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

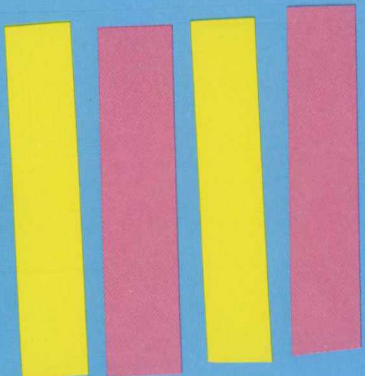New England School of Art and Design

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Adjunct Program   Summer 1990

The New England School of Art & Design

Summer Division

Information

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Summer 1990 Highlights

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

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

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

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

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

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

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

We hope that you find in this catalog a course that meets your personal and/or professional needs. If you choose to enroll in a class, we will do all we can to insure that you have a rewarding educational experience. Your comments and suggestions are always welcome.

GENERAL INFORMATION

The Summer Division

The Summer Division consists of one ten-week semester which begins in June and extends into the first part of August. One-month intensive courses in computer graphics are also offered during May. The Summer Division includes offerings of a beginning and introductory nature as well as selected courses from each of the Major Departments, thus providing students with an opportunity to explore their interests and prove their abilities. In addition, many students have used the Summer Division to better prepare themselves for Day Program Study. The Summer Division includes both day and evening classes. Most day classes meet from 9:00 a.m. to 12:00 noon or 1:00 p.m. to 4:00 p.m. while most evening classes are held between 6:00 p.m. and 9:00 p.m. Most courses meet once or twice per week and tuition charges typically range from $318 to $636 per course.

1990 Summer Division Calendar

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

1990 May Intensives Calendar

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

The Adjunct Programs

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

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

The School

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

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

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

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

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

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 be made.

National and State holidays on which classes will not be held are listed under *Summer 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, WEEI, WBCN. 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.
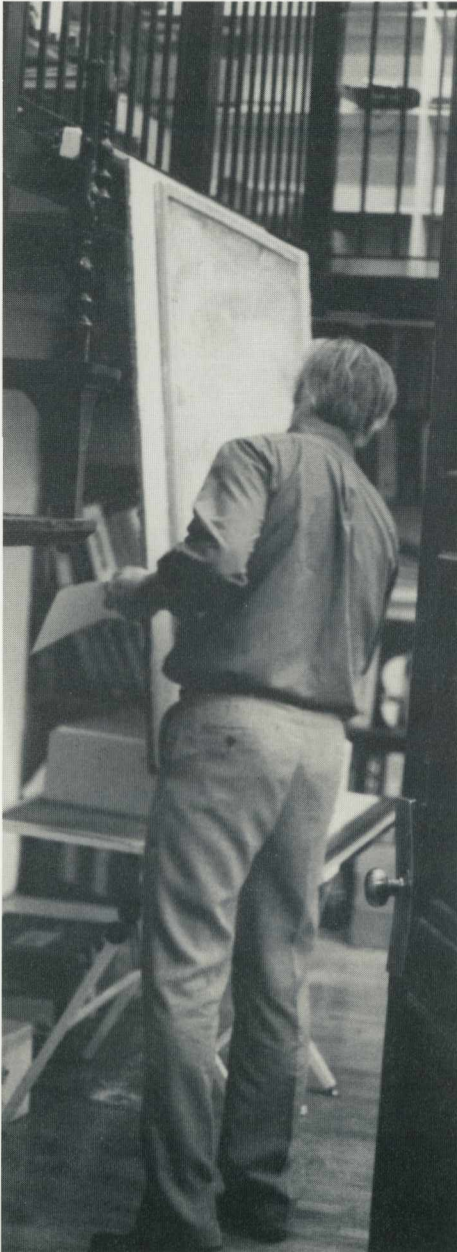
REGISTRATION INFORMATION

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

Interview

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

Acceptance

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

Registration/Registration Fee

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

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

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

Enrollment/Enrollment Contract

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

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

Matriculation

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

ACADEMIC POLICIES

Credits

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

Grades

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

Attendance

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

Student Responsibility

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

FINANCIAL INFORMATION

Tuition

Tuition charges for individual courses are specified in the course descriptions and are based on the following rates: Studio courses: $318 per credit. Academic courses: $238 per credit. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code.

Payment/Payment Deadline

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

The Payment Deadline for the 1990 Summer Divsion is May 29, 1990. Payment for the May Intensives is due May 1, 1990. Students who fail to make full payment on or before these dates will be subject to a $25 Late Payment Charge. Students accepted after the Payment Deadline will be exempted from this provision, but in any event will be required to pay all tuition and fees prior to the first class meeting.

Supplies

Unless otherwise noted in the course description, students are expected to supply their own art supplies and books. Estimated average expenditures for art supplies and books are $90 per course. Actual amounts will vary widely according to the course or courses taken, student use and maintenance. The School maintains a small store where art supplies and books commonly used in course assignments may be purchased at a cost which is generally 20% below that of retail art supply stores.

Cancellation

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

Withdrawal

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

Refunds

Students cancelling or withdrawing will receive refunds of tuition and fees according to the following schedule within 30 days of the receipt of notice of cancellation or withdrawal. Refunds for students withdrawing following matriculation will be calculated on a semester basis (15 weeks of classes for Day Programs; 10 weeks for Adjunct Programs; 4 weeks for Intensives) and attendance time will be computed from the beginning of the semester until the last day of actual attendance by the student.

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

Tuition:

1) If cancellation occurs within 3 days of signing the Enrollment Contract and making an initial tuition payment, 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, whichever is less.

3) If withdrawal occurs during the first week of classes the School will retain 8% of the semester tuition.

4) If withdrawal occurs after the first week of classes, but within the first 25% of the semester, the School will retain 28% of the semester tuition.

5) If withdrawal occurs after 25% of the semester, but within the first 50% of the semester, the School will retain 54% of the semester tuition.

6) If withdrawal occurs after the first 50% of the semester there will be no refunds.

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

Courses

Summer 1990

Foundation & Fine Arts

Drawing Foundations I: Observational Drawing

Representational Drawing

Life Drawing I

Painting Foundations I

Color I: Principles & Techniques

Basic Design I

Pictorial Space I: Perspective

Intermediate Drawing

Pastel Drawing

The Portrait

Life Drawing: Concepts

Graphic Design

Introduction to Graphic Design

Typography for the Designer

Pen Calligraphy

Rendering with Markers

Basic Graphic Design Production Techniques

Introduction to Advertising Design

Publication Design

Photo-Art Processes

Graphic Design Studio

Illustration

Cartooning

Illustration for Publications

Illustration I

Writing & Illustrating Children's Books

Gouache

Introduction to Airbrush

Intermediate Airbrush

Interior Design

Introduction to Interior Design: Commercial

Introduction to Interior Design: Residential

Lighting & Electricity

Contract Drafting I: Basic

Contract Drafting II: Intermediate

Architectural Rendering I: Freehand Drawing

Architectural Rendering II: Design Drawing

Architectural Rendering III: Mechanical Perspective

Trompe l'Oeil Finishes & Painted Objects

Color for Interior Design

Trompe l'Oeil and Decorative Scene Painting

Basic Elements of Construction

Materials for the Interior Designer I

Business Orientation & Professional Practice

History of Furniture I

History of Furniture II

Computer Graphics

Introduction to Computer Graphics

Electronic Design & Illustration

Basic AutoCAD

Introduction to Desktop Publishing

Introduction to Quark XPress

Introduction to Adobe Illustrator

Introduction to AutoDesk Animator

Computer Graphics for Broadcast Television

May Intensives

Introduction to Computer Graphics

Electronic Design & Illustration

Basic AutoCAD

Introduction to Desktop Publishing

Computer Graphics for Broadcast Television

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Foundation/ Fine Arts

Drawing Foundations I: Observational Drawing

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

Gabrielle Barzaghi School of the Museum of Fine Arts

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

SB02 2 credits $636 tuition
Two 3 hr. meetings per week for 10 weeks
Section A: Goldstein
Monday and Wednesday 1:00 to 4:00 p.m.
June 4 through August 13
Section B: Barzaghi
Monday and Wednesday 6:00 to 9:00 p.m.
June 4 through August 13

Representational Drawing

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

This course is a continuation of *Drawing Foundations I: Observational Drawing.* While the course is a basic drawing course, the aim is to establish proficiency in the skills involved in representational drawing and a corresponding refinement in the use of drawing materials. Attention will be given to strong resolution of problems and the quality of 'finish' in drawings. In addition the issues of interpretation and expression within a representational context will be introduced. Materials to be used will include various artist's pencils, drawing pens and ink, and pastels. *Prerequisite: Completion of Drawing Foundations I: Observational Drawing (B02) or a portfolio demonstrating ability in equivalent basic drawing skills.*

SB05 2 credits $636 tuition
Two 3 hr. meetings per week for 10 weeks
Monday and Wednesday 1:00 to 4:00 p.m.
June 4 through August 13

Life Drawing I

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

An introductory course in drawing the human figure which will develop the student's understanding of form through observation of the life model and the use of basic drawing skills. The course will emphasize learning to judge proportions accurately, to see and convey gestural movement, and to understand the influence of the skeletal and muscular anatomical systems on surface form. Study of master drawings will aid the student in the selection and practice of methods appropriate to figure drawing, from precise and expressive line to solid volumetric renderings. *Artistic Anatomy* by Paul Richer is the required text for the course. Materials to be used include charcoal, pencils, ink and conte crayon. Please bring a 18''x 24'' rough newsprint pad and charcoal pencil to the first class meeting. *Prior drawing experience or instructor approval is required for entry to this course.*

SB07 2 credits $636 tuition
Two 3 hr. meetings per week for 10 weeks
Monday and Wednesday 9:00 a.m.to Noon
June 4 through August 13

Painting Foundations I

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

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

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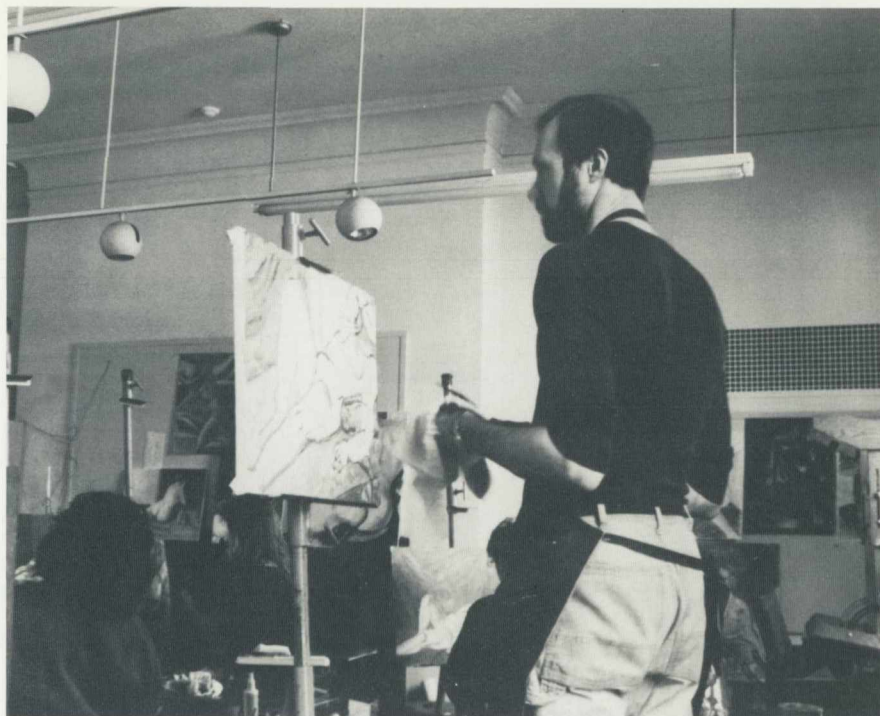
Color: Principles & Techniques I

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

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

SB30 1.5 credits $477 tuition
Two 3 hr. meetings per week for 8 weeks
Tuesday and Thursday 1:00 to 4:00 p.m.
June 5 through July 31

Basic Design I: Visualization & Process

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

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

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

Pictorial Space I: Perspective

Robert Ganong MFA, BA, Boston University

This course will introduce the principles and practices of perspective and explore the relationship that these concepts have to the development of images from imagination, observation and plans. Subjects covered will include: one and two point systems; grids; compound forms; ellipses; cylindrical volumes; shadow projections. Both freehand and mechanical processes will be covered in the development of images where the student's primary concern is the effective control of the illusion of space. *Perspective Drawing Workbook* by Charles A. O'Connor Jr. will be used as the primary text.

SB40 2 credits $636 tuition
Two 3 hr. meetings per week for 10 weeks
Tuesday and Thursday 1:30 to 4:30 p.m.
June 5 through August 14

	Monday
morning	Life Drawing I
afternoon	Drawing Foundations I (A) Representational Drawing
evening	Drawing Foundations I (B)

Intermediate Drawing

Gabrielle Barzaghi School of the Museum of Fine Arts

This course will concentrate on developing the skills and techniques necessary to create realistic drawings from an observed situation. Each class session will deal with different still-life subject matter and students will focus on creating resolved drawings. Emphasis will be placed on the study of formal drawing issues, with particular attention paid to compositional analysis. Black and white media used in this course will include pencil, charcoal and pastel. Good drawing paper of varying sizes will be required. Students will keep a sketchbook of work completed outside of class. *A portfolio demonstrating basic drawing background and ability is required for entry to this course. Enrollment will be limited to 10 persons.*

SF08 1 credit $318 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16

Pastel Drawing

Gabrielle Barzaghi School of the Museum of Fine Arts

This intermediate level drawing course will introduce the student to the medium of chalk pastel. A variety of techniques will be explored including drawing over ink or watercolor wash with the pastels. Students will experiment with different types of paper, such as toned and colored charcoal paper, and with surface texture and color. As always, composition will be a major focus. Subject matter will include still-life set-ups and landscape drawing (from sketches done outside of class). Students are expected to be self-motivated and *prior drawing experience is required.* Advanced students are encouraged to take this course and will find it challenging. Materials to be used include high-quality chalk pastels, ink, watercolor, and a variety of pencils.

SF09 1 credit $318 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 5 through August 7

The Portrait

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

The portrait has long been a universal and powerful means of expression in the visual arts. While techniques of portrait painting have changed over time, the impact and the sense of immediacy created by the portrait image remain as powerful as ever. Beginning with a brief study of skeletal and muscular anatomy of the face and upper torso, the class will progress to drawing and painting directly from life. Students will be encouraged to develop their own personal vision while carefully developing technical skills. A critical examination of the work of masters from the past to the present will be an ongoing part of this course. Media to be used will include pencils, charcoal and oil paints. The use of pastels and watercolors is optional. *Some prior drawing experience is required for entry to this course.*

SF32 1 credit $318 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 5 through August 7

Life Drawing: Concepts

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

This course will focus on learning how to "see" and then draw the life model. Emphasis will be placed on an ongoing study of the human form and a basic understanding of anatomy. The course will begin by investigating techniques and methods of drawing used by the Old Masters and learning how such methods can be applied to contemporary subjects and compositions. Initially charcoal and black conte will be used on ordinary brown paper, with corrections, erasures, adjustments and mistakes encouraged; poses will last from 20 to 45 minutes. Later in the course one and two hour poses will be drawn and students will be encouraged to experiment with other media, such as ink, chalk, pencil and pastel on various types of paper. The final portions of the course will involve poses lasting a full class period and students will be encouraged to vary their drawing stations around the same pose ("A constant discovery of a familiar form") for a variety of points of view. In addition to drawing each session, there will be demonstrations, reviews of master drawings, individual and group critiques, and much individual attention. *Some prior drawing experience is required for entry to this course.*

SF64 1 credit $318 tuition
Ten 3 hour meetings
Tuesday 1:30 to 4:30 p.m.
June 5 through August 7

Tuesday	Wednesday	Thursday
Painting Foundations I	Life Drawing I	Painting Foundations I
Basic Design I		Basic Design I
Color: Princ. & Tech. I	Drawing Foundations I (A)	Color: Princ. & Tech. I
Pict. Space I: Perspective	Representational Drawing	Pict. Space I: Perspective
Life Drawing: Concepts		
Pastel Drawing	Drawing Foundations I (B)	Intermediate Drawing
The Portrait		

Graphic Design

Introduction to Graphic Design

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

This course is designed to offer students
a broad overview of the various aspects of
the graphic design field and the work of
the professional graphic designer. The
class will explore basic concepts, design
processes, and techniques of graphic
design through a series of lectures, design
problems, and discussions. Included will
be introductions to typography, layout
design, mechanicals and printing process-
es. 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 inter-
ested more specifically in production pro-
cesses (as opposed to design) should see
*Basic Graphic Design Production Tech-
niques (G42)* elsewhere in this catalogue.

SG02   1 credit $318 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 4 through August 6

Typography for the Designer

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

Recommended for designers and others
who work with type, this course will take
students from the basics of typography
through to typographic design while
emphasizing practical applications. Type
terminology, typeface classification, copy-
fitting, 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 aware-
ness 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 advertis-
ing sources will be examined and critiqued
in terms of type effectiveness.

SG10   1 credit $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Pen Calligraphy

Linette Renaudie   Graphic Designer /
BFA, Massachusetts College of Art

This is a study of the Chancery Cursive
alphabet. It is designed for the beginning
student of calligraphy who is interested in
developing and growing towards serious
study in the calligraphic arts. The course
will include mandatory homework
assignments, class demonstrations,
critiques and discussion. It will emphasize
the development of those skills required to
control the Chancery Cursive alphabet
while promoting the student's concept
formation. Exercises will be given to
develop the expressive use of language as
well as working toward a solid command
of the alphabet.

SG20   1 credit $318 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 4 through August 6

Rendering with Markers

Jon Pieslak   Graphic Designer,
Clark/Linsky Design / New England School
of Art / Art Institute of Boston

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

SG36   1 credit $318 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
June 5 through August 7

Basic Graphic Design Production Techniques

Sharon Dyson   Art Department Liaison /
Benjamin Franklin Smith Printer /
University of New Hampshire

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

SG42   1 credit $318 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16

Introduction to Advertising Design

Instructor to be announced

This course is designed for students who
wish to explore advertising art direction.
Problems will cover newspaper, magazine,
outdoor/transit and broadcast media. Pri-
mary emphasis will be on concept devel-
opment; secondary emphasis on layout
techniques, type identification and proper
use of drawing board materials (t-square,
ruler, markers, pencils, etc.). Students will
also be informed about subcontractors—
the printers, illustrators, photographers
and mechanical artists who collaborate
with the advertising art director to
produce the finished piece.

SG44   1 credit $318 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16
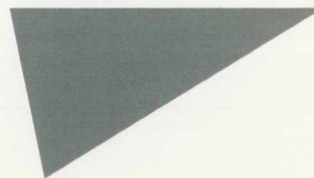
Publication Design

Laura Golly Principal, Crystal Design Group / BFA, Rhode Island School of Design

This course is designed to give graphic designers and others who have a basic knowledge of typography and production an opportunity to explore the special problems and challenges of publication design. Page layout, typography, format, and style for trade and educational books will be examined. Major areas of study will include: the use of grids; typography and type formats; elements of typical book formats (contents, departments, features, editorials, etc.); design elements (borders, rules, color, use of white space, photography and illustration, etc.). As a final project each student will redesign an existing publication. *Since this course assumes a working knowledge of typography and production processes, students should have prior background or experience in these areas.*

SG45 1 credit $318 tuition
Ten 3 hour meetings
Wednesday 9:30 a.m. to 12:30 p.m.
June 6 through August 15

Graphic Design Studio

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

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

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

Photo-Art Processes

Linda White Photographer / BFA, School of Visual Arts

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

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

	Monday	Tuesday	Wednesday	Thursday
morning			Publication Design	
afternoon			Photo-Art Processes	Graphic Design Studio
evening	Intro. to Graphic Design Pen Calligraphy	Rendering with Markers	Typography for the Designer	Basic Graphic Design Production Techniques Intro. to Advertising Design

Illustration

Illustration for Publications

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

This course is designed for students considering a career in illustration. Emphasis will be placed on simulating the working process of professional illustrators. The class will concentrate on editorial and publishing assignments and will carry each project through from receipt of manuscript to the production stage. Particular emphasis will be placed on developing the ability to create powerful, effective illustration within a set of guidelines and restrictions. For most assignments, the student will receive a manuscript, a layout, and color restrictions. In a few instances, the student will develop or discover his/her own story on a given subject, and experience illustration from a more journalistic approach. Students will be expected to shoot their own 35mm photographs to use as reference. In addition to regular classroom critiques, there will be discussions regarding production methods and techniques and problem-solving techniques. The goal of this course is to produce work suitable for a professional portfolio. *A small
(5 to 10 pieces) portfolio demonstrating prior drawing experience is required for entry to this course.*

SG24 1 credit $318 tuition
Ten 3 hour meetings
Wednesday 1:30 to 4:30 p.m.
June 6 through August 15

Cartooning

David Omar White Author/Illustrator/
Cartoonist

This course will explore many elements of cartooning including character development and drawing; basic figure animation; the anatomy of a joke; caricature and distortion. Students will learn by studying and analyzing the work of cartoonists past and present and by creating their own cartoons. Each week the class will focus on a particular type of cartoon such as: caricature; animated cartoons; political cartoons; one and multi-paneled gag cartoons; and distortion for non-humorous purposes such as adventure cartoons and illustration. There will be weekly lectures, discussions and assignments based on each of the cartoon types. *A portfolio demonstrating basic drawing ability is required for entry to this course.*

SG22 1 credit $318 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 4 through August 6

Writing & Illustrating Children's Books

David Omar White Author/Illustrator/Cartoonist

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

SG31 1 credit $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Illustration I

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

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

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

Gouache

Dorothea Sierra Graphic Illustrator / MFA, BFA, Syracuse University

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

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

Introduction to Airbrush

Ted Fillios Free-lance Airbrush Artist

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 media, 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.

SG82 1 credit $318 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16
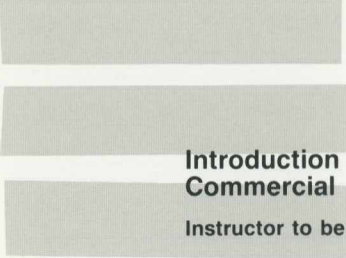
Intermediate Airbrush Illustration

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.*

SG83 1 credit $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

	Monday	Wednesday	Thursday
morning		Illustration I	
afternoon		Illustration for Publications	
evening	Cartooning	Writing & Illustrating Children's Books	Basic Airbrush
		Gouache	
		Intermediate Airbrush	

Interior/ Environmental Design

Introduction to Interior Design: Commercial

Instructor to be announced

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

SE10 1 credit $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Introduction to Interior Design: Residential

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

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

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

home decorating course, but rather an in-depth introduction to the professional practice of residential interior design.

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

Lighting & Electricity

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

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

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

Contract Drafting I: Basic

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

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

SE40 1 credit $318 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
June 4 through August 6

Contract Drafting II: Intermediate

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

A continuation of the studies of *Contract Drafting I: Basic* with an emphasis on

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

SE41 1 credit $318 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Architectural Rendering I: Freehand Drawing

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

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

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

Trompe L'Oeil Finishes & Painted Objects

Linda Brown MAE, Rhode Island School of Design / Diploma, School of the Museum of Fine Arts
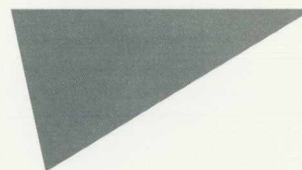
Jennifer Griffith BFA, Massachusetts College of Art

This course will explore the different techniques and mediums for the practical application of trompe l'oeil finishes. Through a combination of lecture, demonstration and student participation the class will learn how to simulate wood, marble, semiprecious stone, and tortoiseshell finishes, and will examine the processes of pickling, mat gilding, stencilling and glazing. Students will learn methods for applying these techniques to objects, furniture, and interior surfaces. *Because of the wide variety of techniques and materials dealt with in this course, students should expect to spend between $150 and $200 on supplies.*

SE53 1 credit $318 tuition
Ten 3 hour meetings
Section A: Griffith
Monday 2:00 to 5:00 p.m.
June 4 through August 6
Section B: Brown
Monday 6:00 to 9:00 p.m.
June 4 through August 6

Architectural Rendering II: Design Drawing

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

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

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

Architectural Rendering III: Mechanical Perspective

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

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

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

Color for Interior Design

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

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

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

Trompe L'Oeil & Decorative Scene Painting

Stephanie Mesner   Principal, Creative Sets / BFA, Tufts University / Diploma School of the Museum of Fine Arts

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

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

Basic Elements of Construction

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

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

SE60A   1.5 credits $357 tuition
Ten 2¼ hour meetings
Thursday 6:00 to 8:15 p.m.
June 7 through August 16

Materials for the Interior Designer

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

This course will introduce students of interior design to the wide range of finish materials available for use in commercial and residential applications. Through lectures and discussions the class will learn the proper use of materials including the ins and outs of specifying and installation.

Students will develop their own folio of materials and resource information during the course of the semester. *Materials for the Interior Designer* will focus on hard finishes such as flooring, walls, ceilings and millwork. Materials to be studied include wood, stone, glass, gypsum, paint and other related products. Fabrics and carpeting will also be touched upon. There are no prerequisites for this course.

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

Business Orientation & Professional Practice

John Parrillo   President, John G. Parrillo Inc. Architect / MS, Columbia University / BS, Rhode Island School of Design

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

SE81A   2 credits $476 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
June 7 through August 16

afternoon

evening

History of Furniture I

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

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

SE82A 1.5 credits $357 tuition
Ten 2¼ hour meetings
Tuesday 6:00 to 8:15 p.m.
June 5 through August 7

History of Furniture II

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

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

SE83A 1.5 credits $357 tuition
Ten 2¼ hour meetings
Thursday 6:00 to 8:15 p.m.
June 7 through August 16

Monday	Tuesday	Wednesday	Thursday
Trompe L'Oeil Finishes (A)			
Lighting & Electricity	Intro. to Interior Design: Residential (A)	Intro. to Interior Design: Commercial	Basic Elements of Construction
Contract Drafting I: Basic	Architectural Rendering I: Freehand Drawing	Intro. to Interior Design: Residential (B)	Materials for the Interior Designer I
Trompe L'Oeil Finishes (B)	Color for Interior Design	Lighting & Electricity	Business Orientation and Professional Practice
	Trompe L'Oeil & Decorative Scene Painting	Contract Drafting II: Intermediate	History of Furniture II
	History of Furniture I	Architectural Rendering II: Design Drawing	
		Architectural Rendering III: Mechanical Perspective	

Computer Graphics

Introduction to Computer Graphics

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

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

Introduction to Computer Graphics is a course designed to give computer novices hands-on experience with the computer as an art medium. Because the Apple Macintosh and IBM PC compatibles are the computers of choice in the design world, this course will give students five weeks experience with each, familiarizing them with their graphics capabilities and their operating systems. The software used – PCPaint on the PC and PixelPaint on the Macintosh – were chosen for their simplicity, their similarity of structure, and their color capabilities. In addition to computer graphics, students will acquire a rudimentary knowledge of PC DOS and the Macintosh User Interface – knowledge applicable to many different computer operations. Each student will have the use of their own individual workstation during both the class time and the following supervised lab. Demonstrations of several popular computer systems used in industry, slide presentations, and video production will give the student a broad knowledge of the nature of computer graphics and its applications, and provide insight into possible avenues for further personal growth with the medium. *In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers. Enrollment is limited to 6 persons per class section.*

SB50   1.5 credits $477 tuition
Ten 3 hour meetings
Section A: Gildea
Thursday 1:30 to 4:30 p.m.
June 7 through August 16
Section B: Moore
Thursday 1:30 to 4:30 p.m.
June 7 through August 16

Electronic Design & Illustration

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

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

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

Artists and designers interested in getting involved with the computer as an electronic art medium will find this hands-on course very beneficial. The first day of class provides the opportunity to "paint"

with the computer. Thereafter students will learn the basics of computer manipulation including the processes of image storage and reproduction. Toward the creation of video imagery, functions covered will include: color mixing, airbrushing, pattern creation, video image scanning, tinting, blending, brush creation, geometric shape creation, use of type, and some special effects such as fractals and pixilation. Assignments will be given to encourage the use of the computer as a medium for design, illustration and fine art. Class time will be devoted to the introduction of new material, the critique of assignments, the discussion of problems, and the practice of new commands on the computers. Upon successful completion of the course student portfolios will include high quality photographic prints and slides produced with the aid of a film recorder, and a VHS video with soundtrack. This course will use IBM PC compatible computers equipped with TARGA 16 graphic adapters which can produce images with up to 32,000 simultaneous colors.

In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers. Enrollment will be limited to 6 persons per class section.

SG86 1.5 credits $477 tuition
Ten 3 hour meetings

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

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

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

Basic AutoCAD

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

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

Basic AutoCAD is a course designed to teach basic computer aided drafting skills. Applicants should be familiar with traditional drafting equipment and capable of producing architectural plans and elevations in order that they may concentrate on learning to successfully manipulate the computer. Through a series of assignments related to architectural drafting the course covers the basics of computer operation, drawing and editing skills, the use of layers, text, dimensioning, scaling, the plotting process and other related skills and concepts. Class sessions will be devoted to covering new material, reviewing homework, going over problems and spending time on the School's computers. By the end of the semester students who have successfully completed the course assignments will have a portfolio of drawings demonstrating basic CAD knowledge and skills. This course will use IBM PC compatible computers running *AutoCAD* software from Autodesk Inc., a well known drafting package used widely in the architecture and design communities.

In addition to class time, persons taking this course will find it necessary to spend approximately 3 to 6 hours per week on the School's computers or comparably equipped computers in order to complete assignments. Enrollment is limited to 6 persons per class section.

SE48 1.5 credits $477 tuition
Ten 3 hour meetings

Section A: Gildea
Tuesday 9:30 a.m. to 12:30 p.m.
June 5 through August 7

Section B: Lehan
Wednesday 6:00 to 9:00 p.m.
June 6 through August 15

Introduction to Desktop Publishing

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

Jean Hammond Free-Lance Graphic Designer / Co-Chairperson, Department of Graphic Design / The New England School of Art & Design / MEd, BS, Framingham State College

This course is intended to serve as an introduction to the use of page make-up software, word processing, and simple paint graphics. PageMaker by Aldus, Microsoft Word and MacPaint will be used on Apple Macintosh II computers. In the first half of the course students will master basic and intermediate skills in PageMaker software and will be given short tutorials on Microsoft Word for word processing, and MacPaint for graphics generation. Each class will include time for students to use the computers and software on a tutorial basis, receiving individual attention from the instructor. Students will also be assigned computer time outside of class in order to complete assigned problems. During the second half of the course students will work on more complex techniques and commands, designing and producing several documents. *In addition to class time, persons taking this course should expect to spend 2 or 3 hours per week on the School's computers or comparably equipped computers. Enrollment will be limited to 6 persons per class section.*

SG15 1.5 credits $477 tuition
Ten 3 hour meetings

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

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

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

Introduction to Quark XPress

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

This course is intended to serve as an introduction to Quark XPress page make-up software, word processing, and the merging of graphics with text. Microsoft Word and Adobe Illustrator will be used in conjunction with Quark XPress on Apple Macintosh II computers. In the first half of the course students will master basic skills in Quark Xpress and will be shown the special strengths that this software has in dealing with typographic refinements. Short tutorials on Microsoft Word (for word processing) and Adobe Illustrator (for graphics generation) will also be introduced. Each class session will include time for students to use the computers and software on a tutorial basis, receiving individual attention from the instructor. Students will also be assigned outside-of-class computer time in order to complete homework assignments. During the second half of the course students will work on more complex techniques and commands, designing and producing several documents. *In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers. Enrollment will be limited to 6 persons per class session.*

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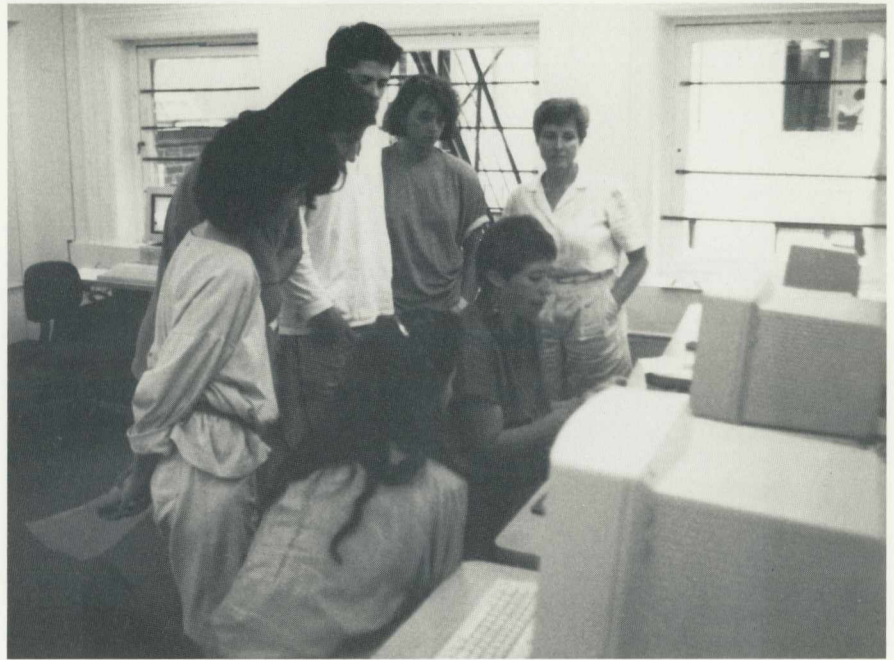
Introduction to Adobe Illustrator

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

Graphics created with object oriented systems such as Adobe Illustrator can be reproduced at any resolution, limited only by the output device. In this course students will be given assignments to create full color logos, letterheads, labels, book covers, etc. on Apple Macintosh II computers using Adobe Illustrator software. Designing on this platform the artist can see full color 'previews' of artwork before it is output to a color film recorder (for color prints or slides) or to a laser printer for monochrome prints or color separated negatives. This is a course designed to move beyond the simplicity of computer 'paint' programs. Previous experience with a computer, though useful, is not required. *In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers. Enrollment will be limited to 6 persons per class section.*

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

	Monday	Tuesday	Wednesday
morning	Introduction to Desktop Publishing (A)	Introduction to Adobe Illustrator Basic AutoCAD (A)	
afternoon	Introduction to Quark XPress (A) Computer Graphics for Broadcast Television	Introduction to Desktop Publishing (B) Introduction to AutoDesk Animator (B)	
evening	Introduction to Quark XPress (B) Introduction to AutoDesk Animator (A) Electronic Design & Illustration (A)	Electronic Design & Illustration (B)	Introduction to Desktop Publishing (C) Basic AutoCAD (B)

Introduction to AutoDesk Animator

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

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

AutoDesk Animator is an exciting software package that allows the production of quality computer animations and presentations with a minimum of investment in expensive hardware and software. While Animator is capable of 3D animations, this course will focus on 2D animation functions. Cell animation, cycle animation, polymorphic tweening, scripting, and image presentation with wipes will be covered during the semester. Students will be given both class and homework time to work on assignments. The final portfolio will consist of a VHS video with sound track. *Prior experience with computer graphics or completion of a basic computer graphics course is required for entry to this course. In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers. Enrollment will be limited to 6 persons per class section.*

SG84 1.5 credits $477 tuition
Ten 3 hour meetings
Section A: Garvey
Monday 6:00 to 9:00 p.m.
June 11 through August 13
Section B: Gildea
Tuesday 1:30 to 4:30 p.m.
June 5 through August 7

Thursday

Electronic Design
& Illustration (C)

Introduction to
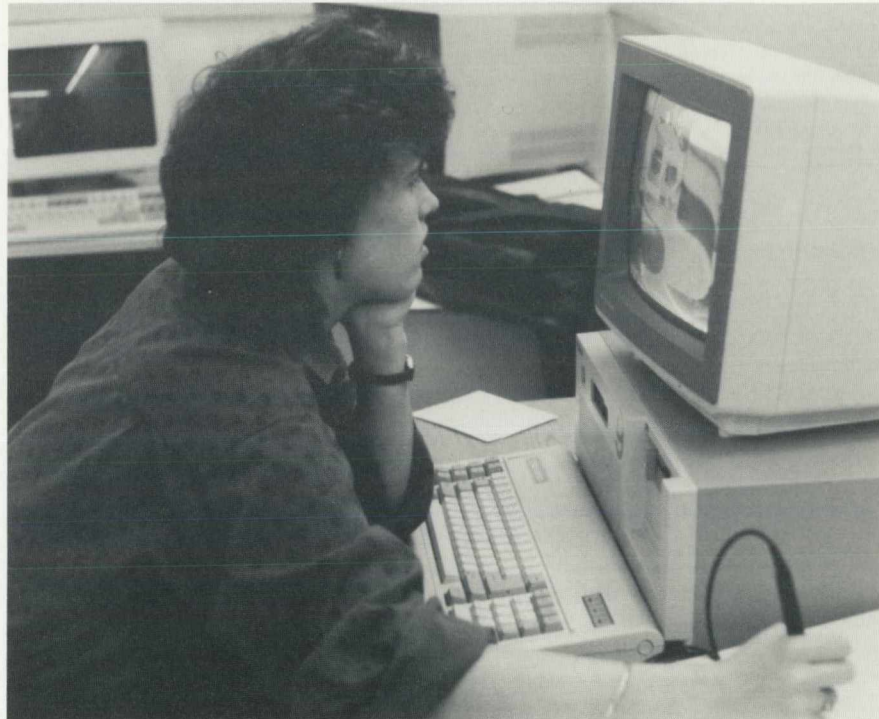Computer Graphics (A & B)

Computer Graphics for Broadcast Televsion

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

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

SG85 1.5 credits $477 tuition
Ten 3 hour meetings
Monday 1:00 to 4:00 p.m.
June 4 through August 6

May Intensives

Introduction to Computer Graphics Intensive

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

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

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

IB50 1.5 credits $477 tuition
Eight 3¾ hour meetings
Section A: Gildea
Tues. and Thurs. 8:30 a.m. to 12:15 p.m.
May 8 through May 31
Section B: Moore
Tues. and Thurs. 8:30 a.m. to 12:15 p.m.
May 8 through May 31

Desktop Publishing Intensive

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

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

IG15 1.5 credits $477 tuition
Eight 3¾ hour meetings
Section A: Garvey
Monday and Wednesday 1:15 to 5:00 p.m.
May 9 through June 6
Section B: Instructor to be announced
Tuesday and Thursday 5:30 to 9:15 p.m.
May 8 through May 31

Computer Graphics for Broadcast Televsion Intensive

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

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

IG85 1.5 credits $477 tuition
Eight 3¾ hour meetings
Monday and Wednesday 5:30 to 9:15 p.m.
May 7 through June 4

Basic AutoCAD Intensive

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

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

IE48 1.5 credits $477 tuition
Eight 3¾ hour meetings
Monday and Wednesday 5:30 to 9:15 p.m.
May 7 through June 4

Electronic Design & Illustration Intensive

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

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

IG86 1.5 credits $477 tuition
Eight 3¾ hour meetings
Tuesday and Thursday 1:15 to 5:00 p.m.
May 8 through May 31

THE
NEW ENGLAND
SCHOOL OF ART
&? DESIGN

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

ADJUNCT PROGRAM APPLICATION FORM

Personal

Last Name _____ First Name _____

Middle Initial _____ Social Security Number _____

Number and Street _____

City _____ State _____ Zip Code_____

Home Telephone _(____)_____ Business Telephone_(____)_____

Birth Date _____ Male _____ Female_____

Occupation _____ Employer _____

Ethnic Origin

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

☐ Non-Resident Alien   ☐ Black, Non-Hispanic   ☐ White, Non-Hispanic   ☐ American Indian/
                                                                                     Alaskan Native

☐ Hispanic   ☐ Asian/Pacific Islander   ☐ Choose not to report   ☐ Other

Education

Name of High School _____ Date Graduated _____

Post-Secondary School(s) Attended_____

Dates Attended _____ Major _____ Credits / Degree Earned _____

Have you previously attended NESA/D? _____ When?_____

Courses

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

Title _____ Code_____ Credits _____ Section _____

Title _____ Code_____ Credits _____ Section _____

Title _____ Code_____ Credits _____ Section _____

Title _____ Code_____ Credits _____ Section _____

Title _____ Code_____ Credits _____ Section _____

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

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

**For Office
Use Only**

Application Received _____

Summer 1990

Scheduled Appointment _____

THE
NEW ENGLAND
SCHOOL OF ART
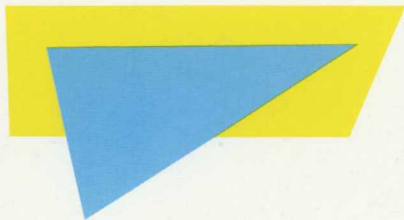& DESIGN
28 Newbury Street
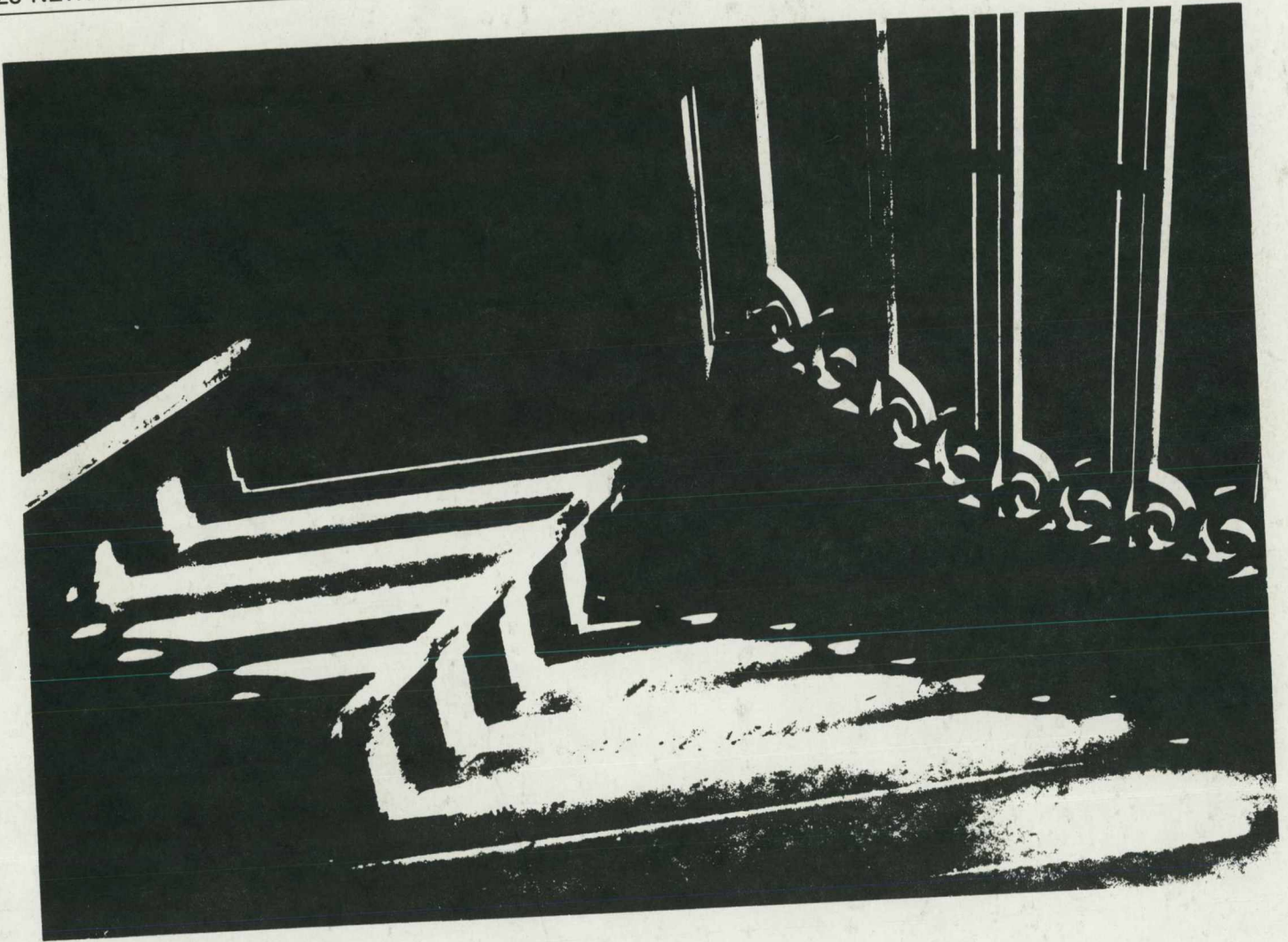Boston, Massachusetts 02116

Summer Division

Adjunct Program

1990

THE NEW ENGLAND SCHOOL OF ART & DESIGN

28 NEWBURY STREET / BOSTON / MASSACHUSETTS 02116

Course Descriptions / Class Schedule 1989–90

INDEX

GENERAL INFORMATION

Course Codes

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

Course Format

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

Prerequisites

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

Departmental Requirements

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

Course Offerings

Course offerings, content and format are subject to change, alteration or deletion in accordance with changing needs, course enrollment and the availability of qualified instructors. All such changes are subject to the approval of the Commonwealth of Massachusetts, Department of Education.

FOUNDATION DEPARTMENT

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

B02
Drawing Foundations I: Observational Drawing
Audrey Goldstein, Gabrielle Barzaghi

This is a basic drawing course which will focus on the process of drawing from an observed situation—that is, making drawings of something that is seen, be it an object, a still-life or an environment. The course will approach drawing from a point of view which will emphasize accurately recording that which is observed and will introduce students to the concepts and procedures necessary for generating such drawings. Assignments and exercises will be aimed at developing three basic abilities: 1) Perceptual acuity—the ability to see accurately. 2) Motor control skills—the ability to get the hand (with the pencil) to go where you want it to. 3) Tool use and handling—the ability to use drawing tools proficiently and comfortably. The development and coordination of these three basic abilities will enable the student to generate drawings that correspond accurately with the observed world. That is the primary objective of the course.
fall semester, 2 credits
two 2 hour meetings per week
section 1: Mon. 9:00-11:00 AND Wed. 9:00-11:00 (Goldstein)
section 2: Mon. 11:30-1:30 AND Wed. 11:30-1:30 (Goldstein)
section 3: Mon. 2:30-4:30 AND Wed. 2:30-4:30 (Barzaghi)

B04
Drawing Foundations II: Drawing Systems
Linda Brown

This basic drawing course will focus on the various systems, methods and techniques which can be used to convey form and spatial information on a two- dimensional drawing surface. The course will approach drawing from a point of view which emphasizes accurately conveying information about the form of an object and the spatial relationships of one object to another, and will explore the variety of languages or systems which the artist may choose from to convey this kind of information. For example, a cross-contour system of lines can be used to describe the surface of an object, or the same object can be subjected to a light source and its form expressed in terms of light and shadow (chiaroscuro). Yet another possible approach would be to convey the form of the object as a function of uniform steps in space (topographical). This course will introduce students to these and other

drawing systems and through assigned problems will develop a familiarity with each. In addition, the course will present specific techniques such as cross-hatching, pointillism and line-weight control which can be used within the drawing systems being studied. By learning to understand the various drawing systems and the particular aspects of form and space which they emphasize, the student will be better prepared to choose a system appropriate to the desired results.
fall semester, 2 credits
two 2 hour meetings per week
section 1: Mon. 9:00-11:00 AND Thurs. 9:30-11:30
section 2: Mon. 11:30-1:30 AND Thurs. 3:00-5:00
section 3: Mon. 2:30-4:30 AND Thurs. 12:30-2:30

B05
Representational Drawing
prerequisite: B02
Linda Brown

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

B07
Life Drawing I
prerequisite: B02
Audrey Goldstein, Gabrielle Barzaghi

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

B08
Introduction to Lettering I
David Forman

This course is an introduction to letters as graphic symbols, tracing their development from Imperial Roman Capitals to modern type faces. Students will become familiar with the traditional tools and materials used in hand lettering while developing skill in Roman and Italic letter forms. They will also explore the way in which weight, structure and spacing affect visual texture and readability through a series of design problems using both traditional and contemporary approaches.
fall or spring semesters, 1 credit
one 2 hour meeting per week
section 1: Tues. 9:00-11:00 (spring only)
section 2: Tues. 11:30-1:30 (fall or spring)

B22
Painting Foundations I
Bill Maynard, Harry Bartnick
This is a basic painting course which will introduce students to the basic procedures, tools and materials necessary for oil painting. Through a series of structured exercises and problems the student will learn sound technical approaches to the use of these media while exploring the surface, tactile and optical qualities of paint. Assignments will range from the representational to the abstract in order to encourage and foster basic proficiency in the handling of the form, spatial and plastic aspects of painting.
fall semester, 1.5 credits
one 3 hour meeting per week
section 1: Tues. 10:00-1:00 (Bartnick)
section 2: Wed. 10:30-1:30 (Maynard)
section 3: Fri. 10:00-1:00 (Bartnick)

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

B30
Color I: Principles & Techniques
Harry Bartnick
The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium. We will approach the study of color through the medium of paint. In this way the student can create and modify the ranges of hue, value and color strength, and apply this experience directly to any other color medium. For this reason, a large segment of the 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; contemporary and traditional views of color proportion; color gradation; temperature contrasts as a means of suggesting space, light, and shadow; the effect which context has on color perception. The student's response through outside homework is of primary importance and will be reviewed in terms of the degree of comprehension and involvement as well as excellence in craft and presentation.
fall semester, 1.5 credits
one 3 hour meeting per week
section 1: Tues. 2:00-5:00
section 2: Thurs. 9:00-12:00
section 3: Fri. 2:00-5:00

B31
Color II: Image & Design
prerequisite: B30
Harry Bartnick
This second semester course in color will take the student into more diverse areas of color exploration. Included will be: creation of spatial illusion through color; representation of the qualities of color through three-dimensional models; phenomena of light transmission, reception and perception; investigation of other color media including direct light (additive color), transparent and projected color. Also covered will be the psychological aspects of color and a study of both past and present views on the use of color in art.
spring semester, 1.5 credits
one 3 hour meeting per week
section 1: Tues. 2:00-5:00
section 2: Thurs. 9:00-12:00
section 3: Fri. 2:00-5:00

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

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

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

B41
Pictorial Space II:
20th Century Art Movements
Michael Brodeur
From the Renaissance through the 19th century artists created images that conveyed the illusion of three dimensions. Beginning in the late 19th century, however, and with accelerating pace and interest in the 20th century, artists began to experiment with alternative spatial systems. This course is designed to give students a 'hands-on' familiarity with 20th century art movements such as cubism, neoplasticism, abstract expressionism and others that undertook important experiments with the nature of space.
spring semester, 1 credit
one 2 hour meeting per week
section 1: Tues. 9:00-11:00
section 2: Tues. 11:30-1:30
section 3: Tues. 2:30-4:30

B50A
Foundation Computer Graphics
Steve Gildea, Greg Garvey, Gay Moore
Foundation Computer Graphics is a course designed to give all NESA/D students hands-on experience with computers as an art medium. Instruction will take place on Apple Macintosh II computers equipped with color monitors. The course will emphasize the use of PixelPaint software and will also include an introduction to SuperPaint. In addition to computer graphics, students will be given a basic introduction to the Macintosh user interface, a basic tool which can be applied to many different computer operations. Each student will have the use of their own workstation during both the class time and the following supervised lab. Demonstrations of several popular computer systems used in industry, slide presentations, and video production will give the student a broad knowledge of the nature of computer graphics and its applications, and provide insight into possible avenues for further personal growth with the medium. *Enrollment is limited to 6 persons per section.*
fall or spring semester, 1.5 credits
one 1 hour class and one 1 hour
supervised lab per week
section 1: Tues. 9:00-11:00 (fall only)
(Moore)
section 2: Tues. 2:30-4:30 (fall only)
(Moore)
section 3: Wed. 11:30-1:30 (fall or spring)
(Garvey)
section 4: Wed. 2:30-4:30 (fall or spring)
(Moore)
section 5: Fri. 9:00-11:00 (fall only)
(Moore)
section 6: Fri. 3:00-5:00 (fall or spring)
(Gildea)

B70A,71A
Ideas of Western Art I & II
Charles Giuliano
This is a two semester lecture course designed to acquaint the student with the major concepts and ideas of Western art. The role of the artist within a cultural context will be explored as it relates to the image making process. Emphasis will be placed on the interplay of the ideas of the past with the image making process of our contemporary society. The objective of this course is to provide a path by means of which the student may take the ideas and lessons extracted from the study of art history and turn these ideas into meaningful insights that are utilized in the studio.
fall and spring semesters
1.5 credits per semester
one 1.5 hour meeting per week
section 1: Thurs. 10:00-11:30
section 2: Thurs. 12:30-2:00
section 3: Thurs. 3:00-4:30

B80
Seminar
Faculty and Guests
A series of lectures, discussions and demonstrations by faculty members and guest speakers which is designed to expose the first year student to the career objectives of the Major Programs in order that an informed choice of a major field of study may be made at the end of the Foundation year.
fall or spring semester, .5 credit
one 1 hour meeting per week
Wed. 9:30-10:30

GRAPHIC DESIGN DEPARTMENT

G04
Reprographics
Christine Hardiman
This course is designed to familiarize students with a wide range of graphic arts processes through the study and practice of various methods involved in preparing original art (drawings, designs, photographs) for reproduction and printing. A major emphasis will be placed on learning to operate and control the photostat camera with a variety of image- receiving materials (films, papers, etc.). The course will also include an in-depth introduction to the half-tone through exercises with several types of contact screens (e.g. elliptical dot, line, mezzotint, etc.). Proofing systems such as 3M color-key and chromatek color transfers will also be used throughout the course, thus providing the student with valuable practical skills.
fall or spring semester, 1.5 credits
one 3 hour meeting per week
section 1: Tues. 10:30-1:30
section 2: Tues. 2:00-5:00

G06,07
Graphic Design Production
Christine Hardiman
The principles and techniques used in the development of art work from design through to final printing. Layout, comprehensive, paste-up and mechanical preparation will be considered in relation to the various printing media. Field trips and lectures by individuals employed in the various areas of the graphic design production field will familiarize the student with a wide variety of techniques and operations. Also included will be an introduction to practical business aspects such as making estimates, quotations and contracts and adhering to a realistic schedule.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
section 1: Thurs. 9:30-12:30
section 2: Thurs. 1:30-4:30

G08,09
Production Workshop
prerequisite: G07
Joe Eiler
This course will stress the practical application of the principles and techniques developed in *Graphic Design Production*. Emphasis will be placed on increasing sophistication in the use of tools and materials and increasing refinement in terms of the speed and accuracy of their application. Where possible, design problems encountered in other courses will be followed through to production stage and examined for practicability.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Fri. 10:00-1:00

G10,11
Typography for the Designer
Instructor to be announced
The study and practical application of typography and typographic design as they relate to clear communication by the graphic designer. Major areas of study will include: the history and evolution of alphabets and type faces; typographic terminology; type classification and identification; copyfitting; type selection and specification; typesetting equipment and technology; typographic design and legibility. The aim of this course is to develop in the student an awareness of the enormous impact typography has on design. In addition, the course seeks to develop practical skills which will allow the student to intelligently discuss, select, order and evaluate type and its appropriateness to a given task. Students in this course will also learn about modern computerized typesetting equipment and may have class projects set in type.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
section 1: Mon. 9:30-12:30
section 2: Mon. 1:30-4:30

G12,13
Advanced Typography
prerequisite: G11
Laura Golly
A senior level course designed to reinforce and refine the skills developed in *Typography for the Designer*. It is the goal of this course to help the student understand that typography is an integral part of any design/advertising solution. Thus the course will involve projects relating directly to other Senior level courses such as *Advertising Design II* and *Graphic Design II* . Assignments will involve work in areas such as newspapers, magazines, billboards, packaging and tabular material such as charts and coupons.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Wed. 10:00-1:00

G14
Introduction to Computerized Typesetting
Kathy Murray, Jessee Carter
This course will provide an intensive, in-depth introduction to the practical use, operation and application of computerized typesetting equipment. Hands-on time with computerized typesetting equipment (the School's Compugraphic MCS Powerview 10/8000 system) will form an integral part of the course and students will execute actual composition exercises throughout the course. In addition to covering typesetting functions the course will include lessons in computerized editing and file management. Basic typesetting terminology, conventional rules of typography, and typeface classification and recognition will also be discussed. In order that students may have sufficient time to use the equipment enrollment will be limited to six persons.
fall or spring semester, 2 credits
one 1 hour class and one 2 hour
lab per week
section 1: Wed. 2:00-5:00 (Murray)
section 2: Fri. 2:00-5:00 (Carter)

G15
Introduction to Desktop Publishing
Jean Hammond, Greg Garvey
This course is intended to serve as an introduction to the use of page make-up software for use in designing for print media. PageMaker software by Aldus will be used on IBM PC compatible and Apple Macintosh computers. In the first half of the course students will master basic and intermediate skills in PageMaker software. Each class will include time for students to use the computers and software on a tutorial basis, receiving individual attention from the instructor. Students will be assigned computer time outside of class in order to complete assigned problems. During the second half of the course students will work on more complex techniques and commands, designing and producing several documents.
fall or spring semester, 1.5 credits
One 2 hour meeting per week
section 1: Tues. 11:30-1:30 (fall or spring)
(Hammond)
section 2: Fri. 9:00-11:00 (fall or spring)
(Hammond)
section 3: Tues. 11:00-1:00 (spring only)
(Garvey)

G24,25
Illustrating for Publications
Bonnie Dann
This course is designed for students who are considering a career in illustration. We will concentrate on editorial or publishing assignments and try to simulate the professional working process from the time the illustrator receives the manuscript to the time the piece goes on press. Emphasis will be placed on developing the ability to create powerful, effective illustration within a set of guidelines and restrictions. For each assignment the student will receive a manuscript, a layout and color restrictions or specifications. We will discuss methods of interpreting the manuscript to develop visual ideas. We will shoot 35mm photographs to use as reference. The students will present sketches to the class and accept input from others in the class functioning as art directors would. We will discuss printing reproduction methods and the potential problems specific pieces could have. The finished pieces from this class will be the beginning of a professional illustrators portfolio.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Fri. 2:00-5:00

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

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

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

G36
Marker Rendering
Jon Pieslak
This course offers basic instruction in the proper use and technique of rendering with black and white and colored felt-tip markers as applied to advertising layout and design. The objective of this course is to instruct students in how to quickly and effectively render illustration, photography and lettering for layout purposes.
fall or spring semester, 1 credit
one 2 hour meeting per week
Tues. 11:00-1:00

G38,39
Techniques & Concepts of Illustration
prerequisite: F03, or instructor permission
Bonnie Dann
The first semester of this course will be an advanced extension of *Drawing Techniques II* (F02,03). Assignments utilizing various media will be given, but the character of assignments will be much more clearly related to editorial forms of illustration. The concept of translating a verbal idea into a viable visual image while attaining a level of finish worthy of publication is the goal of the first semester. In the second semester assignments will be fewer and each will be treated as finished artwork for publication. Students will have more freedon to pursue individual stylistic and media responses to problems. Class discussions, slide presentations and guest lecturers will offer information regarding the variety of opportunities open to skilled illustrators.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Thursday 9:30-12:30

G40,41
Graphic Design I
Instructor to be announced
Emphasizing the creative process from thumbnail sketch to comprehensive, this course will introduce the student to the language, tools and techniques used by the professional graphic designer. Attention will be paid both to conceptualization and presentation in solving design problems, including logos, posters, brochures and mailers. As a survey and overview of graphic design, a goal of the course is to provide the student with sufficient information to allow him or her to choose an area of concentration at the senior level.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
section 1: Mon. 9:30-12:30
section 2: Mon. 1:30-4:30

G46,47
Package Design
prerequisite: G41, G55
Joe Eiler
This course will cover both the creative and practical aspects of designing for packages, and will stress the importance of three-dimensionality. The restrictions and requirements of a number of package types (including boxes, polybags, cans, plastics, blister cards) will be examined. Emphasis will be placed on the effective use of typography, photography, illustration and color in a three-dimensional format. Also studied will be basic aspects of marketing: the logic behind a design, product positioning, competitive brands, audience appeal, etc.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Thurs. 2:00-5:00

G48,49
Graphic Design II: Print
prerequisite: G41
Ginny Just
A senior level course for students majoring in Graphic Design, this course will emphasize creative solutions to a variety of typically encountered professional design problems. Areas covered will include design for catalogues, posters, brochures and product sheets. Class time will be divided between lectures, critiques and in- class work.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Monday 9:30-12:30

G50
Basic Publication Design
Jean Hammond

A course in beginning book and magazine design for graphic designers which will focus on the skills necessary to create a text page. Topics covered will include the use of the haber rule, understanding picas, the importance of leading, and what type faces are suitable for text and display. Also covered will be sizing and positioning photographs and illustrations, and estimating the length of a book. In addition to the traditional method of preparing pencil layouts, students will be given the opportunity of setting up sample pages on the School's phototypesetting equipment. Two complete book designs incorporating illustration, graphics and photography (complete with layouts and specifications) will complete the semester.
fall semester, 1 credit
one 2 hour meeting per week
Fri. 12:00-2:00

G51 Intermediate Publication Design
prerequisite: G50
Jean Hammond

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

G54,55
Advertising Design I
Jamie Aromaa

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

G56,57
Advertising Design II: Print
prerequisite: G55
Tony Siracusa

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

G58,59
Advertising Workshop
prerequisite: G55
Jamie Aromaa

This course is designed for the serious student who plans to make his/her career in the world of advertising agencies and studios. The course will take projects from other senior level advertising design courses and examine them in terms of advertising and marketing theory. The student will learn about trade vs. consumer advertising, hard-sell vs. soft-sell, etc. Advertising concept, copy content and visual solution will be stressed as component parts of a successful whole.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Tues. 10:30-1:30

G60
Basic Photography
open to freshmen
Jim Haberman, Linda White

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

G61
Intermediate Photography
prerequisite: G60
Jim Haberman, Linda White

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

G66
Advanced Photography
prerequisite: G61
Jim Haberman

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

G71
Art Direction for Photography
prerequisite: G41 or G55, G61
Marsha Caine

A senior level course for Graphic Design majors, this course is designed to familiarize students with photography for use in advertising and design. Emphasis will be placed on the art director's role in planning and directing photographic sessions both in the studio and on location. Field trips and guest lectures from professional photographers and art directors will help the design student to understand the techniques, equipment and processes involved in order that they may creatively and intelligently design with photography.
spring semester, 1.5 credits
one 3 hour meeting per week
Thurs. 9:30-12:30

G82
Introduction to Airbrush
Ted Fillios

This course will concentrate on mastering the basic airbrush techniques required to produce both commercial and fine art work. Areas explored will include rendering, photoretouching and production. Within the category of rendering the course will deal with advertising illustration, posters, animation, fine art painting and special effects. Production techniques will cover textiles, toys and ceramics, as well as more straightforward applications of the medium. The early portions of the course will emphasize the development of a working familiarity with airbrush equipment, materials and paints. This will be followed by exercises in line, solid form, brush and wash techniques. The latter portions of the course will progress through to finished renderings and retouching jobs.
fall or spring semester, 1.5 credits
one 3 hour meeting per week
Thurs. 1:30-4:30

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

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

G87
Advanced AutoCAD/Computer Animation
Steve Gildea
prerequisite: G86, E48

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

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

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

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

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

G92,93
Corporate Design
prerequisite: G41
Laura Golly
This course will focus on the creation and application of designs within business and industry. Areas of study will include identification of client problems, definition of objectives to solve the problems, and the establishment of design strategies to accomplish the objectives. Specific emphasis will be placed on the analysis and development of corporate identity systems including the development of logotypes, stationery, signage systems, annual reports and forms. Also included will be graphic design applications to the various advertising, marketing and public relations pieces associated with corporate design. The course will expose the student to the unique aspects of design directed to identify, establish and promote the business community. Emphasis will be given to the role of the artist in the corporate design environment. Also stressed will be the interrelationships between the advertising, marketing, public relations and communications functions for which the designs are created.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Wednesday, 2:00-5:00

G96A
Broadcast Advertising
prerequisite: G55
John Cooney
This course will explore and examine the creation of graphics for telecommunications media. Television (including cable and closed circuit), videotape and film will be addressed and students will be made aware of the techniques and applications utilized in these broadcast media. Problems unique to this industry will be discussed and their impact on design solutions explored. Included will be field trips to studios and locations that will expose the student to the wide range of tools and techniques used by professional film, video and A/V producers. Students will thus be given an opportunity to see commercials followed through all stages of production from storyboarding through production to distribution. New technologies in broadcasting and their effect on design will also be discussed.
fall semester, 1.5 credits
one 1.5 hour meeting per week
Tues. 6:00-7:30 (Begins October 3)

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

INTERIOR / ENVIRONMENTAL DESIGN DEPARTMENT

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

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

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

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

E21
Interior Design Studio II
prerequisite: E20
Department Chairperson
Everything being best understood in its context, this design studio will further the investigations of *Interior Design Studio I* through a more complex series of problems of longer duration. Design methodology, spatial planning and environmental systems will become of greater importance in problems of commercial and residential spaces. As in the first studio, the objectives will be the student's understanding of and ability to effectively deal with interior problems of light, color, shadow, sound, texture and volume.
spring semester, 3 credits
two 3 hour meetings per week
Mon. 9:00-12:00 AND Wed. 2:00-5:00

E22
Site Planning & Landscape Design
prerequisite: B40 or
departmental permission
Richard List
A course intended to introduce students of interior/environmental design to the fundamental principles, theories and resources necessary to establish a working vocabulary of site planning and landscape design. An understanding of site analysis, climatic conditions, vehicular and pedestrian traffic flow patterns as well as qualitative and documentable aspects of the landscaped/built environment interface enable the student to facilitate personal investigations into landscape design and eventually to effectively design with interior landscaped space.
fall semester, 1 credit
one 2 hour meeting per week
Thurs. 9:30-11:30

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

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

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

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

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

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

E29
Interior Design Studio VI:
Residential Design
prerequisite: E28
Department Chairperson
A continuation of the studies of *Interior Design Studio IV*, this course will focus on contemporary residential buildings. The student will study and analyze a variety of current approaches to single family and multi-family residences. Two major design problems will be undertaken: one an attached housing complex and one single family residence.
spring semester, 1.5 credits
one 3 hour meeting per week
Thurs. 2:30-5:30

E40
Contract Drafting I: Basic
prerequisite: B40 or
departmental permission
Doug MacElroy
A course designed to familiarize students with the basic concepts and equipment necessary for visualizing space and geometric objects in specific graphic illustrative terms known as plans, elevations and sections. The course aims to provide students with a working knowledge of the processes, graphic and reproductive, used to produce a basic set of contract drawings necessary in the planning and design of interior spaces for commercial or residential use.
fall semester, 1 credit
one 2 hour meeting per week
Fri. 11:30-1:30

E41
Contract Drafting II: Intermediate
prerequisite: E40
Doug MacElroy
A continuation of the studies of *Contract Drafting I* with an emphasis on increasing sophistication in concepts, techniques and use of tools. In addition to floor plans, elevations and sections the student will be introduced to production manuals; the problems of electrical, lighting, telephone and furniture requirements; working with typical specifications and finish schedules. Projects included will sometimes involve problems initially encountered in *Interior Design Studios I* and *II*.
spring semester, 1 credit
one 2 hour meeting per week
Fri. 11:30-1:30

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

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

E44
Architectural Rendering I:
Freehand Drawing
prerequisite: B40
Terry Cracknell
A course designed to introduce students to fundamental concepts, tools and techniques necessary for visualizing and representing three-dimensional space. The course is directed toward developing the ability to draw with speed and accuracy in three dimensions as well as increasing the student's spatial awareness and sensitivity.
fall semester, 1 credit
one 2 hour meeting per week
Wed. 11:30-1:30

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

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

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

E48
Basic AutoCAD
Steve Gildea
This course provides a basic introduction to computer aided drafting and design. AutoCAD, a well known software package used widely in the design and architecture communities, will be run on IBM PC compatible computers. Through a series of assignments related to architectural drafting the course covers the basics of computer operation, drawing and editing skills, the use of layers, text, dimensioning, scaling, the plotting process and other related skills and concepts. Students taking this course should be familiar with traditional drafting equipment and capable of producing architectural plans and elevations.
fall or spring semester, 1.5 credits
one 2 hour meeting per week
section 1: Thurs. 11:00-1:00 (fall only)
section 2: Fri. 11:30-1:30 (fall or spring)

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

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

E63A
Architecture: History & Analysis II
Ann Marie Barsness

A continuation of *Architecture: History & Analysis I*, this course will review the major developments in architecture from the dawn of the modern world to the present day. This course will conclude with an examination of contemporary architecture and will attempt, through an historical survey and architectural analysis, to place current trends and thought in historical perspective.

spring semester, 1.5 credits
one 1.5 hour meeting per week
Fri. 9:00-10:30

E64
Materials for the Interior Designer I
Department Chairperson

A course which investigates the construction, professional use and availability of a broad array of fabrics, wall coverings, flooring materials, fixtures and building materials which are available to the professional designer through manufacturers, representatives and wholesalers. The emphasis of the course will be placed on the use of materials in commercial interiors and their appropriateness in terms of environmental problems, building codes, etc.

fall semester, 1 credit
one 2 hour meeting per week
Thurs. 12:00-2:00

E65
Materials for the Interior Designer II
prerequisite: E64
Department Chairperson

A continuation of the studies begun in *Materials for the Interior Designer I*, this course will increasingly stress the practical application of the knowledge and principles gained during the first semester. The goal of the course is the development of the student's awareness of and familiarity with available resources.

spring semester, 1 credit
one 2 hour meeting per week
Thurs. 12:00-2:00

E67A
Interior Structural Systems:
Structural Space
prerequisite: E60A
Rainer Koch

An examination of constructional elements and their effect on interior/architectural space and design. Elements examined will include doors, windows, stairs, elevators, plumbing fixtures and finish work. Studies will be supplemented by readings from *Building Construction Illustrated* by Francis D.K. Ching.

spring semester, 1.5 credits
one 1.5 hour meeting per week
Thurs. 2:30-4:00

E81A
Business Orientation & Professional Practice
prerequisite: senior status
John Parrillo

A seminar/lecture course which addresses the realities of business practice in the interior design profession. The course will pursue topics which include contracts, business procedures and management, client relations and the basics of establishing and maintaining a business.

spring semester, 2 credits
one 2 hour meeting per week
Wed. 12:00-2:00

E82A
History of Furniture I
Marg Dion

A survey of the development of furniture types and their uses, this course offers an overview of the 'hows' and 'whys' of furniture design. Since furniture and architecture are inescapably linked, the threads of these fields will be intertwined to present a concise and cohesive presentation of the interconnection between these decorative and practical arts. The first semester will consider furniture from 3000 B.C. to the Medieval period.

fall semester, 1.5 credits
one 1.5 hour meeting per week
Mon. 1:00-2:30

E83A
History of Furniture II
Marg Dion

A continuation of the studies of *History of Furniture I*, this course will discuss furniture styles from the beginnings of the Renaissance in Italy through to the present Post-Modern era.

spring semester, 1.5 credits
one 1.5 hour meeting per week
Mon. 1:00-2:30

E84
Graphics for Interior Design
prerequisite: senior status
Instructor to be announced

This course is designed for Interior/Environmental Design seniors and will cover the basics of two dimensional design (e.g. composition, color, typography). It will also review the basic elements of visual communication. This will be accomplished through the following methods: lectures and examples of graphic techniques, visual communication projects, individual reviews and formal presentations.

fall semester, 1.5 credits
one 3 hour meeting per week
Wed. 8:30-11:30

E85
Presentation Techniques
prerequisite: E84
David Perry

This course will cover the numerous presentation techniques available to the interior architectural profession. Methods of presentation covered in this course will be applied to the senior level design studios and to student portfolios.

spring semester, 1.5 credits
one 3 hour meeting per week
Wed. 8:30-11:30

E86A,87A
Communication Skills I & II
Charles Giuliano

This is a two semester lecture/discussion course which is designed to strengthen the student's proficiency in both oral and written expression. Emphasis will be placed on the practical application of such skills to professional problems such as proposals, presentations, etc.

fall and spring semesters
1.5 credits per semester
one 1.5 hour meeting per week
Tues. 12:00-1:30

E88A, 89A
Sources of Western Culture I & II
Charles Giuliano

Using Alan Bloom's *Closing of the American Mind* as a starting point, this course will consist of reading from primary sources in the development of the ideas that represent Western Civilization. Major topics will include mythology, psychology, sociology, politics and human relationships. Readings will include Plato's *The Republic*, Sophocles' *Oedipus*, Machiavelli's *The Prince*, Voltaire's *Candide*, and Tom Wolfe's *The Bonfire of the Vanities*.

fall and spring semesters
1.5 credits per semester
one 1.5 hour meeting per week
Tues. 4:00-5:30

FASHION ILLUSTRATION DEPARTMENT

I02,03
Fashion Rendering I
Judy Tufts
This course will emphasize the development of drawing skills as they relate to the special requirements of the fashion field. A heavy emphasis will be placed on the human figure, both male and female, and its interpretation for fashion and advertising purposes. Included are studies in anatomical proportion, movement, foreshortening, facial expression and hair styles. Exercises in fabric rendering will explore techniques for rendering textures (e.g. cotton, wool, leather, velvet, knits) and patterns (e.g. stripes, floral prints, plaids, paisley) commonly encountered in professional work. Fashion related products and accessories such as jewelry, handbags, cosmetics and shoes will also be dealt with. The execution of these exercises will involve the student in the practical application of a wide variety of drawing media and techniques, ranging from simple line art to full-color renderings. Throughout, the emphasis will be placed on the preparation of camera-ready art work.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Tues. 2:00-5:00

I04,05
Fashion Rendering II
prerequisite: I03
Judy Tufts
This course will continue the studies of *Fashion Rendering I* on a more sophisticated and professional level. A heavy emphasis will be placed on interpretive renderings of products and styles — i.e. learning how to effectively project both the literal reality and the desired image or impression simultaneously. Continuing studies of the human figure and fabric renderings will teach the student to deal creatively and originally with poses, textures and patterns. The ultimate goal of the course is the preparation of a professional quality portfolio of fashion illustrations.
fall and spring semesters
3 credits per semester
two 3 hour meetings per week
Not offered in 1989-90

I06,07
Fashion Layout I
Betty Schorr
This course will concern itself with the overall layout and design of fashion advertising pieces. Far more than good drawing is involved in the preparation of successful advertising and it is the goal of this course to make the student competent in dealing with these other elements. The course will therefore deal with problems which overlap with graphic design: problems in page organization, type measurement and specification, mechanicals and paste-up. Throughout the emphasis will be placed on the special problems encountered in fashion advertising. Such problems will include the effective arrangement of figures and products illustrated and the relationship between the illustration and other elements such as copy, logos and photographs.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Tues. 10:30-1:30

I08,09
Fashion Layout II
prerequisite: I07
Betty Schorr
A continuation of *Fashion Layout I*, this course will deal primarily with the practical application of the principles and skills learned in the prerequisite course. Assignments given will emphasize the production of finished layouts and will throughout stress an effective balance of drawing, type and space. Students will also be given an opportunity to expand their skills beyond the level of single page advertisements and into brochure and catalogue design. As with the senior level rendering course, this course will aim for the preparation of a professional quality portfolio.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Not offered in 1989-90

FINE ARTS DEPARTMENT

F02,03
Drawing Techniques II
Gabrielle Barzaghi
An in-depth continuation of the study of drawing. A wide range of materials for drawing with color will be explored, with emphasis on mixed-media possibilities. A major aspect of the course will be the search for personal means of image- generation, using the self-portrait, narrative sequences, collage, and the use of projected and gridded images. Critiques and ongoing class discussion will aid in developing the verbal skills necessary for appraising the visual elements and qualities of works produced by each student.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Thurs. 9:30-12:30

F24,25
Concepts & Techniques of Painting I
Bill Maynard
This course is designed to give the student, through a series of problems, an opportunity to gain additional knowledge of and proficiency in the use of watercolors, oils and acrylics. Assignments will include exercises in both representational and semi-abstract approaches. Each member of the class will be trained in sound technical approaches to the subject and the media.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Wed. 2:00-5:00

F34
Contemporary Realism
Harry Bartnick
A studio painting course which will explore current directions (both painterly and superrealist) in representational painting. Following the lead of Pop Art (and often strongly influenced by abstraction) contemporary realists have expanded the possibilities of representational painting to create a new, distinctly modern art, generally referred to as 'New Realism'. Students will combine given problems with self-determined projects to gain an understanding of the qualities and motives behind this work and to find an expressive vehicle in the depiction of preceived reality. Occasionally the class will visit galleries to see and discuss painting related to the course.
spring semester, 1.5 credits
one 3 hour meeting per week
Thurs. 1:30-4:30

F50
Basic Silkscreen Techniques
Instructor to be announced
The technical and aesthetic possibilities of a variety of silkscreen techniques will be explored in this introductory course. Fine arts and commercial uses of the medium will be considered, including cut paper stencils, cut film stencils, single and multi-color prints and an introduction to photographic techniques. Individual and group criticisms will evaluate the student's work and progress.
fall or spring semesters, 1.5 credits
one 3 hour meeting per week
Wed. 10:00-1:00

F60,61
Life Drawing II: Rendering
Linda Brown
Building on the Foundation Program course in life drawing this course will continue to build insights and abilities in drawing from the nude and draped model. Proportion, foreshortening, the use of space, compositional problems and anatomical structure will all be considered in relation to a growing familiarity with a variety of drawing techniques and media.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Fri. 9:00-12:00

F62,63
Life Drawing III: Rendering
prerequisite: F61 or F69
Gabrielle Barzaghi
Designed for senior students who are pursuing fine arts or illustration, this course will stress independent yet disciplined studies based on the model. Emphasis will be placed on the application of a wide variety of media to a series of longer poses.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Thurs. 1:30-4:30

F68,69
Life Drawing II: Concepts
Audrey Goldstein
This course will focus on the study of the nude in relation to the history of the use of the nude in art. The styles of contemporary and past artists will be discussed in relation to the student's own progress in making use of the nude as a vehicle for expression. Both representational and more abstract techniques will be studied and practiced.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Tues. 2:00-5:00

F70,71
Life Drawing III: Concepts
prerequisite: F61 or F69
Audrey Goldstein
This course is designed for senior students whose drawing abilities have reached an advanced level and will stress the use of the model as the starting point for interpretive drawing and illustraton. A continuing historical study of the use of the figure will suggest styles and approaches to be explored.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Tues. 10:30-1:30

F72,73
Life Painting Studio
Linda Brown
Life Painting Studio is designed to explore basic technical and conceptual approaches as they apply to painting the figure from life. Using a direct, alla prima method, students will work on exercises in composition, light and shadow modeling, and with several alternative color systems on white and toned grounds. The model will be studied both clothed and nude, with attention given to texture and detail in drapery as well as anatomical construction. Ongoing critiques will address individual student progress while providing direction and inspiration for further development of paintings outside of class time. The course will foster a deeper understanding of the human form while allowing students to pursue personal painterly expression and interpretation. In addition it can be of significant value to students of fashion and book illustration by offering them an opportunity to strengthen technique in line, color and brushwork.
fall and spring semesters
1.5 credits per semester
one 3 hour meeting per week
Fri. 2:00-5:00

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

F89A
History of 20th Century Art
Charles Giuliano
A survey of art history from 1900 to the present. This course will focus on the artistic realms of expressionism, abstraction, fantasy and realism, including such subgroups as the Fauves, the Stieglitz Group, Cubism, Dadaism, Surrealism, Abstract Expressionism, Pop art and Op art. Parallel developments in contemporary painting, sculpture and architecture will be discussed. The course will rely heavily on slide lectures and supplementary readings.
spring semester, 1.5 credits
one 1.5 hour meeting per week
section 1: Tues. 9:00-10:30
section 2: Tues. 2:00-3:30

RT2,3
Research Tutorial
The highly motivated, inquisitive student will sometimes find that a specific direction of study in which he or she is interested is not covered by an existing course at NESA/D. For example, an Interior/Environmental Design student may desire to develop his or her ability to photograph interior and architectural space, and although this area of photography may have been introduced in an existing photography course, no course is currently offered which covers the subject in depth. In order to accommodate such students NESA/D has developed the Research Tutorial. Working closely with a faculty advisor a student will write a clearly defined program of study, drawing on the resources available at NESA/D and elsewhere. Such a proposal will then be presented to the appropriate Department Chairman and the Administration. If found acceptable, the student may then pursue this individually designed program of study. At the end of the semester the student's work will be evaluated and appropriate credit given. Only full-time students in good standing may apply for Research Tutorial and a maximum of two credits per semester will be given. All Research Tutorial proposals must have clearly defined objectives, methods and schedules and must demonstrate significant professional/vocational relevance. All such proposals must be approved by a faculty advisor, the appropriate Department Chairman and the Administration.

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