Suffolk University Academic Catalog, New England School of Art and Design (NESAD)--Summer adjunct program, 1992

New England School of Art and Design

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Welcome to Summer 1992 at The New England School of Art & Design. Our selection of day and evening courses 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 offers courses for both credit and for Continuing Education Units (CEU). The CEU is a nationally recognized standard which acknowledges the completion of a specific non-credit course of study. 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.

During the summer several fine arts courses are offered for five week sessions. These include: Mural Painting, Landscape Drawing and Painting, Life Drawing: Monochrome, Life Drawing: Multi-Color, Pastel Drawing, and Intermediate Drawing. Now it's easier than ever to make creativity part of your summer vacation.

Another fine arts offering of interest is First Year Out, a new course, which helps participants prepare a personalized business plan for their art careers. Students learn how to use their inherent business skills to tame beasts like sales and marketing.

Illustrating Children's Books returns with a new instructor, Teri Weidner, an experienced illustrator and teacher. Children's illustration continues to grow in popularity, and this course guides students through the entire publication process.

Introduction to Interior Design has been redesigned to give beginning students a more comprehensive overview of the work of a professional interior designer. The emphasis is on residential design with limited material related to commercial.

In the computer graphics department a new course, Advanced AutoCAD and 3-D Rendering, offers experienced students the opportunity to work with the latest PC software for modeling.

We hope that you find in this catalog 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.
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Intensives
Electronic Design and Illustration
Introduction to Computer Graphics
Introduction to Desktop Publishing
Introduction to Quark XPress
Life Drawing
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 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.

SF64  1 credit $366 / 3 CEU $294
Ten 3 hour meetings
Wednesday 2:00 to 5:00 p.m.
June 10 through August 12

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

This five-week 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 on window sills. Later in the course students paint either landscapes viewed through doors or windows or architectural murals. Acrylics or 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.

SF34  1.5 CEU $147
Five 3 hour meetings
Tuesday 1:00 to 4:00 p.m.
June 9 through July 7

Landscape Drawing and Painting
Lydia Martin  Artist / Pennsylvania Academy of Fine Arts / BA, West Chester University

A five-week introduction to a variety of landscape drawing and painting techniques. No previous experience is required. Classes are held outdoors at locations such as the Public Garden, Boston Common, the Esplanade, and Beacon Hill. Students learn how to prepare and set-up for outdoor drawing and painting in a variety of mediums—pencil, charcoal, ink, watercolors, oils, and acrylics. This course is an opportunity to see the sunlight, catch the clouds, and capture the breeze.

SF13  1.5 CEU $147
Five 3 hour meetings
Tuesday 1:00 to 4:00 p.m.
July 14 through August 11
Introduction to Life Drawing: Monochrome
Lydia Martin  Artist / Pennsylvania Academy of Fine Arts / BA, West Chester University
A five-week introduction to drawing the human form with an emphasis on monochrome and minimal color. Students start with pencil, charcoal, and conté and gradually move into pastel and ink. A variety of drawing techniques, such as contour, gestural, tonal, and high contrast, encourage experimentation and creativity. Lectures in human anatomy are included throughout the course. *Minimal drawing experience is required.*
SF10  1.5 CEU $147
Five 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 9 through July 7

Introduction to Life Drawing: Multicolor
Lydia Martin  Artist / Pennsylvania Academy of Fine Arts / BA, West Chester University
A five-week introduction to drawing the human form with an emphasis on the use of color. Starting with pastel, conté, and color pencil students create a series of underdrawings worked-up in color. Each week new color methods, such as ink and watercolor, acrylics, oils, washes, and multi-colored monoprints, are introduced to encourage original creativity and expression. Lectures in human anatomy are included throughout the course. *Minimal drawing experience is required.*
SF11  1.5 CEU $147
Five 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
July 14 through August 11

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 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 $732 / 6 CEU $588
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 8 through August 12
Section B: Barzaghi
Monday and Wednesday 6:00 to 9:00 p.m.
June 8 through August 12

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Lydia Martin

Lydia Martin blends art and teaching to enhance each other. For the past three years she has taught fine art and foundation courses at The New England School of Art & Design. Before arriving at NESAD Lydia received her professional training at the Pennsylvania Academy of Fine Arts and taught art in a variety of settings. Last spring one of her paintings was selected to be the Lilac Sunday poster for the Arnold Arboretum, and last summer she painted and studied in Padua, Italy. She is represented by Thronja Gallery in Worcester.

In college I thought I might be a psychologist, then an art historian, and finally I realized that my real love was painting. I learned to paint before I learned to draw. Some people say that’s backwards, but I see painting and drawing as a circle that keeps going round and round.

My work is mostly contemporary realism—using the techniques of the old masters with a modern eye. But I experiment with all kinds of mediums. One of the things I like about teaching is that it opens me up to new ideas and ways of seeing. Students do things I would never think of, and they have that wonderful enthusiasm of youth.

When I teach I strive to get the individual artist out of each student. I give lots of options to help open doors for each person to develop an individual creative style. Verbalization is kept to a minimum. It’s the work that matters. Keep working, go with what you know and results will follow. I encourage creative scribbling as a way to get started.

My favorite work is to paint people. I think that my psychology training has helped me understand the importance of getting to know my subjects. We talk, I suggest some movement. The sound of a voice, a body in motion help me capture personality in my brush strokes. I paint a person’s inside, as well as outside. To succeed I become an actor and for a time live the part of the sitter.

My goal for the future is to be a very good painter and teacher.

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 1.5 CEU $147
Five 3 hour meetings
Wednesday 2:00 to 5:00 p.m.
June 10 through July 8

Pastel Drawing

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

A five-week Intermediate level drawing course which 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 1.5 CEU $147
Five 3 hour meetings
Wednesday 2:00 to 5:00 p.m.
July 15 through August 12
Painting Foundations I
Harry Bartnick  BFA, Tyler School of Art / MFA, Syracuse University

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 study 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 $549 tuition
Two 3 hr. meetings per week for 8 weeks
Tuesday and Thursday 2:00 to 5:00 p.m.
June 9 through July 30

Color I: Principles & Techniques
Harry Bartnick  BFA, Tyler School of Art / MFA, Syracuse University

The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium. We 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 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 $549 tuition
Two 3 hr. meetings per week for 8 weeks
Tuesday and Thursday 10:00 a.m. to 1:00 p.m.
June 9 through July 30

First Year Out: Emerging in Business as an Artist
Laura Shabott  Artist / BFA, Philadelphia College of Art / Parsons School of Design

So, you're in art school or have just graduated. Your only options seem to be restaurants or retail. Instead, take this course to discover your inherent business skills. During the ten sessions you prepare a personalized business plan for your arts career. The course includes sales and marketing techniques to approach conventional markets, such as galleries, as well as maverick guerilla tactics to increase your exposure.

SF12  1.5 CEU $147
Ten 1.5 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 9 through August 11
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 $366 / 3 CEU $294
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 11 through August 13

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 $366 / 3 CEU $294
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 11 through August 13

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 $366 / 3 CEU $294
Ten 3 hour meetings
Thursday 2:00 to 5:00 p.m.
June 11 through August 13

Monday
afternoon
Introduction to Airbrush
Introduction to Calligraphy

evening

Tuesday
Publication Design
Basic Photography
Illustrating Children's Books

Wednesday
Illustration I

Thursday
Reprographics
Introduction to Graphic Design
Basic Graphic Design Production Techniques
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 $366 / 3 CEU $294
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 9 through August 11

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 $366 / 3 CEU $294
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 10 through August 12

James Aromaa

James Aromaa might be appearing as a local meteorologist had it not been for high school math. Instead, he has created a career as a graphic designer. During his senior year Jamie had the opportunity to take extra art classes and found that artistic expression, not quantitative analysis, was his strength. In 1979 he graduated from the Massachusetts College of Art and received the advertising design award. Jamie began free-lance work in 1984, after working for Cabot Advertising and Eagle Advertising. He teaches advertising design courses during the day and Introduction to Graphic Design in the evening.

As a teacher I try to help people find their strengths. People take the introductory course for lots of different reasons and I try to offer them what they want. In some ways every course is different depending on the needs of the students. I also try to help people develop their ideas. Without a good idea nothing else will work. Great presentation will not cover-up lack of creativity. Just as important is the commitment to follow through. Graphic design requires the discipline to complete a project. Good ideas and elegant style go no where without motivation.

Most of the projects in my classes are very down-to-earth, real-life exercises that give students practical work that can be included in a portfolio. In the past we have done class projects for the Medford Library, the Melrose Arts Council, and a Newton hotline. Students get a feel for the day-to-day excitement and challenge of graphic design work.

I'd hate for my clients to hear this, but I do my work more for enjoyment than money. It is so much fun to get paid to sit down at a board and come up with ideas and draw. Being in free-lance gives me the freedom to do many different things. I never get stale. I am always learning.
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.

SG82  1 credit $366 / 3 CEU $294
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 8 through August 10

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.

SG60  1 credit $366 / 3 CEU $294
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 9 through August 11

Introduction to Calligraphy
Linette Renaudie  Graphic Designer / BFA, Massachusetts College of Art
In the midst of the graphic design computer revolution there has been a resurgence of interest in the fine art of hand lettering. No computer can duplicate the human touch. Students in this course 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.

SG20  1 credit $366 tuition / 3 CEU $294
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 8 through August 10

Illustrating Children's Books
Teri Weidner  Children's Book Illustrator / BFA, Rhode Island School of Design
In this course students learn how to illustrate books for children. The process is explored through individual works and through the development of a mock-up suitable for inclusion in a portfolio. We explore elements such as character development, mood, flow, interpretation of the written word, page composition, and selection of medium. We study the work of several illustrators with a wide variety of styles and mediums. The instructor assists each student develop an illustrative voice and project it into book form. Prior drawing experience is required for entry to this course.

SG31  1 credit $366 / 3 CEU $294
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 9 through August 11
Introduction to Interior Design

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


An introduction to the profession of interior design with an emphasis on residential design. Through a series of lectures and discussions students learn the basic tools and principles of interior design, which are applied to projects and presentations. The course includes analysis of client needs, the designer-client relationship, color, style, function, lighting, furniture, and finish materials. Students learn effective presentation methods and are responsible for one major portfolio-quality project. Drawing experience is helpful, but is not required. This is not a home decorating course, but rather an in-depth introduction to the professional practice of interior design.

SE11  1 credit $366 / 3 CEU $294
Ten 3 hour meetings

Section A: Csongor
Monday 6:00 to 9:00 p.m.
June 8 through August 10

Section B: Johnson
Wednesday 6:00 to 9:00 p.m.
June 10 through August 12

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 picking, 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 $366 / 3 CEU $294
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 9 through August 11

Advanced Trompe L'Oeil Finishes & Painted Objects

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

A six-week workshop for students with previous faux or oil painting experience. Design skills and trompe l'oeil techniques are developed and perfected for more advanced stone and bois painted finishes, including marquetry.

SE57  1.8 CEU $176
Six 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 10 through July 15

Color for Interior Design

Leslie Frank  Project Manager, Al Columbro Interiors, Inc. / BS, University of Wisconsin

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 analogous colors; simultaneous contrast; after-
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.

**SE35**  1 credit $366 / 3 CEU $294
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 9 through August 11

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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.

**SE54**  1 credit $366 / 3 CEU $294
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 8 through August 10

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**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. Drafting and perspective drawing experience is helpful.

**SE58**  1 credit $366 / 3 CEU $294
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 9 through August 11

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**Monday evening**
Introduction to Interior Design (A)
2D Textile Print Design I
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.

SE40  1.5 credits $549 tuition
Two 3 hr. meetings each week for 8 weeks Tuesday and Thursday 6:00 to 9:00 p.m. June 9 through July 30

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.

EE82A  1.5 credits $411 / 2.75 CEU $270
Ten 2.75 hour meetings Tuesday 6:00 to 8:45 p.m. June 9 through August 11

Tuesday
Trompe l'Oeil Finishes & Painted Objects
2D Textile Print Design II
Kitchen Design and Cabinet Construction
Contract Drafting I: Basic
History of Furniture I
Color for Interior Design

Wednesday
Introduction to Interior Design (B)
Advanced Trompe l'Oeil Finishes & Painted Objects
History of Furniture II

Thursday
Contract Drafting I: Basic

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).

SE83A  1.5 credits $411 / 2.75 CEU $270
Ten 2.75 hour meetings Wednesday 6:00 to 8:45 p.m. June 10 through August 12
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.

SB50  1.5 credits $549 tuition
Ten 3 hour meetings

Section A: Kirpalani
Wednesday 9:00 a.m. to 12:00 p.m.
June 10 through August 12

Section B: Miller
Wednesday 9:00 a.m. to 12:00 p.m.
June 10 through August 12

Basic AutoCAD
Steve Gildea  Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University
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. Prior computer experience is required for entry to this course.

SE48  1.5 credits $549 tuition
Ten 3 hour meetings

Section A: Lehan
Monday 6:00 to 9:00 p.m.
June 8 through August 10

Section B: Gildea
Tuesday 1:00 to 4:00 p.m.
June 9 through August 11

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Advanced AutoCAD and 3D Rendering

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

This course is designed to solidify AutoCAD skills and to introduce the student to photo realist computer rendering. Students will work with all 3D AutoCAD commands to build detailed three dimensional models in class. They will be instructed in the concepts and techniques behind three-dimensional modeling, texture mapping, lighting and camera placement, and will be allotted time on machines inside and outside of class, which are capable of running Autodesk's 3D Studio software to produce high quality, three dimensional, architectural renderings. The final portfolio will consist of slides and 8 by 10 photographs of interiors or objects designed by students. Prior AutoCAD experience or the completion of a basic AutoCAD course is required for entry to this course.

SE49  1.5 credits $549 tuition
Ten 3 hour meetings
Tuesday 9:00 a.m. to 12:00 noon
June 9 through August 11

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 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.

SG15  1.5 credits $549 tuition
Ten 3 hour meetings
Section A (Macintosh): Kirpalani
Wednesday 1:00 to 4:00 p.m.
June 10 through August 12

Section B (PC): Hall
Thursday 6:00 to 9:00 p.m.
June 11 through August 13

Introduction to Quark XPress

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

Jessee Carter  Production 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.

SG16  1.5 credits $549 tuition
Ten 3 hour meetings
Section A: Golly
Monday 2:00 to 5:00 p.m.
June 8 through August 10

Section B: Carter
Monday 6:00 to 9:00 p.m.
June 8 through August 10

Section C: Golly
Thursday 2:00 to 5:00 p.m.
June 11 through August 13

Introduction to Adobe Illustrator

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

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

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 $549 tuition
Ten 3 hour meetings
Section A: Carter
Wednesday 6:00 to 9:00 p.m.
June 10 through August 12

Section B: Moore
Thursday 10:00 a.m. to 1:00 p.m.
June 11 through August 13

Animation for Desktop Presentations

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

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 $549 tuition
Ten 3 hour meetings
Monday 1:00 to 4:00 p.m.
June 8 through August 10

**Electronic Design & Illustration**

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

*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 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 $549 tuition
Ten 3 hour meetings

**Section A:** Moore
Monday 6:00 to 9:00 p.m.
June 8 through August 10

**Section B:** Miller
Wednesday 1:00 to 4:00 p.m.
June 10 through August 12

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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 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**
NESAD 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 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 (286, 386, 486) with 20 to 120 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
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 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 $549 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 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 $549 tuition
Eight 3.75 hour meetings
Tuesday and Thursday 5:30 to 9:15 p.m.
May 5 through 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 EG15), 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  (Macintosh) 1.5 credits $549 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
Tara Kirpalani  Computer Graphics Consultant / MS, Boston University / BFA Concordia University
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 $549 tuition
Eight 3.75 hour meetings
Section A: Miller
Tuesday and Thursday 8:30 a.m. to 12:15 p.m.
May 5 through May 28
Section B: Kirpalani
Tuesday and Thursday 8:30 a.m. to 12:15 p.m.
May 5 through May 28
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.

Diploma and BFA Programs

Diploma and BFA Degree options are available through NESAD Day Programs. Major areas of study include graphic design, interior design, computer graphics, and fine arts. For information about these programs please consult the General Catalog or contact Director of Admissions, Anne Blevins, at 617-536-0383.

The School

The New England School of Art & Design was founded in 1923 as New England School of Art and for almost seventy years has provided educational opportunities for students seeking to enter the professional world of art and design.

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 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.

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.
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, however, any additional fees 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.

Summer 1992 Calendar
Registration Period: April 6 to June 11
Payment Deadline: June 1
Classes Begin: June 8
Classes End: August 13

Please Note: The School will be closed on Friday, July 3.
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: $98 per CEU
- Studio Courses: $366 per credit
- Academic Courses: $274 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 required tuition and fees have been paid.

The Payment Deadline for the 1992 Summer Semester is June 1, 1992, and for the May Intensives is 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.

Deferred Payment Option
Students whose semester tuition exceed $500 have the option of paying their tuition in two (2) installments. A $10 processing fee is charged for this service. A Deferred Payment Agreement must be signed by the Payment Deadline of June 1. If you are interested in this option, call Felicia Onksen, Director of Enrollment Management at 617-536-0383.

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.

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

Please Note: The School will be closed on 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.

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.
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/
□ Hispanic □ Asian/Pacific Islander □ Choose not to report □ Other

Education

Name of High School ___________________________ Date Graduated __________
Post-Secondary Schools / Colleges Attended _______________________________________
Dates Attended ___________________________ Major ___________________________ Credits / Degree Earned __________
Have you previously attended NESAD? ___________________________ When? ___________________________

Courses

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 ___________________________