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

New England School of Art and Design

Recommended Citation

Adjunct Program

Fall 1990
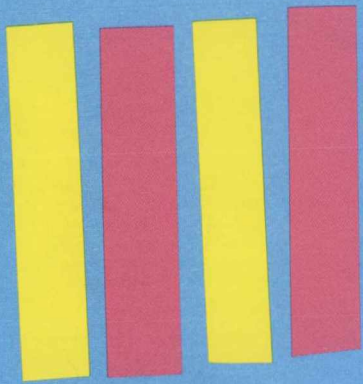
The New England School of Art & Design

Evening & Saturday Division

Information

Contents

Fall 1990 Highlights

Welcome to the Fall 1990 semester. The Adjunct Programs at The New England School of Art & Design continue to offer a variety of courses attractive to both working professionals and individuals interested in exploring the world of art and design. Here are several courses that may be of particular interest.

For the first time we are offering *Advanced AutoCAD*. This course is designed to give experienced AutoCAD users the opportunity to refine their skills and more fully utilize the three-dimensional capabilities of the software.

Contract Drafting I: Basic has been expanded to coincide with the course offered as part of the Diploma Program. The additional material covered will give beginning students more drawing, drafting, and problem-solving experience.

We have supplemented our popular *Trompe l'Oeil Finishes & Painted Objects* with *Trompe l'Oeil & Decorative Scene Painting*. Artists who wish to use the techniques of trompe l'oeil on a large-scale will be interested in this course. We hope that students will paint a scene somewhere in the school's building.

This summer NESA/D and AutoDesk sponsored a very successful animation conference. During the fall there will be two sections of *AutoDesk Animator* offered. This simple, yet powerful, animation program has proven to be an excellent creative tool for computer graphics artists.

With the retirement of long-time instructor Bill Maynard a new instructor, David Campbell, is teaching *Introduction to Watercolor*. David brings his own experience and enthusiasm to a course that has been a favorite for many years.

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

GENERAL INFORMATION

The Evening & Saturday Division consists of two ten-week semesters per school year, with the Fall Semester beginning in early October and the Spring semester beginning in early March. One-month intensive courses in computer graphics are also offered starting in mid-January and May. Evening & Saturday Division offerings include: 1) Basic and introductory courses designed to give students background and experience with which to test their abilities and interests. 2) Selected Major Department courses drawn directly from the Diploma Programs. 3) Specialized professional-level courses aimed at persons already employed in art and design related fields. Evening classes are generally held between 6:00 p.m. and 9:00 p.m. with most courses meeting once per week. Saturday classes meet during daytime hours.

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 Candidates, and are not eligible to earn a Diploma while enrolled as Adjunct Students.

Although the Adjunct Programs do not constitute a vocational program, they are closely allied with 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-five years has provided educational opportunities for students seeking to enter the professional world of art and design. The School offers Diploma Programs in Graphic Design, Interior/Environmental Design, and Fine Arts. Located at 28 Newbury Street in Boston's Back Bay section, the School is in the heart of the city's art gallery and design studio center and is easily accessible from almost anywhere in the greater Boston area.

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

The New England School of Art & Design is licensed by the Commonwealth of Massachusetts, Department of Education. The 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 or ethnic origin in the administration of its educational policies, admissions policies, scholarships and loan programs, and other School administered programs.

Course/Class Cancellation

The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will be made. National and State holidays on which classes will not be held are listed under Fall 1990 Calendar below. 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.

	Fall 1990 Calendar	1991 Winter Intensives Calendar	
Registration Period:	August 13 - October 6	August 13 - January 14	**Please Note:** The School will be closed on Monday, October 8 (Columbus Day), Monday, November 12 (Veteran's Day) and Wednesday through Saturday, November 21-24 (Thanksgiving).
Payment Deadline:	September 24	January 7	
Evening Classes Begin:	October 1, 2, 3, and 4	January 14 and 15	
Saturday Classes Begin:	October 6		
Evening Classes End:	December 4, 12, 13, and 17	February 7 and 11	
Saturday Classes End:	December 15		

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.
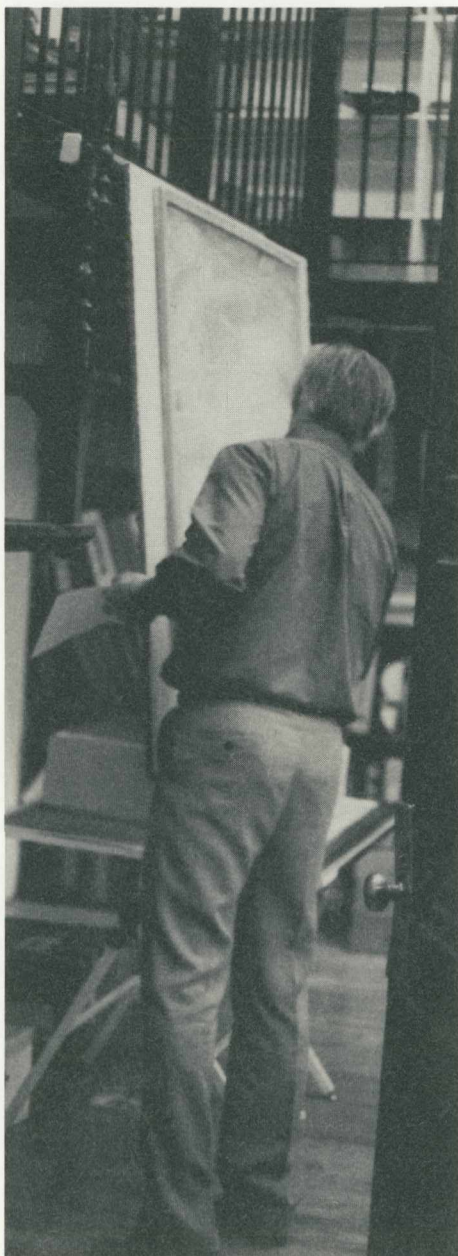
REGISTRATION INFORMATION

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 (617) 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. 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: $348 per credit. Academic courses: $260 per credit. All courses are studio courses unless otherwise indicated by the letter "A" (academic) following the course code.

Payment/Payment Deadline

Tuition and fees for a 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 Fall 1990 Evening & Saturday Division is September 24, 1990. Payment for the Winter Intensives is due no later than January 28, 1991. 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 53% 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

Foundation &
Fine Arts

Drawing Foundations I:
Observational Drawing

Intermediate Drawing

Painting Foundations I

Introduction to Watercolor

Color I: Principles &
Techniques

Basic Design I:
Visualization & Process

Pictorial Space I:
Perspective

Pictorial Space II: 20th
Century Art Movements

Life Drawing: Concepts

Graphic Design

Introduction to
Graphic Design

Reprographics

Typography for the Designer

Designing with Letterforms

Pen Calligraphy

Rendering with Markers

Basic Graphic Design
Production Techniques

Basic Photography

Advertising Copywriting

Illustration

Cartooning

Illustration for Publications

Illustration I

Writing & Illustrating
Children's Books

Introduction to Airbrush

Interior Design

Introduction to Interior
Design: Commercial

Introduction to Interior
Design: Residential

Lighting & Electricity

Contract Drafting I: Basic

Architectural Rendering I:
Freehand Drawing

Trompe l'Oeil Finishes &
Painted Objects

Color for Interior Design

Trompe l'Oeil & Decorative
Scene Painting

Materials for the Interior
Designer

Business Orientation &
Professional Practice

History of Furniture I

Computer Graphics

Introduction to
Computer Graphics

Basic AutoCAD

Advanced AutoCAD

Introduction to
Desktop Publishing

Introduction to
Quark XPress

Introduction to
AutoDesk Animator

Computer Graphics for
Broadcast Television

Electronic Design &
Illustration

Intensives

Introduction to
Desktop Publishing

Electronic Design &
Illustration

Basic AutoCAD

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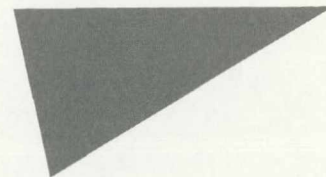
Foundation/ Fine Arts

Drawing Foundations I: Observational Drawing

Gabrielle Barzaghi   School of the Museum of Fine Arts

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

EB02   2 credits $696 tuition
Two 3 hr. meetings per week for 10 weeks
Monday and Wednesday 6:00 to 9:00 p.m.
October 1 through December 12

Intermediate Drawing

Susan Nichter   MFA, BFA, Boston University

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 is limited to 10 persons.*

EF08   1 credit $348 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
October 3 through December 12

Painting Foundations I

Robert Ganong MFA, BA, Boston University

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.

EB22 1.5 credits $522 tuition
Ten 4.5 hour meetings
Saturday 9:00 a.m. to 1:30 p.m.
October 6 through December 15
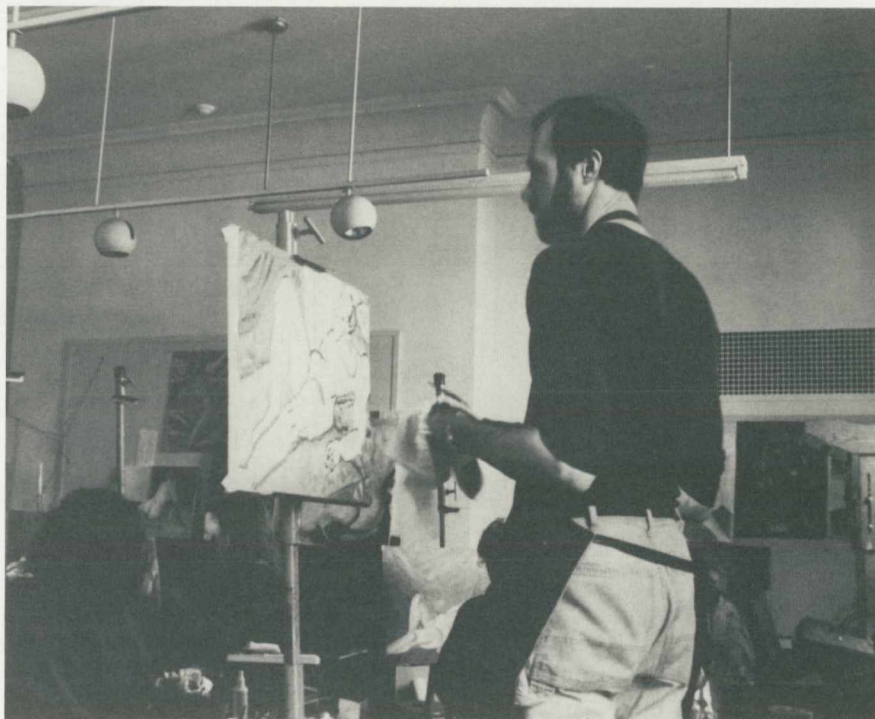
Introduction to Watercolor

David Campbell Artist / New York Art Students League

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

EB24 1 credit $348 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
October 1 through December 17

Color I: Principles & Techniques

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

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

EB30 1.5 credits $522 tuition
Two 3 hr. meetings per week for 8 weeks
Tuesday and Thursday 6:00 to 9:00 p.m.
October 2 through November 27

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 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.

EB34 2 credits $696 tuition
Two 3 hr. meetings per week for 10 weeks
Tuesday and Thursday 6:00 to 9:00 p.m.
October 4 through December 11

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 free-hand 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.

EB40 2 credits $696 tuition
Two 3 hr. meetings per week for 10 weeks
Tuesday and Thursday 6:00 to 9:00 p.m.
October 2 through December 11

Pictorial Space II: 20th Century Art Movements

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

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 spacial systems. This course is design 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.

EB41 1 credit $348 tuition
Ten 3 hour meetings
Saturday 9:30 a.m. to 12:30 p.m.
October 6 through December 15

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.*

EF64 1 credit $348 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
October 4 through December 13

Monday	Tuesday	Wednesday	Thursday	Saturday
Drawing Foundations I: Observational Drawing	Color I: Principles & Techniques	Drawing Foundations I: Observational Drawing	Color I: Principles & Techniques	Painting Foundations I
Introduction to Watercolor	Basic Design I: Visualization and Process	Intermediate Drawing	Basic Design I: Visualization and Process	Pictorial Space II: 20th Century Art Movements
	Pictorial Space I: Perspective		Pictorial Space I: Perspective	
			Life Drawing: Concepts	

Graphic Design

Introduction to Graphic Design

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

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

EG02   1 credit $348 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
October 4 through December 13

Reprographics

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

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

EG04   1 credit $348 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
October 4 through December 13

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 awareness of the various options which are available. In addition, the course will teach students to judge when and how to increase legibility, and will stress how to give accurate instructions to the typesetter. Examples of type use from current design and advertising sources will be examined and critiqued in terms of type effectiveness.

EG10 1 credit $348 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
October 3 through December 12

Designing with Letterforms

Michael Togo Design Supervisor, The Boston Globe / Vesper George School of Art

This course will cover the fundamentals of visual communication through the use of letterforms. Conceptual and manual skills will be developed through class discussion, weekly assignments and individual critiques. Examples of professional work pertaining to each project will be shown and discussed. Emphasis will be placed on the design process and the use of letterforms to design space. Appropriate uses of techniques and materials will also be covered, as will basic print production procedures. Please bring a design of your own creation (whether it be a sketch, printed piece or school assignment) to the first class session and be prepared to discuss it. While no previous design background is required for this course, students should expect to spend 6 to 8 hours per week on class assignments.

EG18 1 credit $348 tuition
Ten 3 hour meetings
Thursday 5:30 to 8:30 p.m.
October 4 through December 13

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.

EG20 1 credit $348 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
October 1 through December 17

Monday	Tuesday	Wednesday	Thursday
Pen Calligraphy	Rendering with Markers	Typography for the Designer	Introduction to Graphic Design
Basic Graphic Design	Advertising Copywriting		Reprographics
Production Techniques			Designing with Letterforms

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.

EG36 1 credit $348 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
October 2 through December 4

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 processes
as opposed to aesthetics, no previous
design background is required.

EG42 1 credit $348 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
October 1 through December 17

Basic Photography

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

An in-depth introduction to the basics of
camera use and control, and darkroom
procedures for developing and printing
photographs. In addition to technical
concerns, an appreciation of aesthetic
considerations will be developed by
critiques of student work and class
discussions of the work of famous photog-
raphers. Students should have their own
35mm cameras and will be expected to
provide their own film and printing paper.
Darkroom facilities, chemicals and equip-
ment for processing are supplied by the
School and are included in tuition costs.
Enrollment is limited to 12 persons.

EG60 1.5 credits $522 tuition
Ten 4.5 hour meetings
Saturday 9:00 a.m. to 1:30 p.m.
October 6 through December 15

Advertising Copywriting

Stuart Cooperrider President/Creative
Director, Cooperrider & Associates / BA,
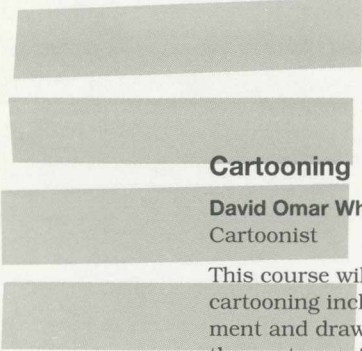University of Massachusetts

The goal of this course is to offer the
serious student a working knowledge of
what goes into the creation of effective and
provocative advertising. Throughout the
course the focus will be on concept
development and execution. Students will
learn how to develop an advertising idea
and how to communicate that idea in a
fresh, simple and interesting way. Initially
students will concentrate on the creation of
print advertising. Later the course will
focus on radio and television commercials.
Students will be expected to present their
work each week to the class.

EG94A 1 credit $260 tuition
Ten 1.5 hour meetings
Tuesday 6:00 to 7:30 p.m.
October 2 through December 4

Saturday

Basic Photography

Illustration

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.*

EG22 1 credit $348 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
October 1 through December 17

Illustration for Publications

Linda Wielblad 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.*

EG24 1 credit $348 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
October 4 through December 13

Illustration I

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

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.*

EG26 1 credit $348 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
October 3 through December 12

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 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.

EG31 1 credit $348 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
October 3 through December 12

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, free hand and stencil (frisket) techniques, and the cleaning, maintenance and repair of the air brush. 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.

EG82 1 credit $348 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
October 2 through December 4

Monday	Tuesday	Wednesday	Thursday
Cartooning	Introduction to Airbrush	Illustration I Writing and Illustrating Children's Books	Illustration for Publications

Interior/ Environmental Design

Introduction to Interior Design: Commercial

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

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 in order to plan space effectively and functionally. Throughout the course students will be encouraged to approach problems as would the professional designer.

EE10   1 credit $348 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
October 3 through December 13

Introduction to Interior Design: Residential

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

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

An introduction to the profession of custom residential interior design and decoration. Through a series of 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.

EE11 1 credit $348 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
October 3 through December 12

Lighting & Electricity

D. Schweppe Principal, Schweppe Lighting and Design / MFA, New York University School of the Arts / BA, St. Lawrence University

An introduction to the art and science of illumination. This lecture series 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.

EE14A 2 credits $520 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
October 3 through December 12

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.

EE40 1.5 credits $522 tuition
Two 3 hr. meetings each week for 8 weeks
Monday and Wednesday 6:00 to 9:00 p.m.
October 1 through November 28

Architectural Rendering I: Freehand Drawing

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.*

EE44 1 credit $348 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
October 2 through December 4

## 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.*

EE53 1 credit $348 tuition
Ten 3 hour meetings

Section A: Brown
Wednesday 6:00 to 9:00 p.m.
October 3 through December 12

Section B: Griffith
Thursday 6:00 to 9:00 p.m.
October 4 through December 13
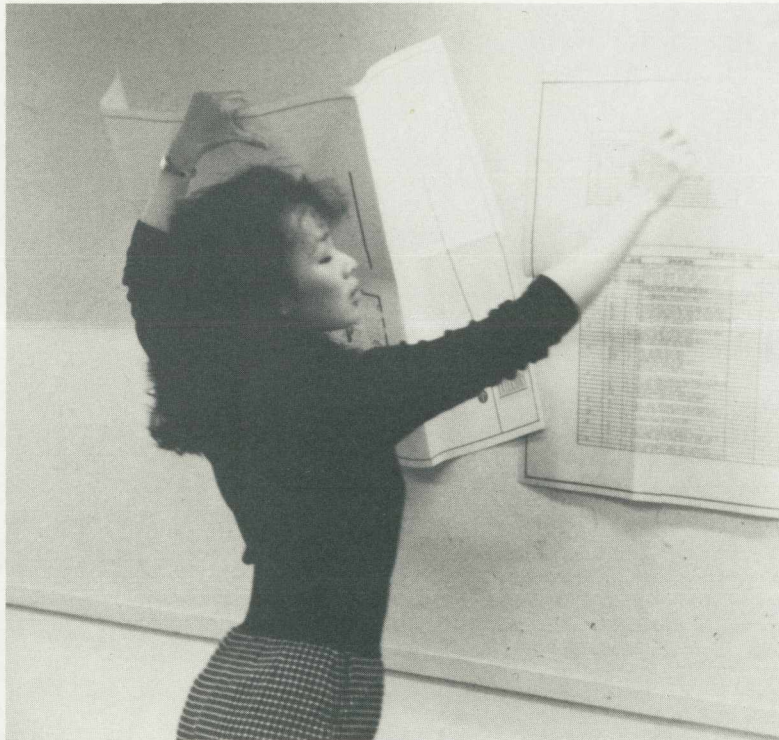
Color for Interior Design

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

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.

EE56   1 credit $348 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
October 2 through December 4

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.*

EE57   1 credit $348 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
October 2 through December 4

Materials for the Interior Designer

Louminda Torbett, IBD   Interior Designer, Earl R. Flansburgh and Associates / 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.

EE64   1 credit $348 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
October 4 through December 13

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.

EE81A   2 credits $520 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
October 1 through December 17

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.

EE82A   1.5 credits $390 tuition
Ten 2.25 hour meetings
Tuesday 6:00 to 8:15 p.m.
October 2 through December 4

Monday	Tuesday	Wednesday	Thursday
Business Orientation & Professional Practice	Architectural Rendering I: Freehand Drawing	Introduction to Interior Design: Commercial	Trompe l'Oeil Finishes & Painted Objects (B)
Contract Drafting I: Basic	Trompe l'Oeil & Decorative Scene Painting	Introduction to Interior Design: Residential	Materials for the Interior Designer
	Color for Interior Design	Lighting & Electricity	
	History of Furniture I	Contract Drafting I: Basic	
		Trompe l'Oeil Finishes & Painted Objects (A)	

Computer Graphics

Introduction to Computer Graphics

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 is PCPaint on the PC and SuperPaint on the Macintosh. The programs are easy to use, support color display, and give students experience with both "paint" and object-oriented graphics software. In addition to computer graphics, students 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 lab time. 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.

EB50 1.5 credits $522 tuition
Ten 3 hour meetings

Section A: Moore
Saturday 9:30 a.m.to 12:30 p.m.
October 6 through December 15

Section B: Instructor to be announced
Saturday 9:30 a.m.to 12:30 p.m.
October 6 through December 15

Basic AutoCAD

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

Basic AutoCAD is 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.*

EE48   1.5 credits $522 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
October 3 through December 12

Advanced AutoCAD

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

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

EE49   1.5 credits $522 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
October 1 through December 17

Introduction to Desktop Publishing

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

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 is limited to 8 persons per class section.*

EG15   1.5 credits $522 tuition
Ten 3 hour meetings

Section A: Instructor to be announced
Tuesday 6:00 to 9:00 p.m.
October 2 through December 4

Section B: Golly
Thursday 2:00 to 5:00 p.m.
October 4 through December 13

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 2 or 3 hours per week on the School's computers or comparably equipped computers. Enrollment is limited to 8 persons per class section.*

EG16   1.5 credits $522 tuition
Ten 3 hour meetings

Section A: Monday 2:00 to 5:00 p.m.
October 1 through December 17
Section B: Monday 6:00 to 9:00 p.m.
October 1 through December 17

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

Monday	Tuesday	Wednesday	Thursday	Saturday
Advanced AutoCAD	Introduction to Desktop Publishing (A)	Basic AutoCAD	Introduction to Desktop Publishing (B)	Introduction to Computer Graphics (A & B)
Introduction to Quark XPress (A)	Electronic Design & Illustration (A)	Electronic Design & Illustration (B)	Introduction to AutoDesk Animator (A)	Introduction to AutoDesk Animator (B)
Introduction to Quark XPress (B)				
Computer Graphics for Broadcast Television				

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 is limited to 6 persons per class section.*

EG84   1.5 credits $522 tuition
Ten 3 hour meetings

Section A: Garvey
Tuesday 6:00 to 9:00 p.m.
October 2 through December 4

Section B: Gildea
Saturday 9:30 a.m. to 12:30 p.m.
October 6 through December 15
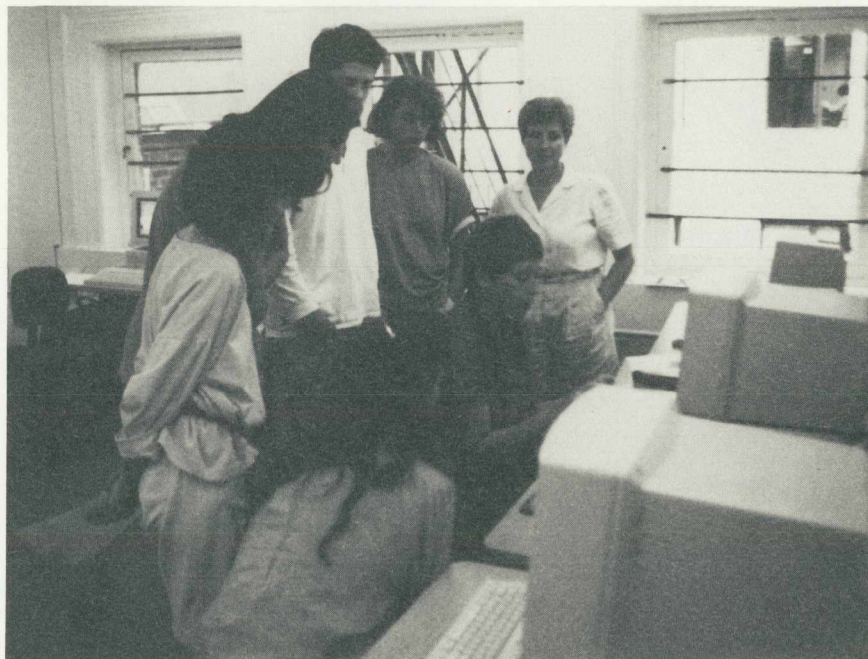
Computer Graphics for Broadcast Television

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

This course is designed for students and working professionals who wish to develop a portfolio of computer graphic designs geared toward broadcast television production. This course assumes familiarity with Truevision Image Processing Software (TIPS) using the AT&T TARGA 16 graphics adapter, and AutoCAD software running on IBM PC compatible computers. The first section of the course 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 is limited to 6 persons.*

EG85   1.5 credits $522 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
October 1 through December 17

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

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 is limited to 6 persons per class section.*

EG86   1.5 credits $522 tuition
Ten 3 hour meetings

Section A: Gildea
Tuesday 6:00 to 9:00 p.m.
October 2 through December 4

Section B: Garvey
Wednesday 6:00 to 9:00 p.m.
October 3 through December 12

Intensives

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* (see course EG15), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. 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 $522 tuition
Eight 3.75 hour meetings
Monday and Wednesday 5:30 to 9:15 p.m.
January 14 through February 11

Basic AutoCAD Intensive

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

An intensive, 4-week version of *Basic AutoCAD* (see course EE48), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. 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 $522 tuition
Eight 3.75 hour meetings
Monday and Wednesday 5:30 to 9:15 p.m.
January 14 through February 11

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* (see course EG86), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. 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 $522 tuition
Eight 3.75 hour meetings
Tuesday and Thursday 5:30 to 9:15 p.m.
January 15 through February 7

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

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

ADJUNCT PROGRAM APPLICATION FORM

Personal

Last Name _____ First Name _____

Middle Initial _____ Social Security Number _____

Number and Street _____

City _____ State _____ Zip Code_____

Home Telephone __(_____)_____ Business Telephone__(_____)_____

Birth Date _____ Male _____ Female_____

Occupation _____ Employer_____

Ethnic Origin

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

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

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

Education

Name of High School _____ Date Graduated _____

Post-Secondary School(s) Attended_____

Dates Attended _____ Major _____ Credits / Degree Earned _____

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

Courses

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

Title _____ Code_____ Credits _____ Section _____

Title _____ Code_____ Credits _____ Section _____

Title _____ Code_____ Credits _____ Section _____

Title _____ Code_____ Credits _____ Section _____

Title _____ Code_____ Credits _____ Section _____

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

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

**For Office
Use Only**

Application Received _____

Scheduled Appointment _____

Fall 1990

THE NEW ENGLAND
SCHOOL
OF
ART&
DESIGN

28 Newbury Street
Boston, Massachusetts   02116

Address Correction Requested

Evening & Saturday Division

Adjunct Program

Fall 1990