

Suffolk University

## Digital Collections @ Suffolk

---

College of Arts and Sciences and Sawyer  
Business School Academic Catalogs

Suffolk University Academic Catalogs

---

1991

### Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Summer adjunct program, 1991

New England School of Art and Design

Follow this and additional works at: <https://dc.suffolk.edu/cassbs-catalogs>

---

#### Recommended Citation

New England School of Art and Design, "Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Summer adjunct program, 1991" (1991). *College of Arts and Sciences and Sawyer Business School Academic Catalogs*. 130.

<https://dc.suffolk.edu/cassbs-catalogs/130>

This Catalog is brought to you for free and open access by the Suffolk University Academic Catalogs at Digital Collections @ Suffolk. It has been accepted for inclusion in College of Arts and Sciences and Sawyer Business School Academic Catalogs by an authorized administrator of Digital Collections @ Suffolk. For more information, please contact [dct@suffolk.edu](mailto:dct@suffolk.edu).

THE NEW ENGLAND  
SCHOOL  
OF  
ART &  
DESIGN

A D J U N C T  
P R O G R A M

S U M M E R

19

91

Summer

Division

M a k i n g

s i b i l e  
i d e a s



Welcome to the 1991 Summer term at The New England School of Art & Design. We offer opportunities to awaken, renew, and expand your creative abilities. The Adjunct Program provides a variety of courses attractive to both working professionals and individuals interested in exploring the world of art and design. Take advantage of Summer's slower pace for artistic learning and expression. Here are several courses which may be of particular interest.

During the summer selected fine arts courses are offered from our Foundation Program. These include: ***Drawing Foundations, Painting Foundations, Color Theory, Pastel Drawing, and Life Drawing.*** Students with little or no drawing experience who are interested in pursuing a Diploma or a BFA might consider one of these courses. Call Anne Blevins, Director of Admissions, for more information.

A popular course in the Interior Design Department has returned. ***2D Textile Print Design*** explores the many possibilities for the creative use of surface materials. Phoebe Gallagher, a textile designer with fifteen years experience in the field, is the instructor.

For students wanting to develop their Graphic Design production skills we have three courses — ***Reprographics, Basic Production Techniques, and Advanced Production Techniques.*** Each course has a day and evening section and offers hands-on experience with a wide variety of graphic design equipment.

A new course in Computer Graphics is ***3D Computer Animation.*** This course is an opportunity to explore the power of the computer to create professional-quality animations on videotape. For those who want to go beyond the basics, consider taking ***3D Computer Animation.***

We hope that you find in this catalogue a course that meets your professional and personal needs. If you choose to register for a class, we will do all we can to ensure that you have an enriching educational experience. Your comments and suggestions are always welcome.

## Contents

Foundation / Fine Arts	2
Graphic Design / Illustration	5
Interior Design	9
Computer Graphics	13
Intensives	18
General Information	20
Academic Policies	21
Financial Information	23
Registration	24
Application Form	25





# **C O U R S E S**

## Foundation & Fine Arts

Drawing Foundations I:  
Observational Drawing  
Intermediate Drawing  
Pastel Drawing  
Color I: Principles &  
Techniques  
Painting Foundations I  
Pictorial Space I:  
Perspective  
Drawing and Design  
The Portrait  
Basic Silkscreen  
Techniques  
Life Drawing: Concepts

## Graphic Design & Illustration

Introduction to Graphic  
Design  
Reprographics  
Typography for the  
Designer  
Introduction to Lettering  
Rendering with Markers  
Basic Graphic Design  
Production Techniques  
Advanced Graphic Design  
Production Techniques  
Introduction to Advertising  
Design  
Publication Design  
Illustration I  
Illustration for Children  
Introduction to Airbrush

## Interior Design

Introduction to Interior  
Design: Commercial  
Introduction to Interior  
Design: Residential  
Contract Drafting I: Basic  
Architectural Rendering I:  
Freehand Drawing  
Trompe l'Oeil Finishes &  
Painted Objects  
Advanced Trompe l'Oeil  
Finishes Studio  
Visual Merchandising  
Color for Interior Design  
2D Textile Print Design  
Materials for the Interior  
Designer  
History of Furniture I  
History of Furniture II

## Computer Graphics

Introduction to Computer  
Graphics  
Basic AutoCAD  
Advanced AutoCAD  
Introduction to Desktop  
Publishing  
Introduction to Quark  
XPress  
Introduction to Adobe  
Illustrator  
Animation for Desktop  
Presentations  
Electronic Design &  
Illustration  
Computer Graphics for  
Broadcast Television  
3D Computer Animation

## Intensives

Introduction to Computer  
Graphics  
Introduction to Desktop  
Publishing  
Introduction to Quark  
XPress  
Electronic Design &  
Illustration  
Animation for Desktop  
Presentations  
Basic AutoCAD



# FOUNDATION FINE ARTS

## Drawing Foundations I: Observational Drawing

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

**Gabrielle Barzaghi** Artist / Diploma, School of the Museum of Fine Arts

This is a basic drawing course which focuses 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 emphasizes accurately recording that which is observed and introduces students to the concepts and procedures necessary for generating such drawings. Assignments and exercises are 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. *Please be prepared to purchase specific supplies at the first class meeting.*

**SB02** 2 credits \$696 tuition  
Two 3 hr. meetings per week for 10 weeks

**Section A:** Goldstein  
Monday and Wednesday  
10:00 a.m. to 1:00 p.m.  
June 3 through August 7

**Section B:** Barzaghi  
Monday and Wednesday 6:00 to 9:00 p.m.  
June 3 through August 7

## Pastel Drawing

**Gabrielle Barzaghi** Artist / Diploma, School of the Museum of Fine Arts

This intermediate level drawing course introduces students to the medium of chalk pastel. Working from still life set-ups a variety of methods and techniques are explored. The use of color and composition are a major focus. There are demonstrations, reviews of master and contemporary drawings, group and individual critiques, and much individual attention. Advanced students will find this course challenging. Materials used include high-quality chalk pastels, toned, colored and white paper, and inexpensive watercolors. *Prior drawing experience is required.*

**SF09** 1 credit \$348 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
June 6 through August 15

## Intermediate Drawing

**Gabrielle Barzaghi** Artist / Diploma, School of the Museum of Fine Arts

This course concentrates on developing the skills and techniques necessary to create realistic drawings from an observed situation. Using graphite pencils, charcoal, and conté crayon students learn a variety of drawing techniques and work from a wide

range of still life subjects. Good drawing paper of varying sizes is required. A *portfolio demonstrating basic drawing background and ability is required for entry to this course. Enrollment is limited to 10 persons.*

**SF08** 1 credit \$348 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
June 4 through August 6

## Color I: Principles & Techniques

**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 creates and modifies the range of hue, value and color strength, and applies 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

Monday	
morning	Drawing Foundations I: Observational Drawing (A)
afternoon	
evening	Drawing Foundations I: Observational Drawing (B)

shadow; the effect which context has on color perception. The student's response through outside homework is of primary importance and is reviewed in terms of the degree of comprehension and involvement, as well as excellence in craft and presentation.

**SB30** 1.5 credits \$522 tuition  
Two 3 hr. meetings per week for 8 weeks  
Tuesday and Thursday  
10:00 a.m. to 1:00 p.m.  
June 4 through July 30

## Painting Foundations I

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

This is a basic painting course which introduces 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 includes slide presentations, class discussions, technical demonstrations, and critiques.

**SB22** 1.5 credits \$522 tuition  
Two 3 hr. meetings per week for 8 weeks  
Tuesday and Thursday 2:00 to 5:00 p.m.  
June 4 through July 30



## Pictorial Space I: Perspective

**Robert Ganong** MFA, BA, Boston University

This course introduces the principles and practices of perspective and explores the relationship that these concepts have to the development of images from imagination, observation and plans. Subjects covered include: one and two point systems; grids; compound forms; ellipses; cylindrical volumes; shadow projections. Both freehand and mechanical processes are 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. is used as the primary text.

**SB40** 2 credits \$696 tuition  
Two 3 hr. meetings per week for 10 weeks  
Tuesday and Thursday 6:00 to 9:00 p.m.  
June 3 through August 13

## Drawing and Design

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

The drawing experience consists of exact observation of natural and human-created phenomena and the transformation into images of artistic reality within a specific spatial context. A disciplined involvement with aesthetic systems and methodologies provides insight into visual creation. Experimentation with various graphic materials and techniques facilitate the creation of a visual vocabulary. The criterion for the course is a willingness to subject oneself to new concepts and processes that have evolved as a means of expressing the spirit of our times. *Prior drawing experience is required for admission to this course.*

**SF10** 1.5 credits \$522 tuition  
Two 3 hr. meetings per week for 8 weeks  
Tuesday and Thursday 6:00 to 9:00 p.m.  
June 4 through July 30

### Tuesday

Color I: Principles & Techniques

Painting Foundations I

Intermediate Drawing  
Pictorial Space I:  
Perspective  
Drawing and Design

### Wednesday

Drawing Foundations I:  
Observational Drawing (A)

Life Drawing: Concepts

Drawing Foundations I:  
Observational Drawing (B)  
Basic Silkscreen Techniques

### Thursday

Color I: Principles & Techniques

Painting Foundations I

Pastel Drawing  
Pictorial Space I:  
Perspective  
Drawing and Design  
The Portrait



## 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 progresses to drawing and painting directly from life. Students are 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 are 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 \$348 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
June 6 through August 15

## Basic Silkscreen Techniques

**Lydia Martin** Pennsylvania Academy of Fine Arts / BA, West Chester University

The technical and aesthetic possibilities of a variety of silkscreen techniques are explored in this introductory course. Fine arts and commercial uses of the medium are considered, including cut paper stencils, cut film stencils, single and multi-color prints and an introduction to photographic techniques. Applications such as posters, greeting cards, and creative prints allow participants to explore their personal interests and ideas. Individual and group criticisms evaluate the student's work and progress.

**SF50** 1 credit \$348 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 5 through August 7



## Life Drawing: Concepts

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

This course focuses on learning how to "see" and then draw the life model. Emphasis is placed on an ongoing study of the human form and a basic understanding of anatomy. The course begins 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 pencil and black conte are used on paper. Poses last from 20 to 45 minutes. Later in the course one and two hour poses are drawn and students are encouraged to experiment with

other media, such as ink, chalk, pencil and pastel on various types of paper. The final portions of the course involves poses lasting a full class period and students are 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 are 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 \$348 tuition  
Ten 3 hour meetings  
Wednesday 2:00 to 5:00 p.m.  
June 5 through August 7

# GRAPHIC DESIGN ILLUSTRATION

## Introduction to Graphic Design

**James Aromaa** Principal,  
James Aromaa Design & Advertising /  
BFA, Massachusetts College of Art

This course offers students a broad overview of the various aspects of the graphic design field and the work of the professional graphic designer. The class explores basic concepts, design processes, and techniques of graphic design through a series of lectures, design problems, and discussions. Included are introductions to typography, layout design, mechanicals and printing processes. Design assignments are 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 \$348 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
June 6 through August 15

## Reprographics

**Christine Hardiman** Free-lance Graphic Designer / The New England School of Art & Design

This course involves the study and practice of a wide range of graphic art processes used in preparing original artwork such as drawings, designs and photographs for reproduction and printing. A major emphasis is placed on learning to operate and control the photostat camera using a variety of image-receiving materials such as negative and positive films and papers. The course also includes an in-depth introduction to the halftone through exercises with several types of contact screens including elliptical dot, line and mezzotint. Proofing systems such as 3M color-key and chromatec color transfers also are used throughout the course, thus providing the student with valuable practical skills.

**SG04** 1 credit \$348 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 2:00 to 5:00 p.m.  
June 4 through August 6

**Section B:** Tuesday 6:00 to 9:00 p.m.  
June 4 through August 6

## Typography for the Designer

**Kathleen Murray** Free-lance Graphic Designer / MFA, Maryland Institute College of Art / BA, Clark University

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

**SG10** 1 credit \$348 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 5 through August 7



## David Jorgensen

David Jorgensen brings twenty years of illustrating and teaching experience to the course *Illustration for Children: The Process of Visualization*. He graduated from the Hartford School of Art and the Rhode Island School of Design, and served as the Chairman of the Art Department at Salve Regina College. As a professional illustrator, David has been the art director for a series of videos produced for Random House and Sony Video. His award-winning illustrations of traditional tales such as *The Velveteen Rabbit*, *The Steadfast Tin Soldier*, and *The Three Billy Goats Gruff* have been narrated by Meryl Streep, Jeremy Irons, and Holly Hunter. After six years of creating one video a year, David is taking time to write and illustrate his own children's books and to teach.



First and foremost, I illustrate for children because of my interest in the lives of children. Children's illustration gives me the freedom to create images from my imagination — there are not as many restrictions as in other areas of illustration. I admire lots of illustrators for many different reasons, but I tend to be drawn to old standbys like N.C. Wyeth and Ralph Caldicott.

The fundamentals of art are always important, especially when addressing abstract concepts. As a teacher, I try to show how to use picture-making as a way of storytelling. Students who take my courses, even if they do not pursue illustration professionally, learn about the nature of creativity.

## Introduction to Lettering

**Linette Renaudie** Graphic Designer / BFA, Massachusetts College of Art

This course is an introduction to the production and use of hand-made letters. Students acquire skill in two different lettering styles, Roman and Chancery Cursive. Through the study of spacing, layout, design, color, and concept formation, the student learn the relationship between making good letters and using them in specific contexts. Class work includes drawing letters and lettering for reproduction. Slides, lectures, and demonstrations broaden the class to include a brief history of writing as an art, contemporary calligraphy, and how lettering is used in communication arts and advertising.

**SG20** 1 credit \$348 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 3 through August 5

## 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 \$348 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
June 4 through August 6

afternoon

evening



## Basic Graphic Design Production Techniques

**Christine Hardiman** Free-lance Graphic Designer / The New England School of Art & Design

An introduction to the methods, tools and techniques used by the graphic designer to bring artwork to final printed form. The course develops 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 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 \$348 tuition  
Ten 3 hour meetings

**Section A:** Wednesday 2:00 to 5:00 p.m.  
June 5 through August 7

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

## Advanced Graphic Design Production Techniques

**Christine Hardiman** Free-lance Graphic Designer / The New England School of Art & Design

This advanced level course is for those who plan on entering the field of Production, or who desire a broader knowledge of it. Although basic preparation of mechanical art is discussed, it is assumed that the

student is already able to prepare mechanical art work. It is also necessary to have an appropriate working knowledge of production methods and techniques. Hands-on preparation of comps and mechanical art in a studio-like environment is stressed. Each student is responsible for pricing photography, illustration, typography, and other media necessary to produce the final work. Printing methods, physical structure to be utilized and any special considerations needed to complete the project are decided by the student in conjunction with the instructor. State-of-the-art techniques and methods, studio and agency work, and tips on portfolio preparation and professional working attitude will be discussed by the instructor. *Prerequisite: Completion of Basic Graphic Design Production Techniques (G42) or equivalent.*

**SG43** 1 credit \$348 tuition  
Ten 3 hour meetings

**Section A:** Thursday 2:00 to 5:00 p.m.  
June 6 through August 15

**Section B:** Thursday 6:00 to 9:00 p.m.  
June 6 through August 15

## Introduction to Advertising Design

**Ellen McDonough** Principal, McDonough Communications / MBA, Pepperdine University / BS, Syracuse University

This course is an introduction to the concepts, tools, and techniques of advertising design from marketing fundamentals through creative execution. It is designed for students who wish to explore advertising art direction. Problems cover newspaper, magazine, outdoor/transit and broadcast media. Primary emphasis is on concept development; secondary emphasis

on layout techniques, type identification and proper use of drawing board materials. Students also become familiar with the role of subcontractors — the printers, illustrators, photographers and mechanical artists who collaborate with the advertising art director to produce the finished piece.

**SG44** 1 credit \$348 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 5 through August 7

## Publication Design

**Darci Mehall** Senior Designer, Houghton Mifflin Company / BFA, Columbus College of Art & Design

This course is designed to give graphic designers and others who have a basic knowledge of typography and production an opportunity to explore the special problems and challenges of publication design. Page layout, typography, format, and style for trade and educational books are examined. Major areas of study 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 redesigns 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 \$348 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
June 4 through August 6

### Monday

Introduction to Lettering

### Tuesday

Reprographics (A)

Reprographics (B)  
Rendering with Markers  
Publication Design  
Introduction to Airbrush

### Wednesday

Basic Graphic Design  
Production Techniques (A)

Typography for the  
Designer  
Basic Graphic Design  
Production Techniques (B)  
Introduction to Advertising  
Design  
Illustration I

### Thursday

Advanced Graphic Design  
Production Techniques (A)

Introduction to Graphic  
Design  
Advanced Graphic Design  
Production Techniques (B)  
Illustration for Children





## Introduction to Airbrush

**Ted Fillios** Free-lance Airbrush Artist

The airbrush is a tool that permits the artist to render subtle tonal gradations which are extremely difficult to achieve through any other process. Applications include illustration, photo-retouching, architectural rendering, fine art, toys, textile design and ceramics. This course includes airbrush rendering in both transparent and opaque media, free hand and stencil (frisket) techniques, and the cleaning, maintenance and repair of the air brush. The class advances from basic exercises to complex illustration techniques. The School provides the necessary compressor unit and hoses, but students are responsible for supplying their individual airbrushes. A list of additional materials is supplied at the first class meeting and students also are responsible for these materials.

**SG82** 1 credit \$348 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
June 4 through August 6

## Illustration I

**Rod Thomas** Free-lance Illustrator /  
The Art Institute of Boston / BA, Colgate  
University

In this course students 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 are discussed. The course concentrates 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 and 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 \$348 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 5 through August 7

## Illustration for Children: The Process of Visualization

**David Jorgensen** Children's Book  
Illustrator / MFA, Rhode Island School of  
Design / BFA, University of Hartford

This course is an up-close look at the process of creating art specifically for children. It is designed to help students better understand aspects of picture making and the way they relate to illustration. The nature of visual communication is explored through topics such as the power of the idea, timing, and interpretation of verbal subject matter. Students learn storyboard development and the preparation of work for publication. The course is an opportunity to examine personal strengths and weaknesses and to reinforce each student's unique contribution to the world of illustration. *Prior drawing experience is required for entry to this course.*

**SG31** 1 credit \$348 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
June 6 through August 15

# INTERIOR DESIGN

## Introduction to Interior Design: Commercial

**Edward Polk** Associate Interior Designer,  
Perry, Dean, Rogers & Partners / BFA,  
Virginia Commonwealth University

An intensive introduction to the profession of Interior Design which seeks to encourage creative thinking about the functional and aesthetic aspects of commercial interior spaces. Classes focus on active, participatory discussion of student work. Through a series of lectures, discussions and problems, students learn the use and application of the creative process and the basic principles of design. Problems presented to the class 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 in order to plan space effectively and functionally. Throughout the course students are encouraged to approach problems as would the professional designer.

**SE10** 1 credit \$348 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 5 through August 7

## Introduction to Interior Design: Residential

**Paul Sanchez** Project Manager, Jordan  
Marsh / BFA, Rhode Island School of  
Design

An introduction to the profession of custom residential interior design and decoration. Through a series of four projects embracing issues facing today's designer, students are encouraged to call on their life experience and inspiration to begin design development. Questions and individual interests are encouraged. Subjects addressed 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 is conducted through a combination of lecture, class discussion and critique, and assigned projects. Each project phase is 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 \$348 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 3 through August 5







### Contract Drafting I: Basic

**Doug MacElroy** Partner, Clarke-MacElroy Design Associates / The New England School of Art & Design / BA, Union College

**Doug Kelly** Project Architect, Ganteaume & McMullen / MArch, University of California / BArch, Tulane University

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 provides 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** 1.5 credits \$522 tuition  
Two 3 hr. meetings per week for 8 weeks  
Monday and Wednesday 6:00 to 9:00 p.m.  
June 3 through July 24

### 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 focuses 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 examines 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 is helpful, but is not required.*

**SE44** 1 credit \$348 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 5 through August 7

### Trompe L'Oeil Finishes & Painted Objects

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

This course explores 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 learns how to simulate wood, marble, semiprecious stone, and tortoiseshell finishes, and examines the processes of pickling, mat gilding, stencilling and glazing. Students 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 \$348 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
June 6 through August 15

## Advanced Trompe L'Oeil Finishes Studio

**Jennifer Griffith** BFA, Massachusetts College of Art

In this advanced course additional finishes (krackle, eggshell, mosaic, etc.) are introduced. Previous techniques are reviewed as needed. The class provides for extensive studio time in which several projects will be completed. *Prerequisite: Completion of Trompe L'Oeil Finishes & Painted Objects (SE53).*

**SE57** 1 credit \$348 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 3 through August 5

## Visual Merchandising

**Jennifer Bittner** Principal, Display and Design / BA, Harvard University

This course gives an overview of the field of visual merchandising and teaches principles of design for the display artist. Visual merchandising covers a wide range of retail activities, from window design to interior displays. Indispensable to most retail stores, the display artist promotes merchandise through art and design skills. In this course the student explores how to apply these skills to all types of merchandise. An understanding of retail business is stressed in order to familiarize the designer with the subject. Finally, the challenges of working in visual merchandising is addressed to prepare for possible careers in the field.

**SE55** 1 credit \$348 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 3 through August 5

## Color for Interior Design

**Susanne Csongor** Free-lance Interior Designer / MS, University of Massachusetts / University of New Hampshire

This course examines the theories and uses of color in interior design. The students' sense of color is developed through lectures, demonstrations and class exercises. Lectures examine the basic principles of color: hue, value and chroma; complimentary and analagous colors; simultaneous contrast; after-imaging; Munsell color system; contrasting and harmonious colors. An exploration of how the eye actually perceives color helps students grasp these color principles and theories. Later students learn how to systematically develop color schemes for interior spaces. This studio portion of the course explores 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 helps reinforce the concepts of color schemes and color principles.

**SE56** 1 credit \$348 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 3 through August 5

## 2D Textile Print Design

**Phoebe Gallagher** Designer / AAS, Textile Design, Fashion Institute of Technology / BA, Eastern Mennonite College

This course examines the fundamentals of two-dimensional design as they apply to textile print design. Fabrics, home furnishings, and related products requiring surface design are discussed. The study of

pattern design, repeat, and coloring fundamentals are combined with a variety of assignments involving the creation and rendering of original designs. In addition, the course addresses related business concerns such as finding manufacturers, keeping abreast of market trends, free-lance trade practices, and portfolio presentation.

**SE54** 1 credit \$348 tuition  
Ten 3 hour meetings  
Tuesday 5:30 to 8:30 p.m.  
June 4 through August 6

## Materials for the Interior Designer

**Louminda Torbett, IBD** Interior Designer, Earl R. Flansburgh and Associates / MS, BS, University of Tennessee

This course introduces 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 learns the proper use of materials including the ins and outs of specifying and installation. Students develop their own folio of materials and resource information during the course of the semester. Materials for the Interior Designer focuses on hard finishes such as flooring, walls, ceilings and millwork. Materials studied include wood, stone, glass, gypsum, paint and other related products. Fabrics and carpeting are touched upon. There are no prerequisites for this course.

**SE64** 1 credit \$348 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 5 through August 7

	Monday	Tuesday	Wednesday	Thursday
evening	Introduction to Interior Design: Residential Contract Drafting I: Basic Visual Merchandising Color for Interior Design Advanced Trompe l'Oeil Finishes Studio	2D Textile Print Design	Introduction to Interior Design: Commercial Contract Drafting I: Basic Materials for the Interior Designer Architectural Rendering I: Freehand Drawing History of Furniture II	Trompe l'Oeil Finishes & Painted Objects History of Furniture I



## History of Furniture I

**Marg Dion** Principal, Dion Design  
Associates / New England School of Art

In this course students learn to correctly identify furniture styles from 2600 BC to the 19th century AD through a series of slide-lectures and class discussions. Students 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 finishes with the rise and fall of Napoleon's Directoire and Empire periods. 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 \$390 tuition  
Ten 2.75 hour meetings  
Thursday 6:00 to 8:45 p.m.  
June 6 through August 15

## 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 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. During the course students compile notebooks based on their readings to be used as a future reference source. *Prerequisite: History of Furniture I (E82A)*

**SE83A** 1.5 credits \$390 tuition  
Ten 2.75 hour meetings  
Wednesday 6:00 to 8:45 p.m.  
June 5 through August 7





# COMPUTER GRAPHICS



## Introduction to Computer Graphics

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

**Loree Nelson** Computer Graphics  
Consultant / University of Denver /  
Oklahoma State University

Introduction to Computer Graphics gives 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 provides students five weeks experience with each, familiarizing them with their graphics capabilities and their operating systems. The software used is PCPaint on the PC and SuperPaint on the Macintosh. The programs are easy to use, support color display, and give students experience with both "paint" and object-oriented graphics software. In addition to computer graphics, students acquire a rudimentary knowledge of PC DOS and the Macintosh User Interface — knowledge applicable to many different computer operations. Each student has an individual workstation during both the class time and the lab time. Demonstrations of several popular

computer systems used in industry, slide presentations, and video production 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.

**SB50** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Moore  
Wednesday 9:00 a.m. to 12:00 p.m.  
June 5 through August 7

**Section B:** Nelson  
Wednesday 9:00 a.m. to 12:00 p.m.  
June 5 through August 7

## Basic AutoCAD

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

Basic AutoCAD teaches basic computer aided drafting skills. Applicants should be familiar with traditional drafting equipment and capable of producing architectural plans and elevations, so that they may concentrate on learning to success-

fully 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 are 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 uses IBM PC compatible computers running AutoCAD software from Autodesk Inc., a well known drafting package used widely in the architecture and design communities.

**SE48** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 9:00 to 12:00 noon  
June 4 through August 6

**Section B:** Wednesday 1:00 to 4:00 p.m.  
June 5 through August 7



## Ellen McDonough

Ellen McDonough began her communications career in the fourth grade when her loud voice qualified her to give a speech in school. Later, she graduated from Syracuse with a BA in advertising and marketing and from Pepperdine University with an MBA. After working for two years in Los Angeles, she returned to her New England roots to raise a family and build a business.

In 1984 Ellen founded McDonough Communications with a variety of clients on Cape Cod. It was also then that she first experienced the power of desktop publishing. Ellen is teaching fulltime and continues to consult with selected advertising clients. At The New England School of Art & Design she is teaching Introduction to Advertising Design and Introduction to Desktop Publishing, and says that, "Of all the places I've worked, NESA&D has the best set-up for computer graphics."



For me being involved in advertising is a fascination with people. No one seeks out advertising and it's a challenge to use creative skills to grab attention. Too often we tend to put creativity into a small box. When I studied in London, I found British advertising to be tremendously creative for its own sake. It's ironic, but Americans tend to be more conservative.

After learning Cobal in college, using PageMaker to create final advertising layout is like dying and going to heaven. Creating designs on a computer frees-up creativity.

I got into teaching because as a business person I found that people were not well-trained in meeting the demands of the workplace. I tell students that when you're good at what you do, you'll always find a job.

## Advanced AutoCAD

**John Lehan** Computer Applications Manager, Rizzo Associates / BS, Roger Williams College / Wentworth Institute of Technology

Advanced AutoCAD focuses on the use of AutoCAD for three-dimensional design and drafting as applied to interior design and architecture. Participants learn the techniques necessary to create isometric, axonometric, and perspective view drawings. Through the use of AutoShade students create three-dimensional renderings of their design projects. After completion of the course students will have a portfolio of completed three-dimensional designs. *Completion of Basic AutoCAD (E48) or equivalent experience is required for entry to this course.*

**SE49** 1.5 credits \$522 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 5 through August 7

## Introduction to Desktop Publishing

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

**Laura Golly** Graphic Designer / BFA, Rhode Island School of Design

This course is an introduction to the use of page make-up software, word processing, and simple paint graphics. The course utilizes PageMaker 4.0, Microsoft Word 4.0, and SuperPaint. In the first half of the course students master basic and intermediate skills in PageMaker software and are given short tutorials for word processing, and graphics generation. Each class includes time for students to use the computers and software on a tutorial basis,

receiving individual attention from the instructor. Students are also assigned computer time outside of class in order to complete projects. During the second half of the course students work on more complex techniques and commands, designing and producing several documents.

**SG15** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Golly  
Monday 2:00 to 5:00 p.m.  
June 3 through August 5

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

## Introduction to Quark XPress

**Laura Golly** Graphic Designer /  
BFA, Rhode Island School of Design

This course is an introduction to Quark XPress page make-up software, word processing, and the merging of graphics with text. Microsoft Word and Adobe Illustrator are used in conjunction with Quark XPress on Apple Macintosh II computers. In the first half of the course students master basic skills in Quark Xpress and are 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) are also introduced. Each class session includes time for students to use the computers and software on a tutorial basis, receiving individual attention from the instructor. Students are also assigned outside-of-class computer time in order to complete homework assignments. During the second half of the course students work on more complex techniques and commands, designing and producing several documents.

**SG16** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Monday 6:00 to 9:00 p.m.  
June 3 through August 5

**Section B:** Tuesday  
9:00 a.m. to 12:00 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

**Loree Nelson** Computer Graphics  
Consultant / University of Denver /  
Oklahoma State University

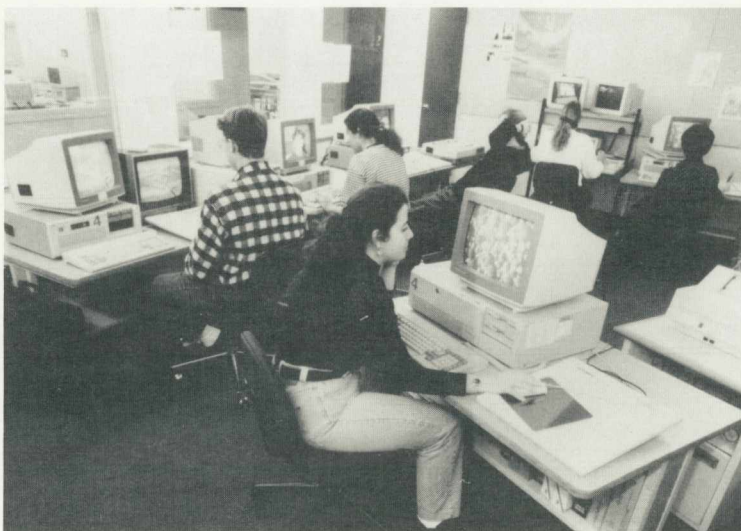
Graphics created with object oriented systems such as Adobe Illustrator can be reproduced at any resolution, limited only by the output device. In this course students are given assignments to create full color logos, letterheads, labels, book covers, etc. on Apple Macintosh II computers using Adobe 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.*

**SG17** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Nelson  
Wednesday 2:00 to 5:00 p.m.  
June 5 through August 7

**Section B:** Garvey  
Thursday 2:00 to 5:00 p.m.  
June 6 through August 15





## Animation for Desktop Presentations

**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. Cell animation, cycle animation, polymorphic tweening, scripting, and image presentation with wipes are covered during the semester. During the course each student produces a keyboard activated presentation. The final portfolio consists 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.*

**SG84** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Gildea  
Tuesday 2:00 to 5:00 p.m.  
June 4 through August 6

**Section B:** Garvey  
Tuesday 6:00 to 9:00 p.m.  
June 4 through August 6

## 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 find this hands-on course very beneficial. The first day of class provides the opportunity to "paint" with the computer. Thereafter students learn the basics of computer manipulation including the processes of image storage and reproduction. Toward the creation of video imagery, functions covered 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.

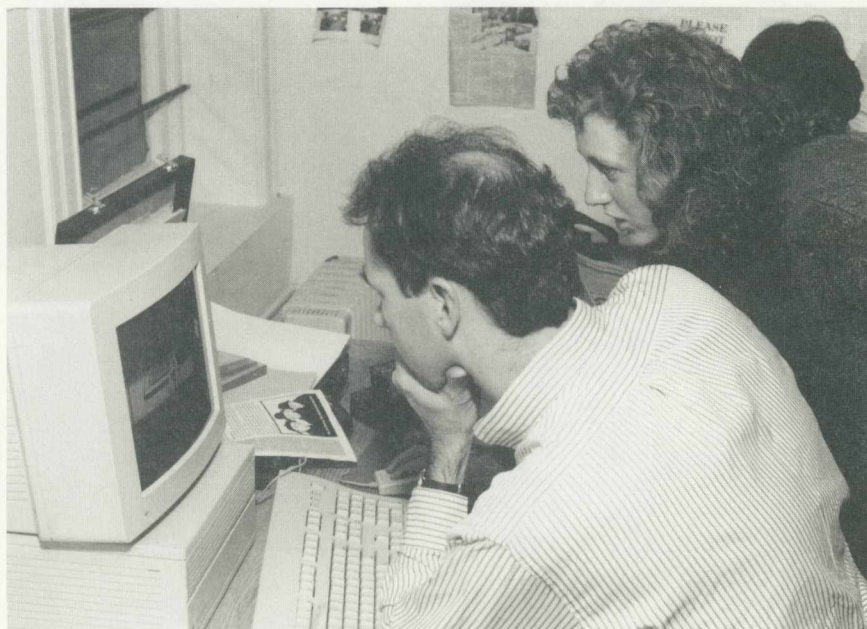
Assignments are given to encourage the use of the computer as a medium for design, illustration and fine art. Class time is devoted to the introduction of new material, the critique of assignments, the discussion of problems, and the practice of new commands on the computers. Upon successful completion 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 uses IBM PC compatible computers equipped with TARGA 16 graphic adapters which can produce images with up to 32,000 simultaneous colors.

**SG86** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Garvey  
Monday 6:00 to 9:00 p.m.  
June 3 through August 5

**Section B:** Gildea  
Wednesday 9:00 a.m. to 12:00 p.m.  
June 5 through August 7

**Section C:** Moore  
Wednesday 2:00 to 5:00 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 reviews TIPS as a 2D paint program used to create patterns and textures such as marble, stone and translucent glass. The second section introduces RIO, an object oriented graphics package used to create resolution independent text and 2D geometric shapes. The third section of the course reviews the 3D tools of AutoCAD for the creation of 3D logos and objects. The fourth section introduces both AutoShade and TOPAZ. AutoShade is used to render 3D objects and TOPAZ is 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, also is included. The course includes a field trip to a television production studio. Students complete assignments using the computers and create portfolios using the color film recorder, as well as recording final computer graphics on VHS videotape. *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.*

**SG85** 1.5 credits \$522 tuition  
Ten 3 hour meetings  
Tuesday 2:00 to 5:00 p.m.  
June 4 through August 6



## 3D Computer Animation

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

The computer has ushered in a new "golden age" of animation, because of its ability to produce three dimensional animation. In this course students are given a solid foundation in 3D animation using Autodesk's Animator, AutoCAD,

AutoShade, and AutoFlix software. The course is appropriate for designers wishing to become familiar with "flying logo" techniques and architects wanting to create animated walkthroughs. *The final portfolio is an animated VHS video with sound track. Completion of Basic AutoCAD (E48) is required for entry to this course.*

**SG87** 1.5 credits \$522 tuition  
Ten 3 hour meetings  
Thursday 9:00 a.m. to 12:00 p.m.  
June 6 through August 15

	Monday	Tuesday	Wednesday	Thursday
morning		Basic AutoCAD (A) Introduction to Quark XPress (B)	Introduction to Computer Graphics (A & B) Electronic Design and Illustration (B)	3D Computer Animation
afternoon	Introduction to Desktop Publishing (A)	Animation for Desktop Presentations (A) Computer Graphics for Broadcast Television	Basic AutoCAD (B) Introduction to Adobe Illustrator (A) Electronic Design and Illustration (C)	Introduction to Adobe Illustrator (B)
evening	Introduction to Quark XPress (A) Electronic Design and Illustration (A)	Animation for Desktop Presentations (B)	Advanced AutoCAD Introduction to Desktop Publishing (B)	





# I N T E N S I V E S

## 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 (see course SB50), 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.

**IB50** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings

**Section A:** Gildea  
Tuesday and Thursday  
8:30 a.m. to 12:15 p.m.  
May 7 through May 30

**Section B:** Moore  
Tuesday and Thursday  
8:30 a.m. to 12:15 p.m.  
May 7 through May 30

## Desktop Publishing Intensive

**Laura Golly** Publications Designer / BFA, Rhode Island School of Design

An intensive, 4-week version of Introduction to Desktop Publishing (see course SG15), 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.

**IG15 (Macintosh)**  
1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday and Thursday 1:15 to 5:00 p.m.  
May 7 through May 30

## Basic AutoCAD Intensive

**John Lehan** Computer Applications Manager, Rizzo Associates / BS, Roger Williams College / Wentworth Institute of Technology

An intensive, 4-week version of Basic AutoCAD (see course SE48), 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.

**IE48** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday and Thursday 5:30 to 9:15 p.m.  
May 7 through May 30

## Electronic Design & Illustration Intensive

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

An intensive, 4-week version of Electronic Design and Illustration (see course SG86), 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.

**IG86** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday and Thursday 5:30 to 9:15 p.m.  
May 7 through May 30

## Animation for Desktop Presentations

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

An intensive, 4-week version of Animation for Desktop Presentations (see course SG84), 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.

**IG84** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday and Thursday 1:15 to 5:00 p.m.  
May 7 through May 30

## Introduction to Quark XPress Intensive

**Laura Golly** Publications Designer / BFA, Rhode Island School of Design

An intensive, 4-week version of Introduction to Quark XPress (see course SG16), 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.

**IG16** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday and Thursday 5:30 to 9:15 p.m.  
May 7 through May 30

The New England School of Art & Design provides students with an extensive array of state-of-the-art computer graphics hardware and software. Since 1986 the school has constructed three computer graphics (2 IBM-based and 1 Macintosh-based) studios. Our courses prepare students for the current demands and the future needs in the field of computer graphics. Please note these important aspects of the NESAD computer graphics program.

### Personal Attention

Enrollment is limited to one student per computer. Maximum class size is eight. Students progress at their own pace and ability.

### Professional Instructors

NESA&D computer graphics instructors are working professionals with a current knowledge of the material they teach.

### Guaranteed Computer Access

Students are guaranteed regularly scheduled access to the computer studios outside of class time. Additional computer time is available through a weekly sign-up system.

### Mac Lab

#### Hardware

5 Macintosh IIcx computers with 40 meg hard drives and color monitors  
2 Macintosh IIci computers with 80 meg hard drives and color monitors  
1 Macintosh IIx computer with 80 meg hard drives and NU-VISTA graphics adapter for video grabs and up to 16,000,000 colors  
Apple Laserwriter II laser printer  
Abaton flatbed scanner  
Appletalk Network

#### Software

Superpaint  
PixelPaint  
Adobe Illustrator  
Microsoft Word  
Aldus PageMaker  
Quark XPress  
Adobe Type Manager  
Type Align  
Suitcase II  
Swivel 3D  
Macromind Director

### IBM Labs

#### Hardware

12 IBM PC AT-compatible computers with 20 to 40 meg hard drives, graphics tablets, mice, and color monitors  
6 TARGA 16 graphics adapters for video grabs and up to 32,000 simultaneous colors  
Dunni Film recorder  
Color dot-matrix printer  
Pen plotter  
VCRs for video output

#### Software

PC Paint  
Deluxe Paint  
Carousel  
TIPS  
AutoCAD  
AutoShade  
AutoDesk Animator  
TOPAS  
RIO  
Microsoft Word  
Aldus Pagemaker





# I N F O R M A T I O N

## GENERAL INFORMATION

### The Adjunct Programs

The Adjunct Programs consist of three ten-week terms (Fall, Spring, and Summer) and two one-month Intensive terms (Winter and May) in computer graphics. For the Fall and Spring terms most courses meet once per week between 6:00 and 9:00 p.m. and on Saturday mornings. For the Summer term there is a wider selection of courses offered during the day and evening.

The purpose of the Adjunct Programs is to offer a wide variety of courses to students who are unavailable during the day or are unprepared for the Diploma Programs. The offerings include introductory courses, selected courses from the Diploma Programs, and specialized professional-level courses.

Although the Adjunct Programs do not constitute a vocational program, they are closely allied with NESAD Diploma Programs (courses and faculty are generally drawn from Diploma Programs) and credits earned as an Adjunct Student may subsequently be transferred to the Diploma Programs. Students take courses for credit, but credits earned may not be applied toward Requirements for Graduation until such time as the student has applied for and been accepted as a Diploma Candidate. For more information about the Diploma Programs, please refer to the General Catalogue.

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 term for those courses not already filled.

### The School

The New England School of Art & Design was founded in 1923 as New England School of Art and for over sixty-five 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, 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 Diploma Programs are accredited by the National Association of Trade and Technical Schools.





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

The New England School of Art & Design admits students of any race, color, sex, creed, national or ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, color, sex, creed, national or ethnic origin in the administration of its educational policies, admissions policies, scholarships and loan programs, and other School administered programs.

### **Course/Class Cancellation**

The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will be made. National and State holidays on which classes will not be held are listed on the term Calendar. In the case of cancellations due to instructor illness the School will attempt to notify students as far in advance as possible. Cancellations due to inclement weather will be announced on the following radio stations: WHDH, WBZ, WRKO, WEEI, WBCN. Cancelled classes will be made up within 30 days of the scheduled end of the term.

### **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.

## **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 grade report following the completion of each Adjunct Program term. Grades issued are as follows: A (Outstanding), B (Above Average), C (Average), D (Poor), F (Failure), W (Withdraw), WF (Withdraw Failing), INC (Incomplete). Letter grades of A, B, C, D, and F carry numerical values of 4, 3, 2, 1 and 0 respectively. A "+" notation will add 0.3 to the numerical value of a letter grade (e.g. B+ equals 3.3) and a "-" notation will similarly subtract 0.3 (e.g. B- equals 2.7). Students withdrawing from a course or courses within the first 50% of a term will receive a grade of W (Withdraw). Students withdrawing from a course or courses after 50% of a term 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 term may be placed on Probation and students with five or more absences from any one course in a single term 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.



## Summer 1991 Calendar

Registration Period:	April 1 - June 6
Payment Deadline:	May 28
Classes Begin:	June 3, 4, 5, and 6
Classes End:	August 5, 6, 7, and 15

**Please Note:** The School will be closed on Thursday and Friday July 4 and 5 (Independence Day).

## FINANCIAL INFORMATION

### Registration Fee

All Adjunct Program students are required to pay a \$25 Registration Fee. The Fee is payable each term and is in addition to tuition. The Registration Fee is non-refundable.

### Tuition

Tuition charges for individual courses are specified in the course descriptions and are based on the following rates: Studio courses: \$348 per credit. Academic courses: \$260 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 term are due on or before the Payment Deadline of the term 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 1991 Summer Division is May 28, 1991. Payment for the May Intensives is due May 1. Students who fail to make full payment on or before these dates will be subject to a \$35 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 term will be assumed to have cancelled as of the day immediately preceding the beginning date of the term. 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 term, 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 from Adjunct Program courses 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 term basis (10 weeks for most courses; 4 weeks for Intensives) and attendance time will be computed from the beginning of the term until the last day of actual attendance by the student.

**Registration Fee:** The Registration Fee is non-refundable.

#### Tuition:

- 1) If cancellation occurs prior to matriculation, tuition paid will be refunded.
- 2) If withdrawal occurs during the first week of classes the School will retain 12% of the term tuition.
- 3) If withdrawal occurs after the first week of classes, but within the first 25% of the term, the School will retain 30% of the term tuition.
- 4) If withdrawal occurs after 25% of the term, but within the first 50% of the term, the School will retain 55% of the term tuition.
- 5) If withdrawal occurs after the first 50% of the term there will be no refunds.

## 1991 May Intensives Calendar

Registration Period:	through May 7
Payment Deadline:	May 1
Classes Begin:	May 7
Classes End:	May 30



## 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

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

### Interview

All first-time applicants to the Adjunct Programs are required to have an interview with a member of the Admissions Committee. The primary purpose of the interview is to make sure that a particular course is appropriate for the specific needs and background of each applicant. Previously enrolled students in good standing are not required to have another interview. To schedule an initial interview please call 617-536-0383.

During the interview applicants are given the opportunity to explain their goals and objectives, and the Admissions Officer will clarify the content and format of the courses being considered. In some instances a portfolio is required and may be presented at this time. No portfolio is required unless so indicated in the course description.

### Acceptance

Prospective students who have completed the application form and have had an interview will be notified of acceptance into the Adjunct Program (usually at the time of the interview). Previously enrolled students in good standing are automatically accepted for subsequent Adjunct Program terms.



### Enrollment Contract

All Adjunct Program students receive a copy of the Adjunct Program Enrollment Contract prior to paying any tuition. 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. In order to complete Registration the Enrollment Contract must be signed and accompanied by a non-refundable \$25 Registration Fee.

### Matriculation

Students who attend any class or classes are considered to have matriculated. Students may not attend classes until they have completed all registration procedures and until they have paid all tuition and fees due for the term.

### How to Apply New Applicants

1. Submit a completed Application Form.
2. Schedule an interview. Call 617-536-0383.
3. Return the Enrollment Contract with the \$25 Registration Fee.
4. Pay tuition in full by May 28, 1991.

### Returning Students

1. Submit a completed Application Form.
2. Interview is optional.
3. Return the Enrollment Contract with the \$25 Registration Fee.
4. Pay Tuition in full by May 28, 1991.

THE NEW ENGLAND  
**SCHOOL**  
OF  
**ART &  
DESIGN**

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

**ADJUNCT PROGRAM APPLICATION FORM**

**Personal**

Last Name \_\_\_\_\_ First Name \_\_\_\_\_  
Middle Initial \_\_\_\_\_ Social Security Number \_\_\_\_\_  
Number and Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_  
Home Telephone ( ) \_\_\_\_\_ Business Telephone ( ) \_\_\_\_\_  
Birth Date \_\_\_\_\_ Male \_\_\_\_\_ Female \_\_\_\_\_  
Occupation \_\_\_\_\_ Employer \_\_\_\_\_

**Ethnic Origin**

The School requests this information in order to comply with Federal Government reporting requirements.

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

**Education**

Name of High School \_\_\_\_\_ Date Graduated \_\_\_\_\_  
Post-Secondary School(s) Attended \_\_\_\_\_  
Dates Attended \_\_\_\_\_ Major \_\_\_\_\_ Credits / Degree Earned \_\_\_\_\_  
Have you previously attended NESA/D? \_\_\_\_\_ When? \_\_\_\_\_

**Courses**

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

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

**Please Note:**

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

**Please return this Application Form to:**

Director of Admissions  
The New England School of Art & Design  
28 Newbury Street  
Boston, Massachusetts 02116

**For Office  
Use Only**

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

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

S U M M E R



THE NEW ENGLAND  
SCHOOL  
OF  
ART &  
DESIGN

28 Newbury Street  
Boston, Massachusetts 02116

Address Correction Requested



NON-PROFIT ORG.  
U.S. POSTAGE  
**PAID**  
THE NEW ENGLAND  
SCHOOL OF ART &  
DESIGN