Welcome to the Spring 1992 Evening Division of 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.

NESAD now offers courses for both credit and for Continuing Education Units (CEU). Students who might be interested in completing a Diploma Program should consider taking courses for credit. Our admissions staff can provide more information about transfer of credits.

For those students seeking to learn new skills or sharpen existing skills taking courses for CEU is a low-cost alternative. The CEU is a nationally recognized standard which acknowledges the completion of a specific non-credit course of study.

We have several new courses and many returning favorites. One of these courses may be of particular interest to you:

*Mural Painting Techniques* provides the keys to entering the visually exciting world of trompe l'œil. Students learn how to create a style so realistic that viewers want to reach into the painting. From bookcases and cabinets to landscapes and architectural murals participants learn classical techniques for both interior and exterior murals.

*2D Textile Print Design II* is a new course which builds upon the popular *2D Textile Print Design I*. It is a studio experience for students who want to build a portfolio of print design using a variety of media. For someone with a professional interest in fabric or homefurnishing design this course a unique opportunity.

*Introduction to Desktop Publishing* is being offered for both the Macintosh and the PC. Pagemaker 4.0 and Microsoft Windows give PC users more possibilities for desktop publishing.

*Introduction to Graphic Design* is consistently one our most popular courses, and for good reason. It has been the starting point for many people interested in the field, who then become serious about pursuing a career. For others the course gives them practical skills they can use at work or in their personal lives. And for most people it is simply a hands-on good time.

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.

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NESAD thanks Allison Associates for its generous contribution of high resolution Agfa/Compugraphic output for this catalog.
COURSES

Foundation & Fine Arts
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- Life Drawing
- Drawing Foundations I: Observational Drawing
- Mural Painting Techniques
- Color I: Principles & Techniques
- Printing Techniques

Graphic Design/Illustration
- Introduction to Graphic Design
- Designing with Type
- Basic Graphic Design
- Production Techniques
- Advanced Graphic Design
- Production Techniques
- Publication Design
- The Business of Graphic Design
- Illustration I
- Introduction to Airbrush
- Basic Photography
- Introduction to Lettering
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- Introduction to Advertising Design

Interior Design
- Introduction to Interior Design: Commercial
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- Trompe l’Oeil Finishes & Painted Objects
- Visual Merchandising
- 2D Textile Print Design I
- 2D Textile Print Design II
- Kitchen Design and Cabinet Construction
- Contract Drafting I: Basic
- History of Furniture II
- Lighting & Electricity

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

Intensives
- Electronic Design and Illustration
- Introduction to Computer Graphics
- Introduction to Desktop Publishing
- Introduction to 2 Quark XPress Presentations
- Basic AutoCAD
Introduction to Watercolor
David Campbell Artist / New York Art Students League

An introduction to painting with watercolors, this course will deal with proper use of materials, brush strokes, color mixing (beginning with a limited palette), and the rendering of basic three-dimensional forms in space. In addition, the course will emphasize sound composition and design through still-life problems. The objective of this course is to help students to develop the ability to create their own designs with confidence. Students with previous experience in watercolor painting are also welcome to participate in this course. Such students will be encouraged to work on their ideas with individual help from the instructor.

CB24 1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
February 24 through May 4

Life Drawing
Lydia Martin Artist / Pennsylvania Academy of Fine Arts / BA, West Chester University

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 involve 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.

CF64 1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
February 25 through April 28

Mural Painting Techniques
Lydia Martin Artist / Pennsylvania Academy of Fine Arts / BA, West Chester University

This studio class introduces students to basic mural and tromp l'oeil techniques. The goal is to achieve a painting style so realistic that the artist fools the viewer's eye. We begin by drawing and painting objects set in cabinets, libraries, or window sills. Later in the course students paint either landscapes viewed through doors or windows or architectural murals. Both acrylics and oils are used and students learn how to address the special demands of interior and exterior murals. Some prior drawing experience is required for entry to this course.

CF34 1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
February 26 through April 29
Drawing Foundations I: Observational Drawing

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 approaches 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.

EB02 2 credits $696 tuition
Two 3 hr. meetings per week for 10 weeks
Monday and Wednesday 6:00 to 9:00 p.m.
February 24 through May 4

Color I: Principles & Techniques

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

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.

EB30 1.5 credits $522 tuition
Two 3 hr. meetings per week for 8 weeks
Tuesday and Thursday 6:00 to 9:00 p.m.
February 25 through April 16

Printing Techniques

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

An introduction to various forms of printmaking: dry point, collagraphs, silkscreen, monoprints, and wood and linoleum block. Fine arts and commercial applications are explored through projects such as posters, greeting cards, and creative prints. Experimentation and creativity are encouraged with individual instruction given according to the student's individual needs.

CF50 1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
February 27 through April 30
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 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.

CG02  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
February 27 through April 30

Designing with Type

Kathleen Murray  Graphic Designer / MFA, Maryland Institute College of Art / BA, Clark University

This course teaches students how to achieve effective type design. It opens your eyes to the beauty and power of type as a means of print communication. Starting with the basics of typography, participants learn what makes type attractive, readable, and creative. Topics such as measuring type (to spec type), copyfitting, and typeface selection give students the tools to create professional pieces. Current design samples are critiqued and students complete practical assignments demonstrating the effective use of type in real-life situations.

CG10  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
February 27 through April 30

Basic Graphic Design Production Techniques

Christine Hardiman  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.

CG42  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
February 27 through April 30

Monday
Introduction to Lettering

Tuesday
Publication Design
Introduction to Airbrush
Basic Photography
Marketing and Graphic Design
Advanced Graphic Design
Production Techniques
The Business of Graphic Design

Wednesday
Illustration I
Introduction to Advertising Design
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.

CG43  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
February 25 through April 28

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 (boundaries, 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.

CG45  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
February 25 through April 28

The Business of Graphic Design

Jane Borrowman  Principal, Borrowman & Company / BA, Illinois College

This course gives students a working knowledge of how to establish and operate a graphic design business. Topics include: financial planning and budgeting, forms of organization, working with vendors, pricing, marketing, presentation skills, and the client/designer relationship. Students learn the skills required to profitably manage the creative process. Required text: Graphic Artists Guild Pricing and Ethical Guidelines, 7th Edition.

CG98A  1 credit $260 / 1.5 CEU $200
Ten 1.5 hour meetings
Tuesday 6:30 to 8:00 p.m.
February 25 through April 28
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.

CG82  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
February 25 through April 28

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 airbrush. 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.

Basic Photography

Jim Haberman  Photographer / MFA, Goddard College / BA, University of Wisconsin

An in-depth introduction to the basics of camera use and control, and darkroom procedures for developing and printing photographs. In addition to technical concerns, an appreciation of aesthetic considerations is developed by critiques of student work and class discussions of the work of famous photographers. Students should have their own 35mm cameras and are expected to provide their own film and printing paper. Darkroom facilities, chemicals and equipment for processing are supplied by the School and are included in tuition costs.

CG60  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
February 25 through April 28

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, students 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.

EG20  1 credit $348 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
February 24 through May 4

Marketing and Graphic Design

Steven Gusenoff  Principal, Steven I. Gusenoff, Inc. / BA, Boston University

Effective marketing is integral to successful graphic design. This course is an intensive exposure to the multiple elements of marketing for graphic designers. Through practical projects students gain experience in areas such as marketing plans, corporate identity, product and package design, point of sale displays, trade shows, consumer advertising, trade advertising, and annual reports.

CG21A  1 credit $260 / 1.5 CEU $200
Ten 1.5 hour meetings
Tuesday 6:00 to 7:30 p.m.
February 25 through April 28

Introduction to Advertising Design

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

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.

CG44  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
February 26 through April 29
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.

CE10 1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
February 26 through April 29

Introduction to Interior Design: Residential
Susanne Csongor  Free-lance Interior Designer / MS, University of Massachusetts / University of New Hampshire
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.

**CE11**  
1 credit $348 / 3 CEU $280  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 24 through May 4

**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.

**CE53**  
1 credit $348 / 3 CEU $280  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
February 27 through April 30

**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.

**CE55**  
1 credit $348 / 3 CEU $280  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 24 through May 4

**Monday**

2D Textile Print Design I  
Introduction to Interior Design: Residential  
Visual Merchandising

**Tuesday**

2D Textile Print Design II  
Contract Drafting I: Basic  
History of Furniture II

**Wednesday**

Introduction to Interior Design: Commercial  
Lighting & Electricity

**Thursday**

Trompe l'Oeil Finishes & Painted Objects  
Kitchen Design and Cabinet Construction  
Contract Drafting I: Basic
2D Textile Print Design I

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 in gouache of original designs. In addition, the course addresses related business concerns such as finding manufacturers, keeping abreast of market trends, freelance trade practices, and portfolio presentation.

CE54  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
February 24 through May 4

2D Textile Print Design II

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

This course is a continuation of Textile Print Design I. It is a studio environment for students who want to continue to develop a portfolio of designs. Weekly assignments help students learn variety in technique and color. In addition to exploring the many effects achieved with flat gouache, the studio is an opportunity to experiment with other techniques such as dyes and resists. This course is limited to students who have completed Textile Print Design I or by permission of the instructor.

CE35  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
February 25 through April 28

D. Schweppe

For twenty years D. Schweppe has explored the art and science of lighting. While in college at St. Lawrence University and in graduate school at the New York University School of the Arts, he studied theatrical lighting with an eye toward a career in the theater. After several years working "way off Broadway," D. decided that he needed to make a living. He began as a designer for Bovini-Condos and spent two years designing lighting for malls, hotels, and department stores. He then worked at Sippican Consultants where his most illuminating project was as lighting designer for the Mosque of Medina in Saudi Arabia, a one million square foot project. Concluding with three years at Ripman Lighting, D. founded his own firm based in Concord. Current clients include John Hancock, The New England Bank of Boston, Joyce Chen Restaurants, and a number of architectural and engineering firms. He is a frequent speaker for the Illuminating Engineering Society, and finds time to keep his love of the theater alive, as the lighting designer for two community theater companies.

I have always been fascinated by light. My work in the theater taught me the power of light to affect color, mood, and space. I like to tell my architect and interior designer friends that without light there is no architecture or design. Light gives life to their plans, spaces, and finishes.

My course at NESAD could be titled Seeing 101. I want to help people see in new ways, and then understand why some things work and others don't. Sure, there is a technical side to the class, but the real excitement is watching adults act like little kids as they discover a new world all around them. There is too much drudgery in life not to have fun learning.
Kitchen Design and Cabinet Construction
Dianne Paquin Landry, CKD  Kitchen Designer / The New England School of Art & Design
This course offers students an introduction to the specialized world of kitchen design. A well-designed kitchen is perhaps the most important room in any house or apartment. Participants learn the underlying principles of successful kitchen design. Students become familiar with the entire design process including cabinet construction, appliances, materials, floor plans, and client presentations. Included is a cabinet factory and kitchen showroom tour. Drafting and perspective drawing experience is helpful.
CE58  1 credit $348 / 3 CEU $280
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
February 27 through April 30

Contract Drafting I: Basic
Paul Sanchez  Director of Store Design, Jordan Marsh / BFA, Rhode Island School of Design
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.
EE40  1.5 credits $522 tuition
Two 3 hr. meetings each week for 8 weeks Tuesday and Thursday 6:00 to 9:00 p.m.
February 25 through April 16

Lighting & Electricity
D. Schweppe  Principal, Schweppe Lighting and Design / MFA, New York University School of the Arts / BA, St. Lawrence University
An introduction to the art and science of illumination. This lecture series presents lighting principles, the state of the art and the application of lighting into interior environments for aesthetic, functional and spatial effects. Studio projects are utilized for the discussion and practical application of lighting from conceptual design to the specification of equipment and sources.
EE14A  2 credits $520 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
February 26 through April 29

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 (EE82A)
EE83A  1.5 credits $390 tuition
Ten 2.25 hour meetings
Tuesday 6:00 to 8:15 p.m.
February 25 through April 28
Introduction to Computer Graphics

Tara Kirpalani  Computer Graphics Consultant / MS, Boston University / BFA Concordia University
Leslie J. Miller  BA, University of New Orleans / New England School of Photography

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.

EB50  1.5 credits $522 tuition
Ten 3 hour meetings

Section A: Kirpalani
Saturday 9:30 a.m. to 12:30 p.m.
February 29 through May 2

Section B: Miller
Saturday 9:30 a.m. to 12:30 p.m.
February 29 through May 2

Basic AutoCAD

John Lehan  Computer Systems Manager, Frederick R. Harris, Inc. / BS, Roger Williams College / Wentworth Institute of Technology

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 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 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.

EE48  1.5 credits $522 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
February 26 through April 29

Introduction to Desktop Publishing

Tara Kirpalani  Computer Graphics Consultant / MS, Boston University / BFA Concordia University
Kim Adams Hall  Art Director, New England Publishing Group / Diploma, The New England School of Art & Design

This course is an introduction to the use of page make-up software, word processing, and simple paint graphics. The Macintosh II section utilizes PageMaker 4.0, Microsoft Word 4.0, and SuperPaint. The PC section utilizes PageMaker 4.0, Microsoft Word with Windows 1.1, and PC Paint. In the

Monday
Introduction to Quark XPress (A & B)

Tuesday
Animation for Desktop Presentations
Electronic Design and Illustration

Wednesday
Basic AutoCAD
Introduction to Desktop Publishing (Mac)

Thursday
Introduction to Desktop Publishing (PC)

Saturday
Introduction to Computer Graphics (A & B)
Jessee Carter

Since 1966 Jessee Carter has worked in the field of graphic design and typography. Her travels have taken her from Florida to Boston via New Orleans and California. In that time she has gone from being a traffic manager at an advertising agency, to doing layout and design for the Yellow Pages, to starting her own typography business, to the position of Production Manager at Allison Associates. She has taught at The New England School of Art & Design for the past eight years and is currently teaching Introduction to Quark XPress. Jessee also is a writer of short stories, has a novel in the works, and is an accomplished chess player.

I have lived through three generations of type production. When I started in 1966 hot metal linotype was still in use. In the 1970's it was supplanted by phototypesetting, and since the mid 1980's desktop publishing has taken over. Today people involved in the business must be flexible and versatile. No one in our shop does just one thing anymore. We all get involved in type, design, and color. Specialization is out.

I have some mixed feelings about what has happened to graphic design as a result of desktop publishing. Generally, the quality has gone down hill. Powerful tools have been put into the hands of people with no design sense. I am hopeful that eventually things will bottom out and people will realize that good design can be created only by good designers.

I really like what I do. The field has given me a diversity of experience, the opportunity for creative thinking, and a great deal of freedom. If you are good, you get to do what ever you want. Of course it's a crazy business with ulcer-causing deadlines and an erratic schedule. It's not an orderly world, but it's a fun world.

Teaching rewards my soul. It gives philosophical balance to my life. The interaction with students feeds my creative side and makes me feel like I'm making an important contribution to their professional lives.

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. Prior computer experience is required for admission to this course.

EG15 1.5 credits $522 tuition
Ten 3 hour meetings

Section A (Macintosh): Kirpalani
Wednesday 6:00 to 9:00 p.m.
February 26 through April 29

Section B (PC): Hall
Thursday 6:00 to 9:00 p.m.
February 27 through April 30

Introduction to Quark XPress

Laura Golly Graphic Designer / BFA, Rhode Island School of Design
Jessee Carter Systems Manager, Allison Associates / AA, St. Petersburg Junior College

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. Prior Macintosh experience is required for admission to this course.

**EG16** 1.5 credits $522 tuition
Ten 3 hour meetings

**Section A:** Golly
Monday 2:00 to 5:00 p.m.
February 24 through May 4

**Section B:** Carter
Monday 6:00 to 9:00 p.m.
February 24 through May 4

**Animation for Desktop Presentations**

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

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 soundtrack. Prior experience with computer graphics or completion of a basic computer graphics course is required for entry to this course.

**EG84** 1.5 credits $522 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
February 25 through April 28

**Electronic Design & Illustration**

*Leslie J. Miller*  BA, University of New Orleans / New England School of Photography

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 ptxilation. 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.

**EG86** 1.5 credits $522 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
February 25 through April 28
Electronic Design & Illustration Intensive

Leslie J. Miller  BA, University of New Orleans / New England School of Photography

An intensive, 4-week version of Electronic Design and Illustration (see course EG86), 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.

Winter IG86  Instructor to be Announced
1.5 credits $522 tuition
Eight 3.75 hour meetings
Tuesday and Thursday 5:30 to 9:15 p.m.
January 14 through February 6

May IG86  Miller
1.5 credits $522 tuition
Eight 3.75 hour meetings
Tuesday and Thursday 5:30 to 9:15 p.m.
May 5 through 28

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 EG16). 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.

Winter IG16  Golly
1.5 credits $522 tuition
Eight 3.75 hour meetings
Tuesday and Thursday 5:30 to 9:15 p.m.
January 14 through February 6

May IG16  Instructor to be Announced
1.5 credits $522 tuition
Eight 3.75 hour meetings
Tuesday and Thursday 5:30 to 9:15 p.m.
May 5 through 28

Basic AutoCAD Intensive

John Lehan  Computer Systems Manager, Frederick R. Harris, Inc. / BS, Roger Williams College / Wentworth Institute of Technology

An intensive, 4-week version of Basic AutoCAD (see course EE48), 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.

Winter IE48  1.5 credits $522 tuition
Eight 3.75 hour meetings
Tuesday and Thursday 5:30 to 9:15 p.m.
January 14 through February 6

May IE48  1.5 credits $522 tuition
Eight 3.75 hour meetings
Tuesday and Thursday 5:30 to 9:15 p.m.
May 5 through May 28

Introduction to Desktop Publishing Intensive

Tara Kirpalani  Computer Graphics Consultant / MS, Boston University / BFA Concordia University

An intensive, 4-week version of Introduction to Desktop Publishing (see course EG 15), 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.

May IE48  1.5 credits $522 tuition
Eight 3.75 hour meetings
Tuesday and Thursday 1:15 to 5:00 p.m.
May 5 through May 28
Introduction to Computer Graphics Intensive

Leslie J. Miller  BA, University of New Orleans / New England School of Photography

An intensive, 4-week version of Introduction to Computer Graphics (see course EB50), 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.

May IB50  1.5 credits $522 tuition
Eight 3.75 hour meetings

Section A: Miller
Tuesday/Thursday 8:30 a.m. to 12:15 p.m.
May 5 through May 28

Section B: Instructor to be Announced
Tuesday/Thursday 8:30 a.m. to 12:15 p.m.
May 5 through May 28

The New England School of Art & Design provides students with an extensive array of state-of-the-art computer graphics hardware and software. The school has three computer graphics (two PC-based and one 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 NESA&D 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 llcx computers with 40 meg hard drives and color monitors
2 Macintosh lcl computers with 80 meg hard drives and color monitors
1 Macintosh llx computer with 80 meg hard drive 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

PC Labs

Hardware
14 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
Dunn 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
GENERAL INFORMATION

The Adjunct Programs

The Adjunct Programs at The New England School of Art & Design offer introductory art and design courses, specialized professional development courses, and selected courses from the Diploma Programs. Adjunct students earn either Continuing Education Units (CEU) or credit.

The diversity of Adjunct courses attract students with a wide range of interests and abilities. Some are considering a career in the visual arts and want to explore their creative potential. Others are working professionals who need to learn new skills and techniques. And others are making a commitment to complete a program in Graphic Design, Interior Design, or Fine Arts.

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. Although the Adjunct Programs are not a vocational program, they are closely allied with NESAD Diploma Programs and faculty are generally drawn from Diploma Programs.

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 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 Design, and Fine Arts. Also, a Bachelor’s of Fine Arts Degree (BFA) is offered in conjunction with Suffolk University.

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 Career College Association. The Interior 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 (850 AM), WBZ (1030 AM), WRKO (680 AM), WBCN (104.1 FM). 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
Adjunct Program courses are offered for credit and for Continuing Education Units (CEU). At the time of registration students select credit or CEU. During the first week of classes students may change their selection, and any additional tuition must be paid before the next scheduled class.

Only courses taken for credit can be applied toward the graduation requirements of a NESAD Diploma Program. For more information about the Diploma Programs, please contact the admissions staff or refer to the General Catalogue.
Credits

For Studio courses a credit is defined as 30 hours of instruction. For Academic courses (those with the letter "A" in the course code) a credit is defined as 15 hours of instruction.

Students receiving credit are sent a grade report following the completion of the term. Grades issued are as follows: A (Outstanding), B (Above Average), C (Average), D (Poor), F (Failure), W (Withdrawn), I (Incomplete). 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.

Continuing Education Units

The CEU is a nationally-recognized standard which indicates that a student has successfully completed a non-credit course of study. For every ten hours of class instruction one CEU is awarded. Students are graded pass/fail and must meet minimum attendance requirements and complete all course assignments to receive a CEU.

NESAD maintains a permanent record of a student's completion of a CEU course, and upon request will send a copy of this record to employers and educational institutions. CEU courses cannot be applied to a NESAD Diploma Programs and are not transferable to other institutions.

Attendance

Attendance is the student's responsibility and will be considered a factor in determining final standing. Students in credit courses with five or more absences in a single term will automatically be considered to have failed the course. Students in CEU courses with five or more absences will not receive the CEU.

Student Responsibility

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.

Spring 1992 Calendar

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Please Note: The School will be closed on Monday, April 20 (Patriots 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:

CEU Courses: $280 per course (or as listed in the course description)
Studio Courses: $348 per credit
Academic Courses; $260 per credit

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 1992 Spring Semester is February 18, 1992. Payment for the Winter Intensives is due January 6, 1992, and for the May Intensives is due April 27, 1992. 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 received. 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 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 withdrawal. Refunds are calculated on a term basis (10 weeks for most courses; 4 weeks for Intensives) and attendance is computed from the beginning of the term until the last day of attendance.

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.

1992 Winter Intensives Calendar
Registration Period January 6 - January 14
Payment Deadline January 6
Classes Begin January 14
Classes End February 6

1992 May Intensives Calendar
Registration Period January 6 - May 5
Payment Deadline April 27
Classes Begin May 5
Classes End May 28

Please Note: The School will be closed on Saturday, May 23 and Monday, May 25 (Memorial Day).
REGISTRATION INFORMATION

Eligibility
Students enrolling in the Adjunct Program 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 (617-536-0383)
3. Return the Enrollment Contract with the $25 Registration Fee.
4. Pay tuition in full by February 18, 1992

The New England School of Art & Design
28 Newbury Street
Boston, MA 02116

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 February 18, 1992
ADJUNCT PROGRAM APPLICATION FORM

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 __________________________

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

Name of High School __________________________ Date Graduated __________________________

Post-Secondary Schools / Colleges Attended __________________________

Dates Attended ________________ Major __________________________ Credits / Degree Earned __________________________

Have you previously attended NESAD? __________________________ When? __________________________

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

Title __________________________ Code ______ Credits / CEU ______ Section ______

Title __________________________ Code ______ Credits / CEU ______ Section ______

Title __________________________ Code ______ Credits / CEU ______ Section ______

Title __________________________ Code ______ Credits / CEU ______ Section ______

Title __________________________ Code ______ Credits / CEU ______ 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 Adjunct Programs
The New England School of Art & Design
28 Newbury Street
Boston, Massachusetts 02116

For Office Use Only
Application Received __________________________

Scheduled Appointment __________________________