charcoal, pencils, ink, chalks.
Spring semester, 2 credits
two 2 hour meetings per week
section 1: Mon. 9:00-11:00 AND Wed. 9:00-11:00 (Goldstein)
section 2: Mon. 11:30-1:30 AND Wed. 11:30-1:30 (Goldstein)
section 3: Mon. 2:30-4:30 AND Wed. 2:30-4:30 (Barzaghi)

B08 Introduction to Lettering I
David Forman
This course is an introduction to letters as graphic symbols, tracing their development from Imperial Roman Capitals to modern type faces. Students will become familiar with the traditional tools and materials used in hand lettering while developing skill in Roman and Italic letter forms. They will also explore the way in which weight, structure and spacing affect visual texture and readability through a series of design problems using both traditional and contemporary approaches.
Fall or spring semesters, 1 credit
two 2 hour meetings per week
section 1: Tues. 9:00-11:00 (spring only)
section 2: Tues. 11:30-1:30 (fall or spring)
B22
Painting Foundations I
Bill Maynard, Harry Bartnick
This is a basic painting course which will introduce students to the basic procedures, tools and materials necessary for oil painting. Through a series of structured 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 the form, spatial and plastic aspects of painting.
fall semester, 1.5 credits
one 3 hour meeting per week
section 1: Tues. 10:00-1:00 (Bartnick)
section 2: Wed. 10:30-1:30 (Maynard)
section 3: Fri. 10:00-1:00 (Bartnick)

B23
Painting Foundations II
prerequisite: B22
Bill Maynard, Harry Bartnick
Building upon the experiences of Painting Foundations I, this course is aimed at establishing competence in the utilization of acrylic and watercolor media in conveying form and spatial information. Through both portrait and still life situations the special properties of these media will be explored. Watercolor will be introduced to familiarize the student with the qualities inherent in transparent painting media.
spring semester, 1.5 credits
three 1 hour meeting per week
section 1: Tues. 10:00-1:00 (Bartnick)
section 2: Wed. 10:30-1:30 (Maynard)
section 3: Fri. 10:00-1:00 (Bartnick)

B30
Color I: Principles & Techniques
Harry Bartnick
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 ranges of hue, value and color strength, and apply this experience directly to any other color medium. For this reason, a large segment of the 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; contemporary and traditional views of color proportion; color gradation; temperature contrasts 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.
fall semester, 1.5 credits
one 3 hour meeting per week
section 1: Tues. 2:00-5:00
section 2: Thurs. 8:00-12:00
section 3: Fri. 2:00-5:00

B31
Color II: Image & Design
prerequisite: B30
Harry Bartnick
This second semester course in color will take the student into more diverse areas of color exploration. Included will be: creation of spatial illusion through color; representation of the qualities of color through three-dimensional models; phenomena of light transmission, reception and perception; investigation of other color media including direct light (additive color), transparent and projected color. Also covered will be the psychological aspects of color and a study of both past and present views on the use of color in art.
spring semester, 1.5 credits
one 3 hour meeting per week
section 1: Tues. 2:00-5:00
section 2: Thurs. 8:00-12:00
section 3: Fri. 2:00-5:00

B34
Basic Design I: Visualization & Process
Michael Brodeur
The ultimate goal of this course is to develop on the part of the student an understanding of and basic proficiency in the logic and structure of two-dimensional organization. All visual communications consist of the various elements of the visual language (i.e. line, value, shape, texture, color, etc.), and to form an effective communication the divergent elements must be successfully combined resulting in a unified whole. This course will introduce the student to the constituent elements of this language and will provide the principles of organization by means of which the student can successfully create unified and exciting visual statements. Exercises and outside assignments will progress from the simple to the more complex in order to enable the student to handle the variables involved. Emphasis will be placed upon the “designing process” and various visualization techniques utilized in the development of solutions to problems of visual communication. In addition, basic tools, media and technical skills necessary for effective visual communication will be introduced.
fall semester, 2 credits
two 2 hour meetings per week
section 1: Mon. 9:00-11:00 AND Thurs. 12:30-2:30
section 2: Mon. 11:30-1:30 AND Thurs. 11:30-1:30
section 3: Mon. 2:30-4:30 AND Thurs. 3:00-5:00

B35
Basic Design II: Application & 3-D Principles
prerequisite: B34
Michael Brodeur
A continuation of Basic Design I, this course will emphasize the application of principles, studied during the first semester in abstract terms, to a variety of applied situations ranging from the functional to the expressive. This course will also expand the principles of organization from the flat two-dimensional surface into the area of three-dimensional space and form. Additional tools and materials will be introduced throughout the semester. The student will also be encouraged to apply his/her developing critical faculties to the practical problem of analyzing and critiquing artwork.
spring semester, 2 credits
two 2 hour meetings per week
section 1: Mon. 9:00-11:00 AND Thurs. 12:30-2:30
section 2: Mon. 11:30-1:30 AND Fri. 11:30-1:30
section 3: Mon. 2:30-4:30 AND Thurs. 3:00-5:00

B40
Pictorial Space I: Perspective
Michael Brodeur, Instructor to be announced
Perspective is a system of contour control developed at the beginning of the Renaissance which enables the artist to create a naturalistic illusion of three-dimensional space on a flat surface. The course will introduce the principles and practices of perspective and explore the relationship that these concepts have to the development of images from imagination, observation and plans. Both freehand and mechanical processes will be covered in the development of images where the student’s primary focus is the effective control of the illusion of space.
fall semester, 2 credits
two 2 hour meetings per week
section 1: Mon. 9:00-11:00 AND Fri. 2:30-4:30 (Brodeur)
section 2: Tues. 11:30-1:30 AND Fri. 11:30-1:30 (to be announced)
section 3: Tues. 2:30-4:30 AND Fri. 9:00-11:00 (to be announced)
the following supervised lab. Demonstrations of PixelPaint software and will also include.

Fall or spring semester, 1.5 credits

Section 1: Tues. 9:00-11:00 (fall only)
Section 2: Thurs. 11:30-1:30
Section 3: Thurs. 3:00-4:30

Section 1: Tues. 10:30-1:30
Section 2: Tues. 2:00-5:00

Section 1: Wed. 9:30-10:30
Section 2: Wed. 11:30-1:30 (fall or spring)

Section 1: Wed. 11:30-1:30 (fall or spring)
Section 2: Wed. 2:30-4:30 (fall or spring)
Section 5: Fri. 9:00-11:00 (fall only)
Section 6: Fri. 3:00-5:00 (fall or spring)

Section 1: Wed. 2:30-4:30 (fall or spring)
Section 2: Wed. 3:00-4:30 (fall or spring)

Section 1: Thurs. 9:30-12:30
Section 2: Thurs. 1:30-4:30

Section 1: Thurs. 10:00-11:30
Section 2: Thurs. 12:30-2:00
Section 3: Thurs. 3:00-4:30
G07
Production Workshop
prerequisite: G07
Joe Eiler

This course will stress the practical application of the principles and techniques developed in Graphic Design Production. Emphasis will be placed on increasing sophistication in the use of tools and materials and increasing refinement in terms of the speed and accuracy of their application. Where possible, design problems encountered in other courses will be followed through to production stage and examined for practicability.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Fri. 10:00-1:00

G10,11
Typography for the Designer
Instructor to be announced

The study and practical application of typography and typographic design as they relate to clear communication by the graphic designer. Major areas of study will include: the history and evolution of alphabets and type faces; typographic terminology; type classification and identification; copyfitting; type selection and specification; typesetting equipment and technology; typographic design and legibility. The aim of this course is to develop in the student an awareness of the enormous impact typography has on design. In addition, the course seeks to develop practical skills which will allow the student to intelligently discuss, select, order and evaluate type and its appropriateness to a given task. Students in this course will also learn about modern computerized typesetting equipment and may have class projects set in type.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
section 1: Mon. 9:30-12:30
section 2: Mon. 1:30-4:30

G12,13
Advanced Typography
prerequisite: G11
Laura Golly

A senior level course designed to reinforce and refine the skills developed in Typography for the Designer. It is the goal of this course to help the student understand that typography is an integral part of any design/advertising solution. Thus the course will involve projects relating directly to other Senior level courses such as Advertising Design II and Graphic Design II. Assignments will involve work in areas such as newspapers, magazines, billboards, packaging and tabular material such as charts and coupons.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Wed. 10:00-1:00

G14
Introduction to Computerized Typesetting
Kathy Murray, Jessee Carter

This course will provide an intensive, indepth introduction to the practical use, operation and application of computerized typesetting equipment. Hands-on time with computerized typesetting equipment (the School's Compugraphic MCS Powerview 10/8000 system) 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 and recognition will also be discussed. In order that students may have sufficient time to use the equipment enrollment will be limited to six persons.

fall or spring semester, 2 credits
one 1 hour class and one 2 hour lab per week
section 1: Wed. 2:00-5:00 (Murray)
section 2: Fri. 2:00-5:00 (Carter)

G15
Introduction to Desktop Publishing
Jean Hammond, Greg Garvey

This course is intended to serve as an introduction to the use of page make-up software for use in designing for print media. PageMaker software by Aldus will be used on IBM PC compatible and Apple Macintosh 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 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.

fall or spring semester, 1.5 credits
One 2 hour meeting per week
section 1: Tues. 11:30-1:30 (fall or spring)
(Hammond)
section 2: Fri. 9:00-11:00 (fall or spring)
(Hammond)
section 3: Tues. 11:00-1:00 (spring only)
(Garvey)

G24,25
Illustrating for Publications
Bonnie Dann

This course is designed for students who are considering a career in illustration. We will concentrate on editorial or publishing assignments and try to simulate the professional working process from the time the illustrator receives the manuscript to the time the piece goes on press. Emphasis will be placed on developing the ability to create powerful, effective illustration within a set of guidelines and restrictions. For each assignment the student will receive a manuscript, a layout and color restrictions or specifications. We will discuss methods of interpreting the manuscript to develop visual ideas. We will shoot 35mm photographs to use as reference. The students will present sketches to the class and accept input from others in the class functioning as art directors would. We will discuss printing reproduction methods and the potential problems specific pieces could have. The finished pieces from this class will be the beginning of a professional illustrators portfolio.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Fri. 2:00-5:00
G26,27
Illustration I
Instructor to be announced
In this course students will learn to work in a variety of media used in professional illustration. The markets available to the illustrator and what media are appropriate for a specific market will be discussed. The course will concentrate on developing the ability to draw real objects and real people, often from a client’s specifications. Illustrating from a manuscript or from a layout will also be included. Several free projects will be included in the course, but the main emphasis will be learning the skills necessary for meeting a client’s specific illustration needs.
Fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
section 1: Wed. 10:00-1:00 (fall and spring)
section 2: Wed. 2:00-5:00 (fall only)

G28
Applied Illustration I
prerequisite: G27
Instructor to be announced
This senior level course will concern itself with the preparation of illustrations for specific markets within the advertising, graphic design and publishing fields. Areas covered will include illustration for trade and textbooks, newspapers, consumer and trade magazines, catalogues and brochures, and a range of advertising applications (products, people, issues, etc.). Special emphasis will be placed on developing proficiency in a wide variety of media (pencil, pen and ink, watercolor, airbrush, stipple) and on learning different methods of preparing artwork for reproduction. Developing a style appropriate to a particular market will be stressed throughout the course and an important feature of the course will be guest lectures and critiques from professional illustrators and artists’ representatives. Also included will be such practical considerations as the role of the art director in buying illustrations, working with a representative, developing a “clip file”, and shooting polaroid photos for quick reference.
Fall semester, 1.5 credits
one 3 hour meeting per week
Mon. 1:30-4:30

G29
Applied Illustration II
prerequisite: G28
Instructor to be announced
This senior level course is designed specifically for those students who are pursuing the Illustration Concentration of the Graphic Design Program and will emphasize working toward the creation of a professional portfolio.
Spring semester, 1.5 credits
one 3 hour meeting per week
Monday 1:30-4:30

G36
Marker Rendering
Jon Pieslak
This course offers basic instruction in the proper use and technique of rendering with black and white and colored felt-tip markers as applied 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 layout purposes.
Fall or spring semester, 1 credit
one 2 hour meeting per week
Tues. 11:00-1:00

G38,39
Techniques & Concepts of Illustration
prerequisite: F03, or instructor permission
Bonnie Dann
The first semester of this course will be an advanced extension of Drawing Techniques II (F02.03). Assignments utilizing various media will be given, but the character of assignments will be much more clearly related to editorial forms of illustration. The concept of translating a verbal idea into a viable visual image while attaining a level of finish worthy of publication is the goal of the first semester. In the second semester assignments will be fewer and each will be treated as finished artwork for publication. Students will have more freedom to pursue individual stylistic and media responses to problems. Class discussions, slide presentations and guest lecturers will offer information regarding the variety of opportunities open to skilled illustrators.
Fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Thursday 9:30-12:30
G50 Basic Publication Design  
Jean Hammond  
A course in beginning book and magazine design for graphic designers which will focus on the skills necessary to create a text page. Topics covered will include the use of the haberdashery, understanding type, the importance of leading, and what type faces are suitable for text and display. Also covered will be sizing and positioning photographs and illustrations, and estimating the length of a book. In addition to the traditional method of preparing pencil layouts, students will be given the opportunity of setting up sample pages on the School's phototypesetting equipment. Two complete book designs incorporating illustration, graphics and photography (complete with layouts and specifications) will complete the semester.  
fall semester, 1 credit  
one 2 hour meeting per week  
Fri. 12:00-2:00

G51 Intermediate Publication Design  
prerequisite: G50  
Jean Hammond  
A continuation of Basic Publication Design, this course will involve the student in practical, in-depth application of the principles and skills acquired during the first semester. Three major projects will be executed, each following a problems through from concept to completed design. Emphasis will be placed on the development of an increased sensitivity to book and magazine typography, the ability to create complex layouts, and the utilization of each student's talents (whether they be in graphics, illustration or photography). With the added ability to set type on the School's typesetter, the student will be able to prepare a professional book and magazine design portfolio.  
spring semester, 1 credit  
one 2 hour meeting per week  
Fri. 12:00-2:00

G54,55 Advertising Design I  
Jamie Aromaa  
A broad introductory survey of typical problems encountered by the professional advertising designer. The course will stress the development of the methodology most commonly used in advertising design: i.e. the progression from concept to thumbnail, to roughs, to layout. Emphasis will be placed on print media, including newspaper and magazine advertising, direct mail, billboard and point-of-purchase.  
fall and spring semesters  
1.5 credits per semester  
one 3 hour meeting per week  
Tues. 2:00-5:00

G56,57 Advertising Design II: Print  
prerequisite: G55  
Tony Siracusa  
A survey of a broad range of typical advertising design problems which will stress sophistication in concept, development and execution. Projects will range from single ads to fully developed advertising campaigns and will include work for newspapers, magazines (both trade and consumer), billboards and point-of-purchase. The ultimate goal of the course is the preparation of a professional quality advertising art director's portfolio.  
fall and spring semesters  
1.5 credits per semester  
one 3 hour meeting per week  
Fri. 2:00-5:00

G58,59 Advertising Workshop  
prerequisite: G55  
Jamie Aromaa  
This course is designed for the serious student who plans to make his/her career in the world of advertising agencies and studios. The course will take projects from other senior level advertising design courses and examine them in terms of advertising and marketing theory. The student will learn about trade vs. consumer advertising, hard-sell vs. soft-sell, etc. Advertising concept, copy content and visual solution will be stressed as component parts of a successful whole.  
fall and spring semesters  
1.5 credits per semester  
one 3 hour meeting per week  
Fri. 10:00-1:00

G60 Basic Photography  
open to freshmen  
Jim Haberman, Linda White  
A thorough introduction to the basics of camera use and control, and darkroom procedures for developing and printing black and white photographs. Emphasis will be placed on learning by doing and the course will involve extensive use of the darkroom. An appreciation for aesthetic concerns will be developed by critiques of student work and class discussions of the work of influential photographers.  
fall semester, 1.5 credits  
one 3 hour meeting per week  
section 1: Tues. 10:30-1:30 (White)  
section 2: Wed. 10:00-1:00 (Haberman)  
section 3: Wed. 2:00-5:00 (Haberman)  
section 4: Fri. 9:00-12:00 (White)

G61 Intermediate Photography  
prerequisite: G60  
Jim Haberman, Linda White  
This course is a continuation of Basic Photography and concerns itself with two major areas: advanced camera and darkroom techniques and the application of these techniques in communicating a personal message. The format of the course will involve extensive use of the darkroom and will feature class critiques of student work and class discussions of the work of influential photographers.  
spring semester, 1.5 credits  
one 3 hour meeting per week  
section 1: Tues. 10:30-1:30 (White)  
section 2: Wed. 10:00-1:00 (Haberman)  
section 3: Wed. 2:00-5:00 (Haberman)  
section 4: Fri. 9:00-12:00 (White)

G66 Advanced Photography  
prerequisite: G61  
Jim Haberman  
The aim of this course is to introduce future commercial artists to a wide variety of photographic topics in order that they will be able to deal more effectively with photographs and photographers in their future field of endeavor. The course is designed to expand the basic concepts learned in earlier photography courses, allowing the class members to make more sophisticated images. The majority of the material will cover technical subjects and will be presented as a survey of the many different processes in photography. Among the topics included in the course are studio work, documentary photography, non-silver processes, color photography and the manipulated print.  
fall or spring semester, 1.5 credits  
one 3 hour meeting per week  
Thurs. 9:30-12:30

G71 Art Direction for Photography  
prerequisite: G41 or G55, G61  
Marsha Caine  
A senior level course for Graphic Design majors, this course is designed to familiarize students with photography for use in advertising and design. Emphasis will be placed on the art director's role in planning and directing photographic sessions both in the studio and on location. Field trips and guest lectures from professional photographers and art directors will help the design student to understand the techniques, equipment and processes involved in order that they may creatively and intelligently design with photography.  
spring semester, 1.5 credits  
one 3 hour meeting per week  
Thurs. 9:30-12:30
G82
Introduction to Airbrush
Ted Fillios
This course will concentrate on mastering the basic airbrush techniques required to produce both commercial and fine art work. Areas explored will include rendering, photoretouching and production. Within the category of rendering the course will deal with advertising illustration, posters, animation, fine art painting and special effects. Production techniques will cover textiles, toys and ceramics, as well as more straightforward applications of the medium. The early portions of the course will emphasize the development of a working familiarity with airbrush equipment, materials and paints. This will be followed by exercises in line, solid form, brush and wash techniques. The latter portions of the course will progress through to finished renderings and retouching jobs.
fall or spring semester, 1.5 credits
one 3 hour meeting per week
Thurs. 1:30-4:30

G84
Advanced Airbrush
Ted Fillios
prerequisite: G82 or instructor permission
Geared toward the student who is seeking to develop professional proficiency in airbrush, this advanced workshop will emphasize increasingly sophisticated techniques and applications. Exercises in illustration, rendering and retouching will explore the special potential of the airbrush and provide the student with an opportunity to explore individual directions and interests.
fall or spring semesters, 1.5 credits
one 3 hour meeting per week
Tues. 2:00-5:00

G86
Computer Design and Illustration
Greg Garvey
This course is designed to introduce students to the use of the computer as a tool for graphic design and illustration. Topics of discussion will include basic computer concepts and systems, computer terminology, and the major applications of computer graphics in industry. Students will be designing with Truevision Image Processing Software using the AT&T TARGA 16 graphics adapter board on IBM PC compatible computers. Portfolios will consist of hard copy produced on a color printer-plotter as well as photographic slides using a film recorder. Students will complete assignments using the computers, the printer and the film recorder. Students taking this course should be prepared to spend a minimum of three hours per week outside of class time on the computers.
fall or spring semesters, 1.5 credits
one 2 hour meeting per week
section 1: Tues. 2:30-4:30
section 2: Thursday 10:30-12:30
section 3: Thursday 2:00-4:00

G87
Advanced AutoCAD/Computer Animation
Steve Gilda
prerequisite: G86, E48
This course is designed to familiarize the CAD user with AutoCAD's 3D capabilities. In the process the student will be introduced to the basics of 3D computer animation. 3D wireframe images constructed using AutoCAD and animated using AutoShade and AutoFlix software will give the student a solid foundation in the principles of animation used in presentations and in the animation techniques used by the broadcast industry. Assignments will be recorded on videotape with accompanying sound tracks. The student's portfolio will consist of VHS videocassettes and stereoscopic slide sets. Completion of Computer Design & Illustration (G86) and Basic AutoCAD (E48), or similar experience with computer 'paint' and CAD programs is required for entry to this course. Enrollment will be limited to 6 persons.
fall semester, 1.5 credits
one 2 hour meeting per week
Thurs. 11:00-1:00

G88
Computer Graphics for Business
prerequisite: G86
Greg Garvey
This course will explore and develop computer graphics applications in business including charts, graphs, sales presentation and training visuals. The course will focus on the use of the Autographix 200A computer graphics presentation system which is designed to generate high quality, high resolution slides, prints, transparencies and video for business needs.
fall semester, 1.5 credits
one 2 hour meeting per week
Tues. 11:00-1:00

G89
Advanced Computer Graphics I
prerequisite: G86
Greg Garvey
This course will emphasis programming in Basic. The goal will be to develop an understanding of and basic proficiency in this fundamental computer language.
fall or spring semester, 1.5 credits
one 2 hour meeting per week
Wednesday 2:30-4:30

G90
Advanced Computer Graphics II
prerequisite: G86, E48
Steve Gilda
This course will emphasize the use of TOPAS software as a 3D modelling tool and as a base for animation. Student portfolios will include 3D computer graphics and animation.
spring semester, 1.5 credits
one 2 hour meeting per week
Thursday 8:30-10:30

G90A,91A
The Business of Art
Deborah Lipman, Robin Emerson
It is the goal of this course to introduce senior students in the Graphic Design Program to business practices and procedures as they relate to the design and advertising industries. Readings will expose students to professional journals, magazines and reference sources and assignments will include business related writing problems (eg. resumes, letters, proposals, reports, contracts, etc.).
fall and spring semesters
1.5 credits per semester
one 1.5 hour meeting per week
Tues. 9:00-10:30

G92,93
Corporate Design
prerequisite: G41
Laura Golly
This course will focus on the creation and application of designs within business and industry. Areas of study will include identification of client problems, definition of objectives to solve the problems, and establishment of design strategies to accomplish the objectives. Specific emphasis will be placed on the analysis and development of corporate identity systems including the development of logotypes, stationery, signage systems, annual reports and forms. Also included will be graphic design applications to the various advertising, marketing and public relations pieces associated with corporate design. The course will expose the student to the unique aspects of design directed to identify, establish and promote the business community. Emphasis will be given to the role of the artist in the corporate design environment. Also stressed will be the interrelationships between the advertising, marketing, public relations and communications functions for which the designs are created.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Wednesday, 2:00-5:00
G96A
Broadcast Advertising
prerequisite: G55
John Cooney
This course will explore and examine the creation of graphics for telecommunications media. Television (including cable and closed circuit), videotape and film will be addressed and students will be made aware of the techniques and applications utilized in these broadcast media. Problems unique to this industry will be discussed and their impact on design solutions explored. Included will be field trips to studios and locations that will expose the student to the wide range of tools and techniques used by professional film, video and AV producers. Students will thus be given an opportunity to see commercials followed through all stages of production from storyboarding through production to distribution. New technologies in broadcasting and their effect on design will also be discussed.
fall semester, 1.5 credits
one 1.5 hour meeting per week
Tues. 6:00-7:30 (Begins October 3)

G99
TV Broadcast Production Techniques
prerequisite: G96A
Instructor to be announced
In order to communicate in any language an artist must first know the vocabulary, grammar, syntax and slang of that language. Television broadcast production has generated its own language. This course will study that language and the technical, legal and marketing forces that shape it. The aim of the course is to produce artists who can clearly and accurately express their ideas for television productions so that they gel what they want on the screen. This course is less concerned with concept than with the effective execution of that concept in the medium of television.
spring semester, 1.5 credits
one 3 hour meeting per week
Mon. 6:00-9:00 (Begins February 26)

INTERIOR / ENVIRONMENTAL DESIGN DEPARTMENT

E12A
Environmental Control Systems: HVAC
Jim Magarian
An introduction to the mechanical systems of heating, ventilating and air conditioning of interior environments will be studied in lecture format. The quality of space and the implications mechanical systems have for environmental/human comfort will be addressed as pertinent issues for the interior design student and his or her own design work.
fall semester, 1.5 credits
one 1.5 hour meeting per week
Tues. 3:30-5:00

E14A
Lighting & Electricity
Anne Robinson
An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art, and the application of lighting into interior environments for aesthetic, functional and spatial effects. Studio problems will be utilized for the discussion of lighting as well as fixture and source selection.
spring semester, 2 credits
one 2 hour meeting per week
Wed. 9:00-11:00

E15A
Acoustics: Theory, Application & Design
Instructor to be announced
Lectures in sound principles, concepts and the state of the art. Theories as well as the application of materials in interior space for sound control and space acoustics as they affect human experiences will be the vehicle of study for this course. Whenever possible studio problems will be used for discussion, demonstration and class projects.
fall semester, 2 credits
one 2 hour meeting per week
Mon. 3:00-5:00

E14B
Environmental Control Systems: HVAC
Anne Robinson
An introduction to the mechanical systems of heating, ventilating and air conditioning of interior environments will be studied in lecture format. The quality of space and the implications mechanical systems have for environmental/human comfort will be addressed as pertinent issues for the interior design student and his or her own design work.
spring semester, 1.5 credits
one 1.5 hour meeting per week
Tues. 3:30-5:00

E20
Interior Design Studio I
prerequisite: B40 or departmental permission
Department Chairperson
The first interior design studio in a series, this course will address itself to the understanding and meaning of three-dimensional, real space or the "built environment". An objective of the studio will be the student's ability to develop a methodical and rational approach to dealing with problems of light, shadow, color, texture, rhythm, pattern and volume in space. The elements of interior space and the planning of that space will be discussed in seminars and the design solutions particular to individual problems will be investigated through freehand drawing, drafting and models. Projects will be short in duration, sometimes complex in nature and dealing with both commercial and residential environmental situations.
fall semester, 3 credits
two 3 hour meetings per week
Mon. 9:00-12:00 AND Wed. 2:00-5:00

E21
Interior Design Studio II
prerequisite: E20
Department Chairperson
Everything being best understood in its context, this design studio will further the investigations of Interior Design Studio I through a more complex series of problems of longer duration. Design methodology, spatial planning and environmental systems will become of greater importance in problems of commercial and residential spaces. As in the first studio, the objectives will be the student's understanding of and ability to effectively deal with interior problems of light, color, shadow, sound, texture and volume.
spring semester, 3 credits
two 3 hour meetings per week
Mon. 9:00-12:00 AND Wed. 2:00-5:00
E22  Site Planning & Landscape Design  
prerequisite: E40 or 
departmental permission  
Richard List  
A course intended to introduce students of 
interior/environmental design to the fun-
damental principles, theories and resources 
necessary to establish a working vocabulary 
of site planning and landscape design. An 
understanding of site analysis, climatic con-
ditions, vehicular and pedestrian traffic flow 
patterns as well as qualitative and document-
table aspects of the landscaped/built environ-
ment interface enable the student to facilitate 
personal investigations into landscape design 
and eventually to effectively design with in-
terior landscaped space.  
fall semester, 1 credit  
one 2 hour meeting per week  
Thurs. 9:30-11:30  

E23  Landscape Design & Interior Plantings  
prerequisite: E22  
Richard List  
A continuation of the study and investigation 
of site planning and landscape design, this 
course is intended to further the student's 
knowledge and understanding of the theory, 
application and practice of landscape design 
in the interior/exterior interface. Through 
various projects relating to the design 
studies the student will develop an attitude 
toward the landscaped interior environment 
and pursue the study of interior plantings as 
elements of interior design.  
spring semester, 1 credit  
one 2 hour meeting per week  
Thurs. 9:30-11:30  

E24  Furniture Design & Construction I  
prerequisite: E41  
Al Columbro  
A seminar/studio which will investigate the 
various materials and techniques used in the 
fabrication of furniture, as well as drawing 
and presentation techniques appropriate to 
this study. Through a series of design pro-
blems the student will develop the design 
process from concept to presentation. Lec-
tures, field trips and class critiques aid the 
student in developing a thorough knowledge 
of the furniture design industry.  
fall semester, 1 credit  
one 2 hour meeting per week  
Mon. 12:30-2:30  

E25  Furniture Design & Construction II  
prerequisite: E24  
Al Columbro  
A continuation of the studies of Furniture 
Design & Construction I, this course will allow 
the student to pursue the design of various 
pieces of cabinetry, furniture and ac-
cessories pertinent to particular projects 
undertaken in the design studios. Where 
desirable, this course will work in conjunc-
tion with drafting courses in developing in-
formational detailing.  
spring semester, 1 credit  
one 2 hour meeting per week  
Mon. 12:30-2:30  

E26  Interior Design Studio III:  
Commercial Design  
prerequisites: E21, E41, E45  
Glenda Wilcox and Stephen Basque  
This senior (third year) level design studio 
concentrates on the beginning phases of the 
design process. Programming and schematic 
design are the particular phases that will be 
covered in the course. The programming 
phase covers the design problem definition 
through information gathering and research of 
a particular client type. It is a brief direc-
tive, outlining the course of actions and the 
criteria to be followed in both planning and 
design. The schematic design phase is the 
interpretation of the program requirements 
by studies and drawings to illustrate basic in-
terior architectural concepts (i.e. space re-
quirements and relationships, circulation, 
scale, general appearance and scope of the 
project). This will be accomplished by the 
following methods: lecture/slide/discussion, individual 
term projects, sketch problems, desk criti-
ques, and formal presentations.  
spring semester, 2.5 credits  
two 2.5 hour meetings per week  
Tues. 8:30-11:00 AND Fri. 8:30-11:00  

E27  Interior Design Studio V:  
Commercial Design  
prerequisite: E26  
Glenda Wilcox and Stephen Basque  
This second semester course in commercial 
design will be a continuation of Interior Design 
Studio III and will concentrate on the pro-
cesses of design development through work-
ing drawings and specifications. The design 
development phase follows the approval of 
schematic design. It includes the design 
determination and coordination of all interior 
architectural elements. This phase results in 
drawings and documentation, plus additional 
material as necessary to illustrate final 
development and insure that all significant 
design questions and problems have been 
answered. The working drawing and 
specifications phase transforms the 
preceding approved design development 
package into a set of detailed documents. 
This will be accomplished by the following 
methods: lecture/slide/discussion, individual 
term projects, sketch problems, desk criti-
ques, and formal presentations.  
spring semester, 2.5 credits  
two 2.5 hour meetings per week  
Tues. 8:30-11:00 AND Fri. 8:30-11:00  

E28  Interior Design Studio IV:  
Residential Design  
prerequisites: E21, E41, E45  
Department Chairperson  
This course will address itself to the planning 
and design of residential structures. A survey 
of American residential styles from Colonial 
to contemporary times will be undertaken in 
conjunction with field trips. Design problems 
will address adaptive reuse, multi-family and 
single family housing, using drawings and 
models as tools.  
fall semester, 1.5 credits  
one 3 hour meeting per week  
Thurs. 2:30-5:30  

E29  Interior Design Studio VI:  
Residential Design  
prerequisite: E28  
Department Chairperson  
A continuation of the studies of Interior Design 
Studio IV, this course will focus on contem-
porary residential buildings. The student will 
study and analyze a variety of current 
approaches to single family and multi-family 
residences. Two major design problems will 
be undertaken: one an attached housing 
complex and one single family residence.  
spring semester, 1.5 credits  
one 3 hour meeting per week  
Thurs. 2:30-5:30
E40  Contract Drafting I: Basic
prerequisite: B40 or
departmental permission
Doug MacElroy
A course designed to familiarize students with the basic concepts and equipment necessary for visualizing space and geometric objects in specific graphic illustrative terms known as plans, elevations and sections. The course aims to provide students with a working knowledge of the processes, graphic and reproductive, used to produce a basic set of contract drawings necessary in the planning and design of interior spaces for commercial or residential use.
fall semester, 1 credit
one 2 hour meeting per week
Fri. 11:30-1:30

E41  Contract Drafting II: Intermediate
prerequisite: E40
Doug MacElroy
A continuation of the studies of Contract Drafting I 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. Projects included will sometimes involve problems initially encountered in Interior Design Studios I and II.
spring semester, 1 credit
one 2 hour meeting per week
Fri. 11:30-1:30

E42  Contract Drafting III: Advanced
prerequisite: E41
John Parrillo
This course will serve as an extension of the studies of Contract Drafting I and II. Its objectives are the production of professional quality work for presentation and portfolio purposes. Class problems will refine drafting skills and will work in conjunction with some problems from Interior Design Studios III and IV.
fall semester, 1.5 credits
one 3 hour meeting per week
Tues. 12:00-3:00

E43  Contract Drafting IV: Contract Documents
prerequisite: E42
John Parrillo
Contract documents, which are perhaps better known as "working drawings" will be the focus of this course. Drawing on the student's prior background in drafting techniques, this course will continue the study of informational detailing in the pursuit of professional quality drawings which will document design work.
spring semester, 1.5 credits
one 3 hour meeting per week
Tues. 12:00-3:00

E44  Architectural Rendering I:
Freehand Drawing
prerequisite: E40
Terry Cracknell
A course designed to introduce students to fundamental concepts, tools and techniques necessary for visualizing and representing three-dimensional space. The course is directed toward developing the ability to draw with speed and accuracy in three dimensions as well as increasing the student's spatial awareness and sensitivity.
spring semester, 1 credit
one 2 hour meeting per week
Wed. 11:30-1:30

E45  Architectural Rendering II: Design Drawing
prerequisite: E44
Terry Cracknell
A continuation of Architectural Rendering I which will concentrate on developing the principles of design drawing. Heavy emphasis will be placed on trace overlays as this course will act primarily as a workshop and will strive to quickly produce a wide variety of design solutions through specific applications of a complex graphic vocabulary. Specific areas of study include: commercial and residential environments; urban design problems; landscape design problems.
spring semester, 1 credit
one 2 hour meeting per week
Wed. 11:30-1:30

E46  Architectural Rendering III:
Mechanical Perspective
prerequisite: E45
Rainer Koch
An introduction to the study of mechanical perspective, isometric drawing techniques and axonometric drawing techniques. This course will utilize Interior Design Studio problems and will strive to develop skills for describing designed space with a wide range of graphic possibilities in a highly refined and specific manner. The course will also consider reproduction techniques, media and materials, photographic presentations, shade, shadow and rendering techniques.
spring semester, 1 credit
one 2 hour meeting per week
Thurs. 12:00-2:00

E47  Architectural Rendering IV: Delineation
prerequisite: E46
Rainer Koch
A course aimed at producing students capable of a high resolution of graphic presentation of space. The student will pursue several projects from concept through design drawing to finished presentation drawing. Specific areas of study include: hardline drawings; detailed renderings; media and materials; delineation techniques for interior materials, textures, glass, water, sky and ground cover.
spring semester, 1 credit
one 2 hour meeting per week
Thurs. 12:00-2:00

E48  Basic AutoCAD
Steve Gliedman
This course provides a basic introduction to computer aided drafting and design. AutoCAD, a well known software package used widely in the design and architecture communities, will be run on IBM PC compatible computers. 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. Students taking this course should be familiar with traditional drafting equipment and capable of producing architectural plans and elevations.
fall or spring semester, 1.5 credits
one 2 hour meeting per week
section 1: Thurs. 11:00-1:00 (fall only)
section 2: Fri. 11:30-1:30 (fall or spring)

E60A  Interior Structural Systems: Basic Elements of Construction
Rainer Koch
A lecture course intended to introduce the interior/environmental design student to the foundations of contemporary technology and methods as they apply to the preliminary investigations of residential and commercial space and structures. The aim of this course is to make the student aware of the resources available and the limitations of construction techniques which ultimately affect any design solution.
fall semester, 1.5 credits
one 1.5 hour meeting per week
Thurs. 2:30-4:00

E62A  Architecture: History & Analysis I
Ann Marie Barsness
This course is the first part of a two semester survey of the history of architecture and the analysis of architecture. In order to gain a full and usable understanding of history, it is important to study history in two ways: 1) in its historical context and 2) as an artifact from the past. In the spirit of its historical context, history will be studied as a survey course with illustrated lectures, readings and discussions. In order to study examples from history as artifact and to gain a means for using architecture for contemporary design needs, a formal analysis of architecture and discussion time will be allocated. The goal of the course is to develop the student's critical abilities in the understanding of the significance of architecture in the age of its design as well as the ability to use the understanding of a building as we see it now in current design problems. The course will provide the student with a knowledge of major architectural developments from the ancient civilizations of Egypt, Greece and Rome through to the Baroque era.
fall semester, 1.5 credits
one 1.5 hour meeting per week
Fri. 9:00-10:30
E63A
Architecture: History & Analysis II
Ann Marie Barness
A continuation of Architecture: History & Analysis I, this course will review the major developments in architecture from the dawn of the modern world to the present day. This course will conclude with an examination of contemporary architecture and will attempt, through an historical survey and architectural analysis, to place current trends and thought in historical perspective.
spring semester, 1.5 credits
one 1.5 hour meeting per week
Fri. 9:00-10:30

E64
Materials for the Interior Designer I
Department Chairperson
A course which investigates the construction, professional use and availability of a broad array of fabrics, wall coverings, flooring materials, fixtures and building materials which are available to the professional designer through manufacturers, representatives and wholesalers. The emphasis of the course will be placed on the use of materials in commercial interiors and their appropriateness in terms of environmental problems, building codes, etc.
fall semester, 1 credit
one 2 hour meeting per week
Thurs. 12:00-2:00

E65
Materials for the Interior Designer II
prerequisite: E64
Department Chairperson
A continuation of the studies begun in Materials for the Interior Designer I, this course will increasingly stress the practical application of the knowledge and principles gained during the first semester. The goal of the course is the development of the student's awareness of and familiarity with available resources.
spring semester, 1 credit
one 2 hour meeting per week
Thurs. 12:00-2:00

E67A
Interior Structural Systems:
Structural Space
prerequisite: E60A
Rainer Koch
An examination of constructional elements and their effect on interior/architectural space and design. Elements examined will include doors, windows, stairs, elevators, plumbing fixtures and finish work. Studies will be supplemented by readings from Building Construction Illustrated by Francis D.K. Ching.
spring semester, 1.5 credits
one 1.5 hour meeting per week
Thurs. 2:30-4:00

E81A
Business Orientation & Professional Practice
prerequisite: senior status
John Parrillo
A seminar/lecture course which addresses the realities of business practice in the interior design profession. The course will pursue topics which include contracts, business procedures and management, client relations and the basics of establishing and maintaining a business.
spring semester, 2 credits
one 2 hour meeting per week
Wed. 12:00-2:00

E82A
History of Furniture I
Marg Dion
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. The first semester will consider furniture from 3000 B.C. to the Medieval period.
fall semester, 1.5 credits
one 1.5 hour meeting per week
Mon. 1:00-2:30

E83A
History of Furniture II
Marg Dion
A continuation of the studies of History of Furniture I, this course will discuss furniture styles from the beginnings of the Renaissance in Italy through to the present Post-Modern era.
spring semester, 1.5 credits
one 1.5 hour meeting per week
Mon. 1:00-2:30

E84
Graphics for Interior Design
prerequisite: senior status
Instructor to be announced
This course is designed for Interior Design seniors and will cover the basics of two dimensional design (e.g. composition, color, typography). It will also review the basic elements of visual communication. This will be accomplished through the following methods: lectures and examples of graphic techniques, visual communication projects, individual reviews and formal presentations.
fall semester, 1.5 credits
one 3 hour meeting per week
Wed. 8:30-11:30

E85
Presentation Techniques
prerequisite: E84
David Perry
This course will cover the numerous presentation techniques available to the interior architectural profession. Methods of presentation covered in this course will be applied to the senior level design studios and to student portfolios.
spring semester, 1.5 credits
one 3 hour meeting per week
Wed. 8:30-11:30

E86A, 87A
Communication Skills I & II
Charles Giuliano
This is a two semester lecture/discussion course which is designed to strengthen the student's proficiency in both oral and written expression. Emphasis will be placed on the practical application of such skills to professional problems such as proposals, presentations, etc.
fall and spring semesters
1.5 credits per semester
one 1.5 hour meeting per week
Tues. 12:00-1:30

E88A, 89A
Sources of Western Culture I & II
Charles Giuliano
Using Alan Bloom's Closing of the American Mind as a starting point, this course will consist of reading from primary sources in the development of the ideas that represent Western Civilization. Major topics will include mythology, psychology, sociology, politics and human relationships. Readings will include Plato's The Republic, Sophocles' Oedipus, Machiavelli's The Prince, Voltaire's Candide, and Tom Wolfe's The Bonfire of the Vanities.
fall and spring semesters
1.5 credits per semester
one 1.5 hour meeting per week
Tues. 4:00-5:30
FASHION ILLUSTRATION
DEPARTMENT

102,03
Fashion Rendering I
Judy Tufts
This course will emphasize the development of drawing skills as they relate to the special requirements of the fashion field. A heavy emphasis will be placed on the human figure, both male and female, and its interpretation for fashion and advertising purposes. Included are studies in anatomical proportion, movement, foreshortening, facial expression and hair styles. Exercises in fabric rendering will explore techniques for rendering textures (e.g. cotton, wool, leather, velvet, knits) and patterns (e.g. stripes, floral prints, plaids, paisley) commonly encountered in professional work. Fashion-related products and accessories such as jewelry, handbags, cosmetics and shoes will also be dealt with. The execution of these exercises will involve the student in the practical application of a wide variety of drawing media and techniques, ranging from simple line art to full-color renderings. Throughout, the emphasis will be placed on the preparation of camera-ready art work.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Tues. 2:00-5:00

104,05
Fashion Rendering II
prerequisite: 103
Judy Tufts
This course will continue the studies of Fashion Rendering I on a more sophisticated and professional level. A heavy emphasis will be placed on interpretive renderings of products and styles — i.e. learning how to effectively project both the literal reality and the desired image or impression simultaneously. Continuing studies of the human figure and fabric renderings will teach the student to deal creatively and originally with poses, textures and patterns. The ultimate goal of the course is the preparation of a professional quality portfolio of fashion illustrations.

fall and spring semesters
3 credits per semester
two 3 hour meetings per week
Not offered in 1989-90

FASHION ILLUSTRATION
DEPARTMENT

106,07
Fashion Layout I
Betty Schorr
This course will concern itself with the overall layout and design of fashion advertising pieces. Far more than good drawing is involved in the preparation of successful advertising and it is the goal of this course to make the student competent in dealing with these other elements. The course will therefore deal with problems which overlap with graphic design: problems in page organization, type measurement and specification, mechanicals and paste-up. Throughout the emphasis will be placed on the special problems encountered in fashion advertising. Such problems will include the effective arrangement of figures and products illustrated and the relationship between the illustration and other elements such as copy, logos and photographs.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Tues. 10:30-1:30

108,09
Fashion Layout II
prerequisite: 107
Betty Schorr
A continuation of Fashion Layout I, this course will deal primarily with the practical application of the principles and skills learned in the prerequisite course. Assignments given will emphasize the production of finished layouts and will throughout stress an effective balance of drawing, type and space. Students will also be given an opportunity to expand their skills beyond the level of single page advertisements and into brochure and catalogue design. As with the senior level rendering course, this course will aim for the preparation of a professional quality portfolio.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Not offered in 1989-90

FINE ARTS DEPARTMENT

F02,03
Drawing Techniques II
Gabrielle Barzaghi
An in-depth continuation of the study of drawing. A wide range of materials for drawing with color will be explored, with emphasis on mixed-media possibilities. A major aspect of the course will be the search for personal means of image-generation, using the self-portrait, narrative sequences, collage, and the use of projected and gridded images. Critiques and ongoing class discussion will aid in developing the verbal skills necessary for appraising the visual elements and qualities of works produced by each student.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Thurs. 9:30-12:30

F24,25
Concepts & Techniques of Painting I
Bill Maynard
This course is designed to give the student, through a series of problems, an opportunity to expand their skills beyond the level of single page advertisements and into brochure and catalogue design. As with the senior level rendering course, this course will aim for the preparation of a professional quality portfolio.

fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Wed. 2:00-5:00

F34
Contemporary Realism
Harry Bartnick
A studio painting course which will explore current directions (both painterly and super-realist) in representational painting. Following the lead of Pop Art (and often strongly influenced by abstraction) contemporary realists have expanded the possibilities of representational painting to create a new, distinctly modern art, generally referred to as 'New Realism'. Students will combine given motives behind this work and to find an expresive vehicle in the depiction of preceived reality. Occasionally the class will visit galleries to see and discuss painting related to the course.

spring semester, 1.5 credits
one 3 hour meeting per week
Thurs. 1:30-4:30
The technical and aesthetic possibilities of a variety of silkscreen techniques will be explored in an introductory course. The student's work and progress, and an introduction to photographic techniques will be evaluated. Individual and group critiques will be discussed in relation to a growing familiarity with a variety of drawing techniques and media.

**Fall and Spring Semesters**

**F50 Basic Silkscreen Techniques**
- **Instructor to be announced**
- The technical and aesthetic possibilities of a variety of silkscreen techniques will be explored in this introductory course. The student's work and progress, and an introduction to photographic techniques will be evaluated. Individual and group critiques will be discussed in relation to a growing familiarity with a variety of drawing techniques and media.
- **Fall and Spring Semesters**
- **1.5 Credits per Semester**
- One 3 Hour Meeting per Week
- **Wed. 10:00-1:00**

**F60,61 Life Drawing II: Rendering**
- **Linda Brown**
- Building on the Foundation Program course in life drawing this course will continue to build insights and abilities in drawing from the model. Proportion, foreshortening, the use of space, compositional problems and anatomical structure will be considered in relation to a growing familiarity with a variety of drawing techniques and media.
- **Fall and Spring Semesters**
- **1.5 Credits per Semester**
- One 3 Hour Meeting per Week
- **Fri. 9:00-12:00**

**F62,63 Life Drawing III: Concepts**
- **Gabrielle Barzaghi**
- Designed for senior students who are pursuing fine arts or illustration, this course will stress independent yet disciplined studies based on the model. Emphasis will be placed on the application of a wide variety of media to a series of longer poses.
- **Fall and Spring Semesters**
- **1.5 Credits per Semester**
- One 3 Hour Meeting per Week
- **Thurs. 1:30-4:30**

**F68,69 Life Drawing II: Concepts**
- **Audrey Goldstein**
- This course will focus on the study of the nude in relation to the history of the use of the nude in art. The styles of contemporary and past artists will be discussed in relation to the student's own progress in making use of the nude as a vehicle for expression. Both representational and more abstract techniques will be studied and practiced.
- **Fall and Spring Semesters**
- **1.5 Credits per Semester**
- One 3 Hour Meeting per Week
- **Tues. 2:00-5:00**

**F70,71 Life Drawing III: Concepts**
- **Audrey Goldstein**
- This course is designed for senior students whose drawing abilities have reached an advanced level and will stress the use of the model as the starting point for interpretive drawing and illustration. A continuing historical study of the use of the figure will suggest styles and approaches to be explored.
- **Fall and Spring Semesters**
- **1.5 Credits per Semester**
- One 3 Hour Meeting per Week
- **Tues. 10:30-1:30**

**F72,73 Life Painting Studio**
- **Linda Brown**
- 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.
- **Fall and Spring Semesters**
- **1.5 Credits per Semester**
- One 3 Hour Meeting per Week
- **Fri. 2:00-5:00**

**F88A History of 19th Century Art**
- **Charles Giuliano**
- An introduction to significant movements and artists in 19th century European and American art history. The course will consider the movements of Neoclassicism, Romanticism, Realism, Impressionism and Post-Impressionism in painting, architecture and sculpture from 1785 to 1900. Emphasis will be on painting and painters from Jacques Louis David to the early work of Pablo Picasso. Architecture and sculpture lectures will focus on American contributions. The course will rely heavily on slide lectures.
- **Fall Semester**
- **1.5 Credits**
- One 1.5 Hour Meeting per Week
- **Section 1: Tues. 9:00-10:30**
- **Section 2: Tues. 2:00-3:30**

**F89A History of 20th Century Art**
- **Charles Giuliano**
- A survey of art history from 1900 to the present. This course will focus on the artistic realms of expressionism, abstraction, fantasy and realism, including such subgroups as the Fauves, the Stieglitz Group, Cubism, Dadaism, Surrealism, Abstract Expressionism, Pop art and Op art. Parallel developments in contemporary painting, sculpture and architecture will be discussed. The course will rely heavily on slide lectures and supplementary readings.
- **Spring Semester**
- **1.5 Credits**
- One 1.5 Hour Meeting per Week
- **Section 1: Tues. 9:00-10:30**
- **Section 2: Tues. 2:00-3:30**
Research Tutorial
The highly motivated, inquisitive student will sometimes find that a specific direction of study in which he or she is interested is not covered by an existing course at NESA/D. For example, an Interior/Environmental Design student may desire to develop his or her ability to photograph interior and architectural space, and although this area of photography may have been introduced in an existing photography course, no course is currently offered which covers the subject in depth. In order to accommodate such students NESA/D has developed the Research Tutorial. Working closely with a faculty advisor a student will write a clearly defined program of study, drawing on the resources available at NESA/D and elsewhere. Such a proposal will then be presented to the appropriate Department Chairman and the Administration. If found acceptable, the student may then pursue this individually designed program of study. At the end of the semester the student’s work will be evaluated and appropriate credit given. Only full-time students in good standing may apply for Research Tutorial and a maximum of two credits per semester will be given. All Research Tutorial proposals must have clearly defined objectives, methods and schedules and must demonstrate significant professional/vocational relevance. All such proposals must be approved by a faculty advisor, the appropriate Department Chairman and the Administration.

Work-Study
The Work-Study Program of The New England School of Art & Design is a program which is designed to give senior students experience in and exposure to the realities of the professional world of art and design. Under this program a student may be placed with an agency, studio, business firm, etc. whose work is directly related to the student’s major field of study. In such settings students work on a part-time basis and function essentially as apprentice employees. Participating students receive credit for such work, the amount of credit being dependent on the amount of time devoted to Work-Study. This program is open to full-time students only and is ordinarily limited to seniors. Participating students may substitute Work-Study for elective courses, but may not be released from required courses of their Department. Students may earn no more than 6 credits for Work-Study and one credit will be given for every 45 hours of Work-Study. All Work-Study time must be confirmed in writing in order for credit to be given. All Work-Study arrangements must be approved by the appropriate Department Chairman and the School prior to student participation. The objectives of the Work-Study Program are purely educational in nature and therefore students may not be paid for their Work-Study time (i.e. that time for which they are receiving credit).