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1987

### Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Spring evening adjunct program, 1987

New England School of Art and Design

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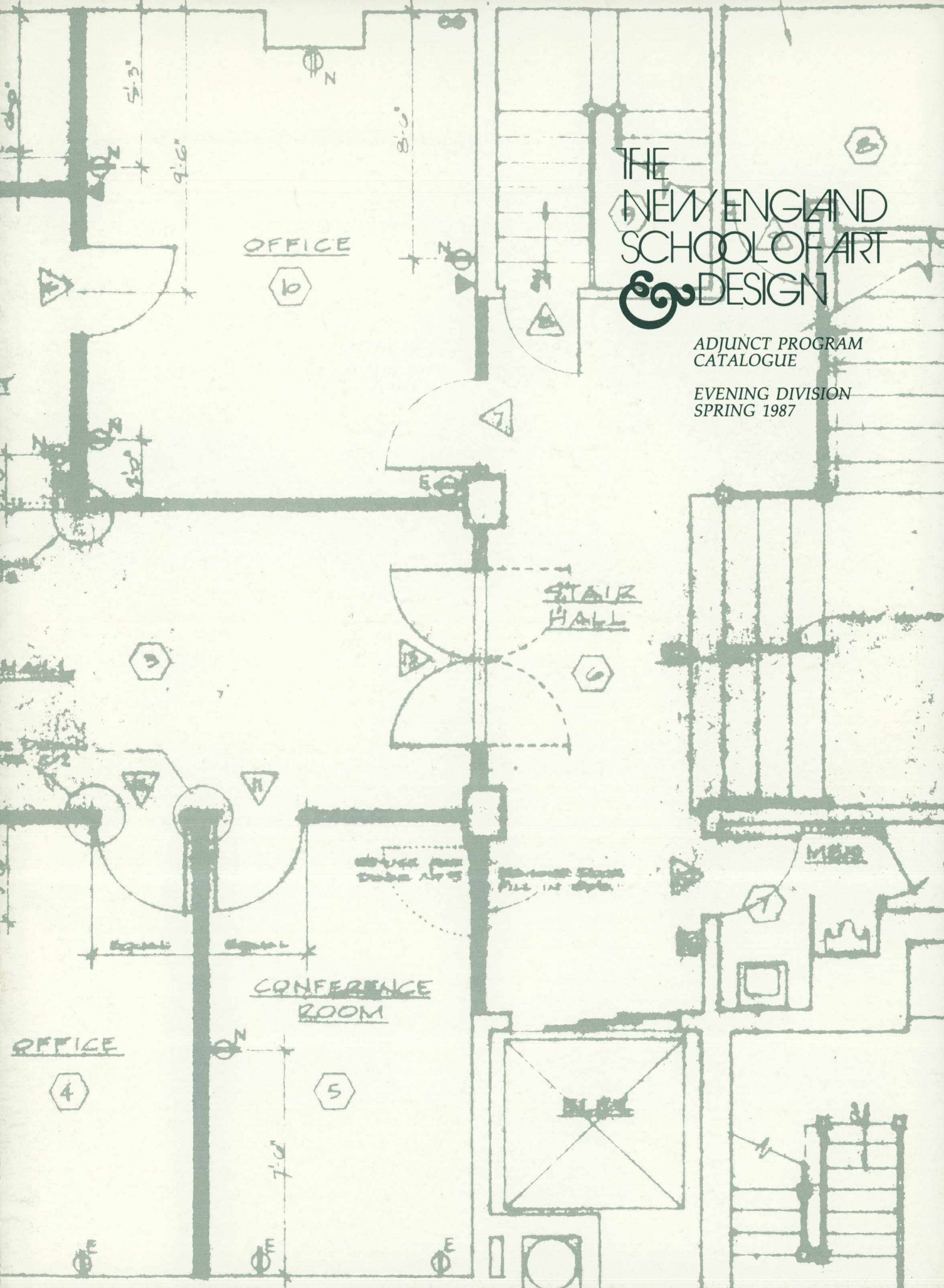
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THE  
NEW ENGLAND  
SCHOOL OF ART  
& DESIGN

ADJUNCT PROGRAM  
CATALOGUE

EVENING DIVISION  
SPRING 1987

OFFICE

STAIR  
HALL

CONFERENCE  
ROOM

OFFICE



## GENERAL INFORMATION

### *THE EVENING DIVISION*

The Evening Division consists of two ten-week semesters per school year, with the Fall semester beginning in early October and the Spring semester beginning in early March. Evening Division offerings include: 1) Basic and introductory courses designed to give students background and experience with which to test their abilities and interests. 2) Selected Major Department courses drawn directly from the Diploma Programs. 3) Specialized professional-level courses aimed at persons already employed in art and design related fields.

Evening Division classes are generally held between 6:00 p.m. and 9:00 p.m. with most courses meeting once per week. Students may enter in either the Fall or Spring semesters.

### *EVENING DIVISION CALENDAR SPRING 1987*

Registration Period: January 12 – March 5  
Payment Deadline: February 25  
Classes Begin: March 2, 3, 4 and 5  
Classes End: May 5, 6, 7 and 11  
Please Note: Classes will not be held on Monday, April 20 (Patriots Day)

### *THE ADJUNCT PROGRAMS*

It is the purpose of the Adjunct Programs (Evening and Summer Divisions) to make a selection of course offerings accessible to students who are unavailable for or unprepared for Day Program Study. Thus the Evening and Summer Divisions include opportunities for beginners, for persons investigating new career directions, for students with previous art background, and for those with professional experience. Students in these programs are considered Adjunct Students, not Diploma Candidates, and are not eligible to earn a Diploma while enrolled as Adjunct Students.

Although the Adjunct Programs do not constitute a vocational program, they are closely allied with NESAD Diploma Programs (courses and faculty are generally drawn from Day Programs) and credits earned as an Adjunct Student may subsequently be transferred to the Diploma Programs. Adjunct Students take Evening and Summer Division courses for credit, but credits earned may not be applied toward Requirements for Graduation until such time as the student has been accepted as a Diploma Candidate. Adjunct Students may apply to the Admissions Committee for recognition as Diploma Candidates and, if accepted, all credits earned as an Adjunct Student may be applied toward Requirements for Graduation. Please consult the current General Catalogue for details regarding both full and part-time Diploma Programs.

## THE SCHOOL

The New England School of Art & Design was founded in 1923 as New England School of Art and for over sixty years has provided educational opportunities for students seeking to enter the professional world of art and design. The School offers Diploma Programs in Graphic Design, Interior/Environmental Design, Fashion Illustration and Fine Arts. Located at 28 Newbury Street in Boston's Back Bay section, the School is in the heart of the city's art gallery and design studio center and is easily accessible from almost anywhere in the greater Boston area.

The New England School of Art & Design is a non-profit educational institution incorporated under Chapter 180 of the General Laws of the Commonwealth of Massachusetts and is recognized by the Internal Revenue Service as a tax exempt organization under section 501(c)(3) of the Internal Revenue Code.

The New England School of Art & Design is licensed by the Commonwealth of Massachusetts, Department of Education.

The School is an Accredited Member, National Association of Trade and Technical Schools.



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

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

## COURSE/CLASS CANCELLATION

The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will, of course, be made.

National and State holidays on which classes will not be held are listed under *Evening Division Calendar* above. In the case of cancellations due to instructor illness the School will attempt to notify students as far in advance as possible. Cancellations due to inclement weather will be announced on the following radio stations: WHDH, WBZ, WRKO. Cancelled classes will be made up within 30 days of the scheduled end of the semester.

## CHANGES

This catalogue does not constitute a contractual agreement. The New England School of Art & Design reserves the right, with the approval of the Commonwealth of Massachusetts, Department of Education, to change any program, department, course, policy and the personnel of the faculty at its discretion. The School has no responsibility for loss or damage to student work, supplies or other personal property.

# REGISTRATION INFORMATION

## ELIGIBILITY

Candidates for admission must be high school graduates or possess the equivalent of a high school education. Exceptions to this rule may be made for applicants of unusual motivation or ability at the discretion of the Admissions Committee.

## APPLICATION

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

## INTERVIEW

All persons making initial application to the Adjunct Programs are required to schedule an interview with a member of the Admissions Committee. Previously enrolled students in good standing are not required to schedule an interview. Please call the School at 536-0383 for an appointment. The primary purpose of the interview is to make sure that a particular course is appropriate for the specific needs and backgrounds of individual applicants. Thus during the interview the applicant will be given the opportunity to explain his/her goals and objectives and the Admissions Officer will attempt to clarify the content and format of the courses being considered by the applicant. Where indicated in the course descriptions, a portfolio of original artwork relevant to the course or courses for which application has been made must be presented at the time of the interview. No portfolio is required unless so indicated in the course description.

## ACCEPTANCE

Adjunct Program applicants will be accepted in a course or courses following: 1) Completion of the *Application* and *Interview* requirements specified above, and 2) Notification of acceptance by an Admissions Officer, usually at the time of the interview. Previously enrolled students in good standing are automatically accepted for subsequent Adjunct Program semesters.

## REGISTRATION/REGISTRATION FEE

Accepted applicants wishing to register for courses in the Adjunct Programs are required to submit a completed Adjunct Program Registration Form together with the \$20 Registration Fee for each semester of enrollment. Newly accepted Adjunct Program applicants will receive a Registration Form following notification of acceptance. Previously enrolled students in good standing will receive a Registration Form following submission of the Application Form.

The Registration Fee is payable each semester at the time of registration and students will not be registered for courses until such time as the Registration Form has been submitted and the Registration Fee paid. The Registration Fee is in addition to tuition charges, but is refundable at any time prior to matriculation. Following matriculation it is not refundable.

Students may register for courses anytime within 60 days of the beginning date of classes. Registrations may be accepted during the first week of each semester for those courses not already filled.

## ENROLLMENT/ENROLLMENT CONTRACT

Accepted Adjunct Program students will be enrolled in a course or courses following: 1) Completion of the *Registration* procedures specified above, and 2) Submission to the School of a signed Adjunct Program Enrollment Contract.

All Adjunct Program students will receive a copy of the Adjunct Program Enrollment Contract at the time of acceptance, prior to paying any tuition or fees. The Enrollment Contract specifies in detail all terms, conditions, requirements and charges involved in enrollment in the Adjunct Programs of The New England School of Art & Design. All students (joined by parent or guardian if they are not of legal age) are required to read and sign the Adjunct Program Enrollment Contract prior to matriculation.

## MATRICULATION

Students who attend any class or classes are considered to have matriculated. Students may not attend classes until they have completed the procedures outlined above under *Application*, *Registration* and *Enrollment*, and until they have paid all tuition and fees due for the semester.

# ACADEMIC POLICIES

## CREDITS

In the case of studio courses a credit is defined as a total of 30 clock hours of class time. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code. In the case of academic courses (i.e. those with the letter 'A' following the course code) a credit is defined as a total of 15 clock hours of class time.

## GRADES

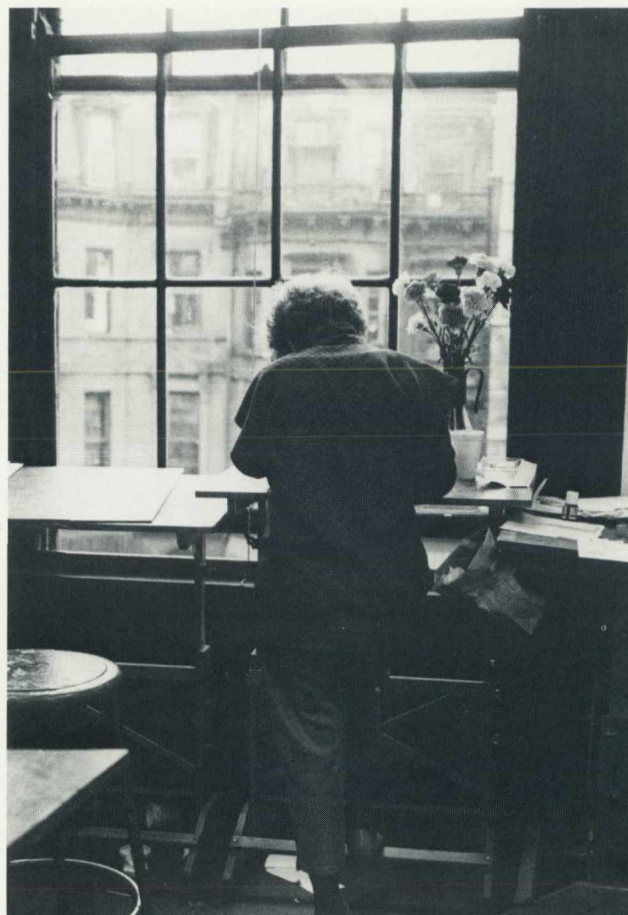
Students will receive a transcript of grades following the completion of each semester of the Evening or Summer Divisions. Grades issued are as follows: A (Outstanding), B (Above Average), C (Average), D (Poor), F (Failure), W (Withdraw), WF (Withdraw Failing), INC (Incomplete). Letter grades of A, B, C, D, and F carry numerical values of 4, 3, 2, 1 and 0 respectively. A '+' notation will add 0.3 to the numerical value of a letter grade (e.g. B+ equals 3.3) and a '-' notation will similarly subtract 0.3 (e.g. B- equals 2.7). Students withdrawing from a course or courses within the first 50% of a semester will receive a grade of W (Withdraw). Students withdrawing from a course or courses after 50% of a semester may receive a grade of W or WF (Withdraw Failing) depending on the student's standing at the time of withdrawal. In cases where a student is unable to complete course requirements on time due to illness or emergency, a grade of INC (Incomplete) may be issued. All incompletes must be made up within 30 days of the last scheduled class.

## STUDENT RESPONSIBILITY

Students are responsible for their own progress through the School and will be held responsible for completing course, departmental and School requirements, and for monitoring their own progress toward completion of such requirements. In addition, all students are responsible for knowing and adhering to currently published requirements, regulations and policies. On request students may obtain information and counsel relative to their progress and status from faculty, Departmental Chairpersons, or members of the Administration.

## ATTENDANCE

Attendance is the student's responsibility and will be considered a factor in determining final standing. Students with three or more absences from any one course in a single semester may be placed on Probation and students with five or more absences from any one course in a single semester will automatically be considered to have failed the course in question. Since this policy represents the absolute minimum acceptable attendance standard and since it often falls short of what is realistically appropriate for a particular course, individual instructors are permitted to apply more stringent attendance requirements to their individual courses, provided they have so notified their students and the Administration in advance. Students arriving one half hour or more after the scheduled beginning of a class will be marked absent.



# FINANCIAL INFORMATION

## TUITION

Tuition charges for individual courses are specified in the course descriptions and are based on the following rates: Studio courses: \$246 per credit. Academic courses: \$186 per credit. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code.

## PAYMENT/PAYMENT DEADLINE

Tuition and fees for a semester are due on or before the Payment Deadline of the semester for which the student is enrolling. Please make all payments in the form of *check or money order*, payable to: The New England School of Art & Design. VISA and Mastercard are also acceptable forms of payment. *No student will be permitted to attend classes until tuition and fees have been paid in full.*

The Payment Deadline for the Spring 1987 Evening Division is February 25, 1987. Students who fail to make full payment on or before this date will be subject to a \$10 Late Payment Charge. Students accepted after the Payment Deadline will be exempted from this provision, but in any event will be required to pay all tuition and fees prior to the first class meeting.



## SUPPLIES

Unless otherwise noted in the course description, students are expected to supply their own art supplies and books. Estimated average expenditures for art supplies and books are \$80 per course. Actual amounts will vary widely according to the course or courses taken, student use and maintenance. The School maintains a small store where art supplies and books commonly used in course assignments may be purchased at a cost which is generally 20% below that of retail art supply stores.

## CANCELLATION

Students may cancel their application, registration or enrollment at any time prior to matriculation (i.e. attendance at any class or classes). Students wishing to cancel must notify the School in writing by Certified Mail of such cancellation. Cancellation will be dated on the day such notice of cancellation is mailed. Students who fail to attend any classes within 15 days of the beginning date of the semester for which they have applied, registered or enrolled will be assumed to have cancelled as of the day immediately preceding the beginning date of the semester. *Notice of cancellation must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, Massachusetts 02116.*

## WITHDRAWAL

Matriculated students (i.e. students who have attended any class or classes) may withdraw from any program or course at any time following matriculation. Students wishing to withdraw must notify the School in writing by Certified Mail of such withdrawal. Withdrawal will be dated from the last day of actual attendance by the student. Matriculated students who fail to attend any classes for 15 consecutive school days during a semester, and who fail to notify the School in writing of withdrawal, will be assumed to have withdrawn as of the last day of actual attendance and will be subject to a penalty charge of \$25.00. *Notice of withdrawal must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, Massachusetts 02116.*

## REFUNDS

Students cancelling or withdrawing will receive refunds of tuition and fees according to the following schedule within 30 days of the receipt of notice of cancellation or withdrawal. Refunds for students withdrawing following matriculation will be calculated on a semester basis (15 weeks of classes for Day Programs; 10 weeks for Adjunct Programs) and attendance time will be computed from the beginning of the semester until the last day of actual attendance by the student.

**Registration Fee:** The Registration Fee is refundable at any time prior to matriculation. Following matriculation it is not refundable.

### Tuition:

- 1) If cancellation occurs within 3 days of signing the Enrollment Contract and making an initial tuition payment, but prior to matriculation, all tuition monies paid will be refunded.
- 2) If cancellation occurs more than 3 days after signing the Enrollment Contract and making an initial tuition payment, but prior to matriculation, the School will retain 5% of the semester tuition or \$100.00, whichever is less.
- 3) If withdrawal occurs during the first week of classes the School will retain 10% of the semester tuition.
- 4) If withdrawal occurs after the first week of classes, but within the first 25% of the semester, the School will retain 30% of the semester tuition.
- 5) If withdrawal occurs after 25% of the semester, but within the first 50% of the semester, the School will retain 55% of the semester tuition.
- 6) If withdrawal occurs after the first 50% of the semester there will be no refunds.





## SATURDAY SEMINARS

### GRAPHIC DESIGN FOR THE NON-DESIGNER

#### Steve Lyons

Graphic Design Consultant/Art Director  
BFA, Virginia Commonwealth University

The key to successful print communications is successful communication between you and a graphic designer. But just what does a designer do? What should you look for in a designer and what can you expect from one? This seminar will deal with the various creative aspects of the design process as well as the technical procedures involved in bringing communications challenges through to a well-conceived print solution. It is ideally suited for people such as writers or corporate publications directors who need or use the services of a graphic designer, but are not interested in becoming designers themselves. Through discussions and demonstrations this seminar will explore topics that include: conveying your needs to a designer as well as understanding what a designer needs from you; criteria for judging the success of a design solution; estimates and bids; understanding the collaborative nature of design; and the design process.

Saturday, March 7  
9:00 a.m. to 12:00 noon & 1:00 to 4:00 p.m.  
\$75 tuition  
Not for Credit

### DECORATIVE FINISHES

#### Jeff Crystal

Marketing and Design Consultant  
Decorative Finish Artist  
BFA, Montclair State College

This six hour seminar is designed for anyone who wishes to learn the basics of the currently popular decorative finishing techniques. Through a combination of lecture, demonstration and student participation the class will work with faux finishes including marbling and wood graining; decorative finishes including sponging and stippling; and stencil design and execution. Trompe L'oeil painting will also be reviewed. In order to participate in the class to the fullest extent, please bring the following supplies: (4) pieces of masonite at least 12" x 12" each; (1) sponge; (1) small pointed artist's brush; (1) 1½" or 2" painter's brush. The School will provide paint and any incidental supplies.

Saturday, March 7  
9:00 a.m. to 12:00 noon & 1:00 to 4:00 p.m.  
\$75 tuition  
Not for Credit



### *CUSTOM WOODWORK FOR INTERIOR DESIGN*

#### **Al Columbro**

President, Albert G. Columbro Interior Design  
BFA, Massachusetts College of Art  
AA, Chamberlayne Junior College

This six hour seminar will introduce interior designers, architects and interested design students to a wide range of woodworking specialties, including custom furniture design, millwork and antique restoration. Designer Al Columbro will begin the day with a lecture and presentation of his own work which includes custom furniture design and millwork. Following this, guest specialists in three areas of custom workworking will present their portfolios and discuss their areas of expertise. Mr. Columbro will lead the seminar participants in a question and answer period following each presentation. It is the goal of this seminar to introduce and examine the important role that custom craftspeople play in interior/architectural design.

Saturday, March 7  
9:00 a.m. to 12:00 noon & 1:00 to 4:00 p.m.  
\$75 tuition  
Not for Credit

### *CUSTOM UPHOLSTERY FOR INTERIOR DESIGN*

#### **Al Columbro**

President, Albert G. Columbro Interior Design  
BFA, Massachusetts College of Art  
AA, Chamberlayne Junior College

This six hour seminar will introduce custom upholstery for both residential and contract design purposes. After an introductory lecture by the instructor the class will board a chartered bus for a visit to two very different upholstery shops. In the morning the class will visit a small, custom upholstery shop geared primarily to residential interior design. There will be a guided tour and a lecture/demonstration given by the shop owner. Students will be invited to ask questions. After a lunch break the class will travel to a large commercial upholsterer to view mass quantity custom work in various stages of progress. This work is destined largely for the hotel and restaurant design industry. The goal of this seminar is to familiarize the designer with the construction, production, finishes and design in custom upholstery.

Saturday, April 4  
9:00 a.m. to 12:00 noon & 1:00 to 4:00 p.m.  
\$75 tuition  
Not for Credit

### *CUSTOM FLOOR FINISHES*

#### **Al Columbro**

President, Albert G. Columbro Interior Design  
BFA, Massachusetts College of Art  
AA, Chamberlayne Junior College

This seminar will focus on two popular types of floor finishes - custom carpet design and custom wood flooring. The seminar will be geared primarily to commercial design applications, but the information provided can be of use to residential designers as well. The first half of the day will be devoted to custom carpet design. After an introductory lecture by the instructor, including a presentation of his own custom carpet design work, he will introduce guest speakers. The speakers will cover topics such as design, construction, installation, pricing and finishing. After the lunch break the class will travel to the Boston Design Center for a private tour and lecture at a flooring showroom. The class will learn about wood varieties, finishes, patterning, pricing, installation and other topics relevant to custom wood flooring.

Saturday, May 2  
9:00 a.m. to 12:00 noon & 1:00 to 4:00 p.m.  
\$75 tuition  
Not for Credit

## GRAPHIC DESIGN/ ADVERTISING

### EG02 INTRODUCTION TO GRAPHIC DESIGN

**Jeff Crystal**  
Marketing & Design Consultant  
BFA, Montclair State College

This course is designed to offer students a broad overview of the various aspects of the graphic design field and the work of the professional graphic designer. The class will explore basic concepts, design processes, and techniques of graphic design through a series of lectures, design problems, and discussions. Included will be introductions to typography, layout design, mechanicals and printing processes. Design assignments will be structured to suit the student's level of experience and areas of interest. The basic goal of this course is to provide the student with a background sufficient to allow him or her to make an intelligent, informed decision about whether or not to pursue graphic design as a career. Those students interested more specifically in production processes (as opposed to design) should see *Basic Graphic Design Production Techniques (G42)* elsewhere in this catalogue.

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Monday 5:30 to 8:30 p.m.  
Begins Monday, March 2

### EG42 BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES

**Stephen Licare**  
Production Director,  
Gregory Fossella Associates  
BS, Boston University

An introduction to the methods, tools and techniques used by the Graphic Designer to bring artwork to final printed form. The course will develop a basic understanding of offset printing, paste-ups, typography, papers, inks, etc. as they relate to the preparation of artwork for printing and reproduction. It is the objective of the course to expose students to the enormous range of possibilities available to the Graphic Designer and to help them to understand the necessary limitations imposed by the processes used. Since this course will emphasize production processes as opposed to aesthetics, no previous design background is required.

Ten 3 hour meetings, 1 credit  
\$246 tuition

**Section A:**  
Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, March 3

**Section B:**  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, March 4

### EG36 RENDERING WITH MARKERS

**Jon Pieslak**  
Creative Director, Papazian Design  
New England School of Art  
The Art Institute of Boston

This course offers basic instruction in the proper use and technique of rendering with black and white and colored felt-tip markers as applied strictly to advertising layout and design. The objective of this course is to instruct students in how to quickly and effectively render illustration, photography and lettering for layouts and comprehensives. Recommended for students with basic knowledge of drawing, perspective and color.

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, March 3

**EG04**  
**REPROGRAPHICS**

**Christine Hardiman**

Free-lance Graphic Designer  
The New England School of Art & Design

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

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, March 4

**EG10**  
**TYPOGRAPHY FOR THE DESIGNER**

**Margery Stegman**

Principal, Stegman Design  
BA, American University

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

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, March 3

**EG74**  
**GRAPHIC DESIGN STUDIO**

**Pamela Sullivan**

Manager of Creative Services,  
Hill & Knowlton  
The Art Institute of Boston

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

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Thursday 6:00 to 9:00 p.m.  
Begins Thursday, March 5

**EG99**  
**TELEVISION BROADCAST  
PRODUCTION TECHNIQUES**

**Larry Santaw**

President, Santaw & Company  
Television Systems, M.I.T.  
BA, Franklin College

In order to communicate in any language an artist must first know the vocabulary, grammar, syntax and slang of that language. Television broadcast production has generated its own language. This course will study that language and the technical, legal and marketing forces that shape it. The aim of the course is to produce artists who can clearly and accurately express their ideas for television productions, so they get what they want on screen. This course is less concerned with concept than with the effective execution of that concept in the medium of television. Recommended for art directors or advertising professionals who need to comprehend the television production process.

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Monday 6:00 to 9:00 p.m.  
Begins Monday, March 2

# ILLUSTRATION

## EI10 INTRODUCTION TO FASHION ILLUSTRATION

### Frank Raneo

Free-lance Fashion Illustrator  
Chairman, Department of Fashion Illustration  
New England School of Art

Designed for those who wish to explore the field of fashion drawing, this course will emphasize the development of drawing skills as they relate to the special requirements of the field. Particular attention will be paid to developing a practical, working knowledge of the human figure—its proportions, typical poses and techniques for illustrating them. Exercises in fabric rendering will explore techniques for rendering textures (e.g. cotton, wool, leather, velvet, fur, etc.) and patterns (e.g. stripes, floral prints, plaids, paisley, etc.). Where appropriate, illustration techniques for fashion related products and accessories such as handbags, jewelry, shoes and cosmetics will also be dealt with. The course will consider both male and female figures and most beginning work will be done in black and white. Basic materials needed are a layout pad (12"x16" or larger), 2B and 4H pencils, erasers and a ruler. *A portfolio demonstrating drawing background and ability is required for this course.*

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Thursday 6:00 to 9:00 p.m.  
Begins Thursday, March 5

## EI04 INTRODUCTION TO FASHION LAYOUT

### Frank Raneo

Free-lance Fashion Illustrator  
Chairman, Department of Fashion Illustration  
New England School of Art

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

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, March 4



**EG82**  
**INTRODUCTION TO AIRBRUSH**

**Ted Fillios**  
Free-lance Airbrush Artist

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

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Thursday 6:00 to 9:00 p.m.  
Begins Thursday, March 5

**EG31**  
**WRITING AND ILLUSTRATING CHILDREN'S BOOKS**

**David Omar White**  
Author/Illustrator

The goal of this course is to teach writers/illustrators how to produce a "dummy" (mock-up) of a children's book suitable for presentation to a publisher. Through lecture, discussion and demonstration students will study the history of children's books and will examine the structure and process involved in producing them. Each student will be encouraged to write a story and produce one finished illustration for that story during the course of the semester. It is not required that applicants to this course have both writing and illustrating experience, however, it is strongly suggested that they have at least one of those skills.

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Thursday 6:00 to 9:00 p.m.  
Begins Thursday, March 5

**EG83**  
**INTERMEDIATE AIRBRUSH ILLUSTRATION**

**Ted Fillios**  
Free-lance Airbrush Artist

This course will concentrate on developing the skills and techniques necessary to produce complex airbrush renderings. A working knowledge of the airbrush, including the use of frisket, raised mask and freehand manipulation is required for entry to this course. Based on previous experience with the airbrush, students will create projects that broaden their range of skills in a specific application of the airbrush (i.e. illustration, photo-retouching, fabric painting, etc.). The techniques needed to complete these projects will be taught step-by-step on an individual basis. Mixing media in airbrush rendering, as well as the variety of materials available for the airbrush will also be explored. *Prerequisite: Introduction to Airbrush (G82) or equivalent experience.*

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Tuesday 6:00 to 9:00 p.m.  
Begins Tuesday, March 3



## INTERIOR/ENVIRONMENTAL DESIGN

### EE10 INTRODUCTION TO INTERIOR DESIGN: COMMERCIAL

#### Anne Noble

Project Director, Griswold Heckel & Kelly  
The New England School of Art & Design  
BA, Mercy College

An intensive introduction to the profession of Interior Design, with emphasis on contract/commercial work, which seeks to encourage creative thinking about the functional and aesthetic aspects of commercial interior spaces. Classes will focus on active, participatory discussion of student work. Through a series of lectures, discussions and problems, students will learn the use and application of the creative process and the basic principles of design. Problems presented to the class will include the re-design of an existing space for a function other than its current one, and the overall design of a complete space, including concept, space planning, color, furniture and fixtures. Part of the goal of the course is to teach students to overcome their subjective assumptions and preconceptions, to lead them to plan space effectively and functionally. Throughout the course students will be encouraged to approach problems as would the professional designer.

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Tuesday 5:30 to 8:30 p.m.  
Begins Tuesday, March 3

### EE11 INTRODUCTION TO INTERIOR DESIGN: RESIDENTIAL

#### Michael Valvo

Michael Valvo Design  
The New England School of Art & Design

An introduction to the profession of Interior Design with emphasis on residential design and decoration. Through a series of lectures, discussions and assignments students will learn the use and application of the creative process and basic principles of design as they relate to current trends in residential design. The course will consider the analysis of client needs; the designer-client relationship; function, style, color; lighting; space planning; furniture and materials; as well as methods of presentation. Students will be responsible for two design projects: the conversion of an existing space for a use other than its current one, and the design of a complete space. Part of the goal of this course is to teach students to overcome their subjective assumptions and preconceptions, to teach them to plan residential spaces creatively and effectively.

Ten 3 hour meetings, 1 credit  
\$246 tuition

#### Section A:

Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, March 4

#### Section B:

Thursday 6:00 to 9:00 p.m.  
Begins Thursday, March 5

### EE14A LIGHTING: THEORY, APPLICATION & DESIGN I

#### Anne Robinson

Principal, Robinson Roth & Associates  
New England School of Art

An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art and the application of lighting into interior environments for aesthetic, functional and spatial effects. Studio problems will be utilized for the discussion of lighting as well as fixture and source selection.

Ten 3 hour meetings, 2 credits  
\$246 tuition  
Tuesday 5:30 to 8:30 p.m.  
Begins Tuesday, March 3

**EE17A****LIGHTING: THEORY, APPLICATION & DESIGN II****Anne Robinson**

Principal, Robinson Roth & Associates  
New England School of Art

A continuation of the introductory course on the art and science of illumination, with greater stress on applications. This lecture and workshop series will draw on the knowledge obtained in *Lighting: Theory, Application & Design I*, enabling the student to become more familiar with the procedures for designing and the particular criteria for specific types of residential and commercial spaces. *Completion of Lighting: Theory, Application & Design I (EE14A) or an equivalent course is required for admission to this course.*

Ten 3 hour meetings, 2 credits  
\$246 tuition  
Thursday 5:30 to 8:30 p.m.  
Begins Thursday, March 5

**EE40****CONTRACT DRAFTING I: BASIC****Doug MacElroy**

Project Manager,  
Albert G. Columbro Interior Design  
The New England School of Art & Design  
BA, Union College

This course is designed to familiarize students with the basic equipment and concepts of visualizing interior and architectural space in graphic illustrative terms (i.e. plan, elevation and section). The course content aims to provide students with a working knowledge of the processes used to produce a basic set of drawings necessary in planning and designing interior spaces for commercial or residential structures. A list of materials and an explanation of their use will be given at the first class meeting.

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Thurs. 6:00 to 9:00 p.m.  
Begins Thursday, March 5

**EE41****CONTRACT DRAFTING II: INTERMEDIATE****Doug MacElroy**

Project Manager  
Albert G. Columbro Interior Design  
The New England School of Art & Design  
BA, Union College

A continuation of the studies of *Contract Drafting I: Basic* with an emphasis on increasing sophistication in concepts, techniques and use of tools. In addition to floor plans, elevations and sections the student will be introduced to production manuals; the problems of electrical, lighting, telephone and furniture requirements; working with typical specifications and finish schedules. *The completion of Contract Drafting I: Basic (E40) or the submission of a portfolio for instructor approval is required for entry to this course.*

Ten 3 hour meetings, 1 credit  
\$246 tuition  
Wednesday 6:00 to 9:00 p.m.  
Begins Wednesday, March 4





## FOUNDATION/FINE ARTS

### EB02

#### *DRAWING FOUNDATIONS I: OBSERVATIONAL DRAWING*

**Gabrielle Barzaghi**

School of the Museum of Fine Arts

This is a basic drawing course which will focus on the process of drawing from an observed situation—that is, making drawings of something that is seen, be it an object, a still-life or an environment. This course will approach drawing from a point of view which will emphasize accurately recording that which is observed and will introduce students to the concepts and procedures necessary for generating such drawings. Assignments and exercises will be aimed at developing three basic abilities: 1) Perceptual acuity—the ability to see accurately. 2) Motor control skills—the ability to get the hand (with the pencil) to go where you want it to. 3) Tool use and handling—the ability to use drawing tools proficiently and comfortably. The development and coordination of these three basic abilities will enable the student to generate drawings that correspond accurately with the observed world. That is the primary objective of the course. *Please be prepared to purchase specific supplies at the first class meeting.*

Two 3 hour meetings per week for 10 weeks,  
2 credits

\$492 tuition

Monday and Wednesday 6:00 to 9:00 p.m.

Begins Monday, March 2

### EB34

#### *BASIC DESIGN I: VISUALIZATION & PROCESS*

**Michael Brodeur**

MFA, Boston University

BFA, University of New Hampshire

The ultimate goal of this course is to develop on the part of the student an understanding of and basic proficiency in the logic and structure of two-dimensional organization. All visual communications consist of the various elements of the visual language (i.e. line, value, shape, texture, color, etc.) and to form an effective communication the divergent elements must be successfully combined in a unified whole. This course will introduce the student to the constituent elements of this language and will provide the principles of organization by means of which the student can successfully create unified and exciting visual statements. Exercises and outside assignments enable the student to handle the variables involved. Emphasis will be placed on the "designing process" and various visualization techniques utilized in the development of solutions to problems of visual communications. In addition, basic tools, media and technical skills necessary for effective visual communication will be introduced.

Two 3 hour meetings per week for 10 weeks,  
2 credits

\$492 tuition

Monday and Wednesday 6:00 to 9:00 p.m.

Begins Monday, March 2



**EB30****COLOR:  
PRINCIPLES & TECHNIQUES I****John Tricomi**

MFA, University of Tennessee  
BFA, Massachusetts College of Art

The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium. We will approach the study of color through the medium of paint. In this way the student can create and modify the range of hue, value and color strength, and apply this experience directly to any other color medium. For this reason a large segment of this color course is given to mastering color/paint mixing and paint application. Other areas of study include: color 'chords' based on the geometry of the color circle; mixing near grey tones from complements; harmony of analogous colors; color gradation; temperature contrast as a means of suggesting space, light and shadow; the effect which context has on color perception. The student's response through outside homework is of primary importance and will be reviewed in terms of the degree of comprehension and involvement, as well as excellence in craft and presentation.

Ten 3 hour meetings, 1 credit

\$246 tuition

Thursday 6:00 to 9:00 p.m.

Begins Thursday, March 5

**EB26****BASIC PAINTING TECHNIQUES****Susan Nichter**

MFA, BFA Boston University

This course will introduce students to basic concepts of composition and color while exploring techniques for painting with oils. Compositional issues to be examined include how form relates to space, the interplay of two and three-dimensional components, and how these factors can be used to help organize a painting. Major color-related issues addressed will include value as an underlying tonal structure, warm/cool relationships, and the use of triads for organizational purposes. A variety of techniques appropriate for painting with oils will be demonstrated and developed as the course progresses. Since this is a basic course, emphasis will be placed on working from observations of life. Group and individual critiques will assist student understanding and learning.

Ten 3 hour meetings, 1 credit

\$246 tuition

Monday 6:00 to 9:00 p.m.

Begins Monday, March 2

**EB40****PICTORIAL SPACE I: PERSPECTIVE****Steve Gildea**

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

Perspective is a system of contour control developed at the beginning of the Renaissance which enables the artist to create a naturalistic illusion of three-dimensional space on a flat surface. This course will introduce the principles and practices of perspective and explore the relationship that these concepts have to the development of images from imagination, observation and plans. Subjects covered will include: one and two point systems; grids; compound forms; ellipses; cylindrical volumes; shadow projections. Both freehand and mechanical processes will be covered in the development of images where the student's primary concern is the effective control of the illusion of space.

Ten 3 hour meetings, 1 credit

\$246 tuition

Tuesday 6:00 to 9:00 p.m.

Begins Tuesday, March 3

**EB24****INTRODUCTION TO WATERCOLOR****Bill Maynard**

Chairman, Department of Fine Arts  
School of the Museum of Fine Arts  
Massachusetts College of Art

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.

Ten 3 hour meetings, 1 credit

\$246 tuition

Tuesday 6:00 to 9:00 p.m.

Begins Tuesday, March 3

**EF32**

**THE PORTRAIT**

**Audrey Goldstein-Diamond**

BFA, Tufts University

School of the Museum of Fine Arts

The portrait has long been one of the most universal and powerful means of expression in the history of the visual arts. Today the human face is still a fascinating subject for the artist and the portrait continues to be a significant art form. In this course students will be encouraged to develop their own approach to portraits through a series of exercises in both drawing and painting, and through a selected study of the portrait in history, from Caravaggio to Warhol. Work will be done in both black and white and in color from life. Emphasis will be given to developing an understanding of facial anatomy and how it affects features and expressions. Through the exploration of specific emotions and expressions and the application of various techniques and materials it is hoped that the student will gain insight into the portrait as a visual means of communication. *Some prior drawing experience is required for entry to this course.*

Ten 3 hour meetings, 1 credit

\$246 tuition

Tuesday 6:00 to 9:00 p.m.

Begins Tuesday, March 3



**EB07**

**LIFE DRAWING I**

**Ross Horrocks**

MFA, Boston University

BA, University of California at Santa Cruz

An introductory course in drawing the human figure which seeks to develop in the student an understanding of form through observation of the life model and the use of basic drawing skills. Working from the model, the class will explore such basics as gesture, anatomy and surface planes; proportion and foreshortening; positive/negative space and shape relationships; visual measurements including point-to-point and pencil measurements; contour and cross contour drawing; value relationships; composition and picture design. Media to be used include charcoal and pencil with the option to explore other media as the student or class progresses. In addition to drawing each session, there will be demonstrations; reviews of master drawings; individual and group critiques; and much individual attention.

Ten 3 hour meetings, 1 credit

\$246 tuition

Monday 6:00 to 9:00 p.m.

Begins Monday, March 2

**SF08**

**EXPERIMENTAL DRAWING**

**Debra Filiurin**

MA, BS, New York University

This course is designed for students who want to develop their drawing skills and gain confidence and flexibility in their ability to produce personal aesthetic statements. Exposure to new drawing concepts will be divided into two areas of concentration: applying the traditional methods of gesture, contour and modeling to modern styles of distortion, exaggeration and abstraction; examining the expressive possibilities of contemporary trends using copy machines, grids, photographic transfers and projected images. A wide variety of materials will be used including pencils, oil pastels, chalks and inks. Individual and group critiques will be offered for both the beginner and the more advanced student.

Ten 3 hour meetings, 1 credit

\$246 tuition

Tuesday 6:00 to 9:00 p.m.

Begins Tuesday, March 3

# THE NEW ENGLAND SCHOOL OF ART & DESIGN

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

## ADJUNCT PROGRAM APPLICATION FORM

### PERSONAL

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

### EDUCATION

Name of High School \_\_\_\_\_ Date Graduated \_\_\_\_\_  
 Post-Secondary School(s) Attended \_\_\_\_\_  
 Dates Attended \_\_\_\_\_ Major \_\_\_\_\_  
 Semesters Completed \_\_\_\_\_ 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, and credits as they appear in the catalogue.

Title _____	Course Code _____	Credits _____
Title _____	Course Code _____	Credits _____
Title _____	Course Code _____	Credits _____
Title _____	Course Code _____	Credits _____
Title _____	Course Code _____	Credits _____

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

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

FOR OFFICE  
USE ONLY

Application Received \_\_\_\_\_  
 Scheduled Appointment \_\_\_\_\_

THE  
NEW ENGLAND  
SCHOOL OF ART  
& DESIGN

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