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1991

### Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Spring evening and Saturday adjunct program, 1991

New England School of Art and Design

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THE NEW ENGLAND  
SCHOOL  
OF  
ART &  
DESIGN

A D J U N C T  
P R O G R A M

S P R I N G

19

91

Evening and  
Saturday

Division

M a k i n g

v i s i b l e  
i d e a s



Welcome to the 1991 Spring term. The Adjunct Program at The New England School of Art & Design continues 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.

David Jorgensen is our new instructor for ***Illustration for Children: The Process of Visualization***. David is a nationally-known illustrator and art director of children's books and videos. His projects for Picture Books Inc./Sony Video include *Peter Rabbit & the Tale of Jeremy Fisher*, *The Steadfast Tin Soldier*, and *The Velveteen Rabbit* narrated by Meryl Steep. Here is a special opportunity for people interested in children's illustration to learn from a master in the field.

We are offering ***Visual Merchandising***. This course applies the skills and concepts of interior and graphic design in retail settings. Jennifer Bittner, a professional display designer, presents a basic understanding of the retail business and helps prepare students interested in pursuing a career in the field.

Also returning is ***Publication Design***, an advanced course for graphic designers who want to explore the special problems and challenges of publication design. Instructor Darci Mehall is a senior designer at Houghton Mifflin with a wide-range of experience in the publishing industry.

Our selection of computer graphics courses continues to expand. We now offer ***Introduction to Desktop Publishing for IBM Compatibles***. With the advent of MicroSoft Windows DOS-based computers offer more possibilities for desktop publishing. If you work in an IBM-compatible environment this course should be of interest to you.

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

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C O U R S E S

**Foundation & Fine Arts**

Drawing Foundations I:  
Observational Drawing  
Intermediate Drawing  
Introduction to Watercolor

Color I: Principles & Techniques

Basic Design I:  
Visualization and Process

The Portrait

Life Drawing: Concepts

**Graphic Design & Illustration**

Introduction to Graphic Design

Reprographics

Typography for the Designer

Introduction to Lettering

Rendering with Markers

Basic Graphic Design

Production Techniques

Introduction to Advertising Design

Publication Design

The Business of Graphic Design

Illustration I

Illustration for Children

Introduction to Airbrush

Intermediate 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

Visual Merchandising

Color for Interior Design

Materials for the Interior Designer

History of Furniture II

**Computer Graphics**

Introduction to Computer Graphics

Basic AutoCAD

Advanced AutoCAD

Introduction to Desktop Publishing

Introduction to Quark XPress

Introduction to AutoDesk Animator

Electronic Design & Illustration

**Intensives**


Introduction to Computer Graphics

Desktop Publishing

Quark XPress

Electronic Design & Illustration





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.  
February 25 through May 6

**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.  
February 27 through May 1

**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.  
February 25 through May 6

**Monday**

Drawing Foundations I:  
Observational Drawing  
Introduction to Watercolor  
The Portrait

**Tuesday**

Basic Design I:  
Visualization and Process  
Life Drawing: Concepts  
Color I: Principles &  
Techniques

**Wednesday**

Drawing Foundations I:  
Observational Drawing  
Intermediate Drawing



## Color I: Principles & Techniques

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

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

**EB30** 1.5 credits \$522 tuition  
Two 3 hr. meetings per week for 8 weeks  
Tuesday and Thursday 6:00 to 9:00 p.m.  
February 26 through April 18

## Basic Design I: Visualization & Process

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

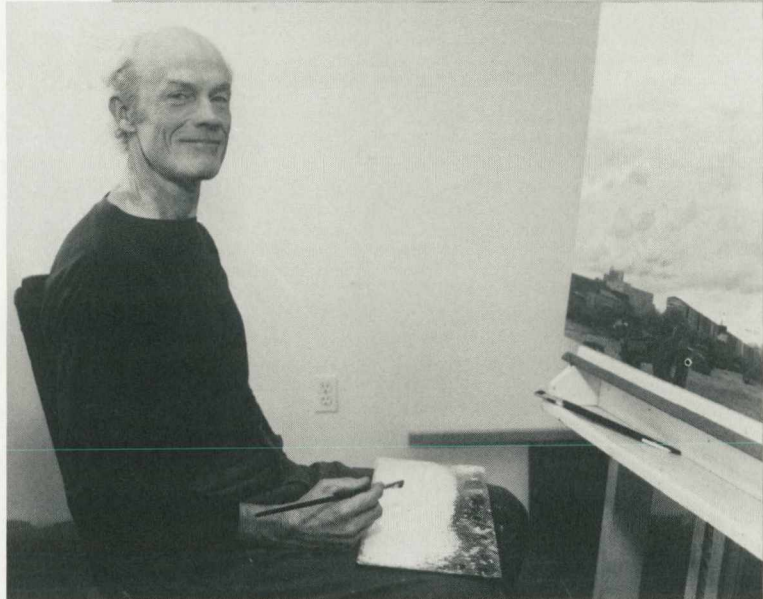
The ultimate goal of this course is to develop on the part of the student an understanding of and basic proficiency in the logic and structure of two-dimensional organization. All visual communications consist of the various elements of the visual language (i.e. line, value, shape, texture, color, etc.) and to form an effective communication the divergent elements must be

### Thursday

Basic Design I:  
Visualization and Process  
Color I: Principles &  
Techniques

## David Campbell

David Campbell has been a practicing artist for almost thirty years. After attending the Art Students League in New York City, he painted landscapes in Italy for seven years. His work is held by the Boston Museum of Fine Arts, the Metropolitan Museum of Art in New York, Cabot Corporation, Chemical Bank, and Gillette Corporation. He is represented by Thomas Segal Gallery in Boston and Gerold Wunderlich & Co. in New York.



I want to help my students see what's in front of them. It sounds simple, but it's not. It requires quite an effort to see what your eyes see and not what your brain tells you to see.

In Italy the artist is automatically appreciated. In the U.S. an artist is instantly suspect, but I had to come back to my own country in order to paint the landscape that I really know and live in. In Italy I would always be painting as a tourist.

I love to paint ordinary objects and the comings and goings of daily activities. These subjects have meaning for our lives.

When painting a landscape I want to do more than just give the facts. I want to show how I feel about the natural or societal forces that made the scene. I try to make the depth of things visible at the surface.





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.  
February 26 through May 2



## 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.*

**EF32** 1 credit \$348 tuition

Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 25 through May 6

## 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 pencil and black conte will be used on paper. 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  
Tuesday 6:00 to 9:00 p.m.  
February 26 through April 30

# GRAPHIC DESIGN ILLUSTRATION

## 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.  
February 28 through May 2

## 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  
Tuesday 6:00 to 9:00 p.m.  
February 26 through April 30

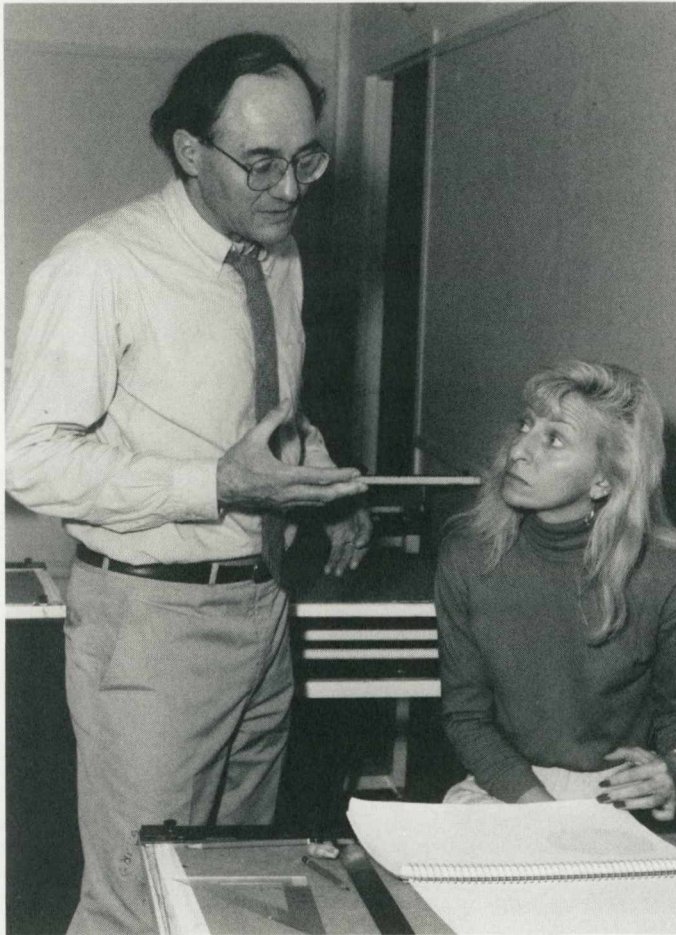
## Typography for the Designer

**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.  
February 27 through May 1





### 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.  
February 25 through May 6

### Introduction to Lettering

**Linette Renaudie** Graphic Designer / BFA, Massachusetts College of Art

This course is an introduction to the production and use of hand-made letters. Students will acquire skill in two different lettering styles, *Roman* and *Chancery Cursive*. Through the study of spacing, layout, design, color, and concept formation, the student will learn the relationship between making good letters and using them in specific contexts. Class work will include drawing letters and lettering for reproduction. Slides, lectures, and demonstrations will broaden the class the include a brief history of writing as an art, contemporary calligraphy, and how lettering is used in communication arts and advertising.

**EG20** 1 credit \$348 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 25 through May 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.

**EG36** 1 credit \$348 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 26 through April 30

#### Monday

Introduction to Lettering  
Basic Graphic Design  
Production Techniques  
The Business of Graphic Design  
Introduction to Airbrush

#### Tuesday

Reprographics  
Rendering with Markers  
Introduction to Advertising Design  
Publication Design  
Intermediate Airbrush

#### Wednesday

Typography for the Designer  
Illustration I

#### Thursday

Introduction to Graphic Design  
Illustration for Children





## The Business of Graphic Design

**Jane Borrowman** Principal, Borrowman & Company / BA Illinois University

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

**EG98A** 1 credit \$260 tuition  
Ten 1.5 hour meetings  
Monday 6:00 to 7:30 p.m.  
February 25 through May 6

## 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.  
February 27 through May 1

## Introduction to Advertising Design

**Ellen McDonough** Principal, McDonough Communications / MBA, Pepperdine University / BS, Syracuse University

This course is an introduction to the concepts, tools, and techniques of advertising design from marketing fundamentals through creative execution. It is designed for students who wish to explore advertising art direction. Problems will cover newspaper, magazine, outdoor/transit and broadcast media. Primary emphasis will be on concept development; secondary emphasis on layout techniques, type identification and proper use of drawing board materials. Students also will become familiar with the role of subcontractors — the printers, illustrators, photographers and mechanical artists who collaborate with the advertising art director to produce the finished piece.

**EG44** 1 credit \$348 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 26 through April 30

## Publication Design

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

This course is designed to give graphic designers and others who have a basic knowledge of typography and production an opportunity to explore the special problems and challenges of publication design. Page layout, typography, format, and style for trade and educational books 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.*

**EG45** 1 credit \$348 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 26 through April 30



## Illustration for Children: The Process of Visualization

**David Jorgenson** Children's Book Illustrator / MFA, Rhode Island School of Design / BFA, University of Hartford

This course is an up-close look at the process of creating art specifically for children. It is designed to help students better understand aspects of picture making and the way they relate to illustration. The nature of visual communication will be explored through topics such as the

power of the idea, timing, and interpretation of verbal subject matter. Students will learn storyboard development and the preparation of work for publication. The course is an opportunity to examine personal strengths and weaknesses and to reinforce each student's unique contribution to the world of illustration. *Prior drawing experience is required for entry to this course.*

**EG31** 1 credit \$348 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
February 28 through May 2



## 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  
Monday 6:00 to 9:00 p.m.  
February 25 through May 6

## 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 air brush (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.*

**EG83** 1 credit \$348 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 26 through April 30



# I N T E R I O R   D E S I G N

## Introduction to Interior Design: Commercial

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

An intensive introduction to the profession of Interior Design, 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.  
February 27 through May 1

## Introduction to Interior Design: Residential

**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  
Monday 6:00 to 9:00 p.m.  
February 25 through May 6

## 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.  
February 27 through May 1





## Louminda Torbett, IBD

Louminda Torbett is an interior designer at Earl R. Flansburgh and Associates. She graduated from the University of Tennessee with a BS and MS in interior design. Her prior professional experience includes work for private firms in Pittsburgh and Ann Arbor, Michigan and as a staff designer at the University of Michigan. She has taught at Brigham Young University, Wayne State University, and the University of Michigan.



In college I was an art major who wanted to be an engineer, so I decided to pursue interior design as the best of both worlds. I could be creative in the arts through applied science.

I try to bring the practical aspects of design to my teaching. There is more to being an interior designer than being creative and putting ideas down on paper. An understanding of codes, contractors, and clients is crucial to creating a successful design. Students become better designers and more valuable employees when they know the relationship of materials to design.

## Contract Drafting I: Basic

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

**Doug Kelly** Project Architect, Ganteaume & McMullen / MArch, University of California / BArch, Tulane University

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.  
February 25 through April 22

## Visual Merchandising

**Jennifer Bittner** Principal, Display and Design / BA, Harvard University

This course gives an overview of the field of visual merchandising and teaches principles of design for the display artist. Visual merchandising covers a wide range of retail activities, from window design to interior displays. Indispensable to most retail stores, the display artist promotes merchandise through art and design skills. In this course the student will explore how to apply these skills to all types of merchandise. An understanding of retail business is stressed in order to familiarize the designer with the subject. Finally, the challenges of working in visual merchandising will be addressed to prepare for possible careers in the field.

**EE55** 1 credit \$348 tuition

Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 25 through May 6

### Monday

Introduction to Interior Design: Residential  
Contract Drafting I: Basic  
Visual Merchandising



## 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.*

**EE44** 1 credit \$348 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
February 27 through May 1

## 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, stenciling 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.  
February 27 through May 1

**Section B:** Griffith  
Thursday 6:00 to 9:00 p.m.  
February 28 through May 2

## 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 analogous colors; simultaneous contrast; after-imagery; 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.  
February 26 through April 30

## 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  
Wednesday 6:00 to 9:00 p.m.  
February 27 through May 1

## 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. Prerequisite: *History of Furniture I (E82A)*

**EE83A** 1.5 credits \$390 tuition  
Ten 2.25 hour meetings  
Wednesday 6:00 to 8:15 p.m.

### Tuesday

Color for Interior Design

### Wednesday

Introduction to Interior Design: Commercial  
Lighting & Electricity  
Contract Drafting I: Basic  
Architectural Rendering I: Freehand Drawing  
Trompe l'Oeil Finishes & Painted Objects  
Materials for the Interior Designer  
History of Furniture II

### Thursday

Trompe l'Oeil Finishes & Painted Objects





# COMPUTER GRAPHICS



## Introduction to Computer Graphics

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

**Jennifer Fuchel** Interactive Graphic Design  
Director, RSVP Systems / MFA, Boston  
University / BA, SUNY Binghamton

*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.

**EB50** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Moore  
Saturday 9:30 a.m. to 12:30 p.m.  
March 2 through May 4

**Section B:** Fuchel  
Saturday 9:30 a.m. to 12:30 p.m.  
March 2 through May 4

## Basic AutoCAD

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

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

*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.

**EE48** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Lehan  
Monday 6:00 to 9:00 p.m.  
February 25 through May 6

**Section B:** Gildea  
Saturday 9:30 a.m. to 12:30 p.m.  
March 2 through May 4

### Monday

Basic AutoCAD  
Introduction to Quark XPress  
Electronic Design &  
Illustration

### Tuesday

Electronic Design &  
Illustration  
Introduction to AutoDesk  
Animator

### Wednesday

Advanced AutoCAD  
Introduction to Desktop  
Publishing

### Thursday

Introduction to  
Desktop Publishing



## 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.*

**EE49** 1.5 credits \$522 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
February 27 through May 1

## Introduction to Desktop Publishing

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

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

**Ellen McDonough** Principal, McDonough Communications / MBA, Pepperdine University / BS, Syracuse University

This course is intended to serve as an introduction to the use of page make-up software, word processing, and simple paint graphics. The Macintosh II sections utilize PageMaker 4.0, Microsoft Word 4.0, and SuperPaint. The IBM-compatible section utilizes Pagemaker 3.01, Microsoft Word with Windows 1.1, and PC Paint. In the first

## Saturday

Introduction to Computer Graphics  
Basic AutoCAD

The New England School of Art & Design provides students with an extensive array of state-of-the-art computer graphics hardware and software. Since 1986 the school has constructed three computer graphics (2 IBM-based and 1 Macintosh-based) studios. Our courses prepare students for the current demands and the future needs in the field of computer graphics. Please note these important aspects of the NES&D computer graphics program.

### Personal Attention

Enrollment is limited to one student per computer. Maximum class size is eight. Students progress at their own pace and ability.

### Professional Instructors

NESA&D computer graphics instructors are working professionals with a current knowledge of the material they teach.

### Guaranteed Computer Access

Students are guaranteed regularly scheduled access to the computer studios outside of class time. Additional computer time is available through a weekly sign-up system.



### Macintosh Lab

#### Hardware

- 5 Macintosh IIcx computers with 40 MB hard drives and color monitors
- 2 Macintosh IIci computers with 80 MB hard drives and color monitors
- 1 Macintosh IIx computer with 80 MB hard drives and NU-VISTA graphics adapter for video grabs and up to 16,000,000 colors
- Apple Laserwriter II
- Abaton flatbed scanner
- Appletalk Network

### IBM Labs

#### Hardware

- 12 IBM PC AT-compatible computers with 20 to 40 MB hard drives, graphics tablets, mice, and color monitors
- 6 TARGA 16 graphics adapters for video grabs and up to 32,000 simultaneous colors
- Dunn Film recorder
- Color dot-matrix printer
- Pen plotter
- VCRs for video output



half of the course students will master basic and intermediate skills in PageMaker software and will be given short tutorials for word processing, and 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.

**EG15** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A (Macintosh):** Garvey  
Wednesday 6:00 to 9:00 p.m.  
February 27 through May 1

**Section B (Macintosh):** Golly  
Thursday 2:00 to 5:00 p.m.  
February 28 through May 2

**Section C (IBM Based):** McDonough  
Wednesday 2:00 to 5:00 p.m.  
February 27 through May 1

### Introduction to Quark XPress

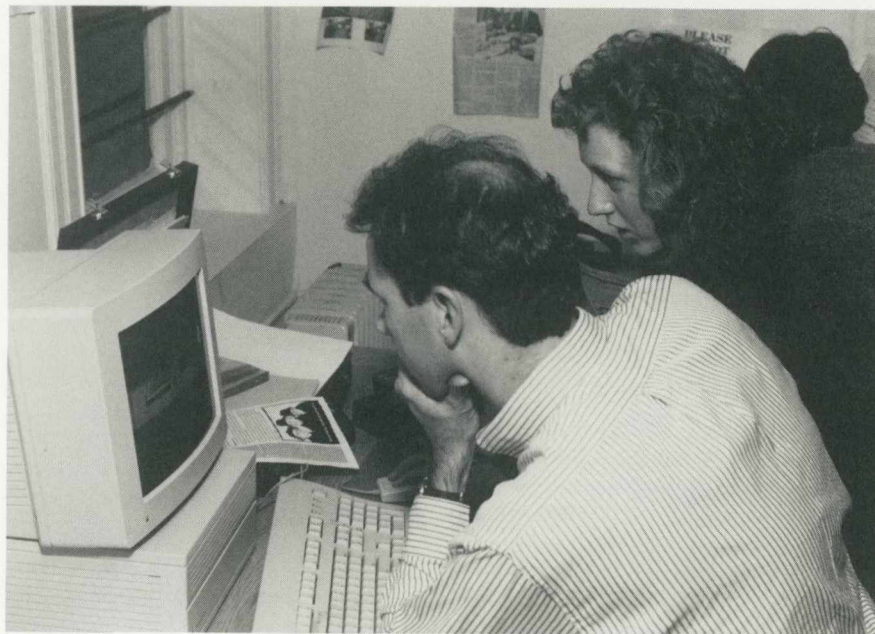
**Jesse Carter** Systems Manager, Allison Associates / AA, St. Petersburg Junior College

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.

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

**Section A:** Monday 2:30 to 5:30 p.m.  
February 25 through May 6

**Section B:** Monday 6:00 to 9:00 p.m.  
February 25 through May 6



### 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.

**EG86** 1.5 credits \$522 tuition  
Ten 3 hour meetings

**Section A:** Garvey  
Monday 6:00 to 9:00 p.m.  
February 25 through May 6

**Section B:** Gildea  
Tuesday 6:00 to 9:00 p.m.  
February 26 through April 30

### Introduction to AutoDesk Animator

**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.*

**EG84** 1.5 credits \$522 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 26 through April 30





# I N T E N S I V E S

## 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* (see course EB50), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course.

**May IB50** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings

**Section A:** Gildea

Tuesday / Thursday 8:30 a.m. to 12:15 p.m.  
May 7 through May 10

**Section B:** Moore

Tuesday / Thursday 8:30 a.m. to 12:15 p.m.  
May 7 through May 30

## Desktop Publishing Intensive

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

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

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.

**Winter IG15 (Macintosh):** Garvey  
1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Monday / Wednesday 5:30 to 9:15 p.m.  
January 14 through February 11

**May IG15 (Macintosh):** Golly  
1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday / Thursday 1:15 to 5:00 p.m.  
May 7 through May 30

## 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.

**Winter IE48** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Monday / Wednesday 5:30 to 9:15 p.m.  
January 14 through February 11

**May IE48** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday / Thursday 5:30 to 9:15 p.m.  
May 7 through May 30

## Electronic Design & Illustration Intensive

**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

An intensive, 4-week version of *Electronic Design and Illustration* (see course EG86), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course.

**Winter IG86** Gildea  
1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday / Thursday 5:30 to 9:15 p.m.  
January 15 through February 7

**May IG86** Garvey  
1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday / Thursday 5:30 to 9:15 p.m.  
May 7 through May 30

## AutoDesk Animator Intensive

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

An intensive, 4-week version of *AutoDesk Animator* (see course EG84), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course.

**May IG84** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday / Thursday 1:15 to 5:00 p.m.  
May 7 through May 30

## Introduction to Quark XPress Intensive

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

An intensive, 4-week version of *Introduction to Quark XPress* (see course EG16), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course.

**May IG16** 1.5 credits \$522 tuition  
Eight 3.75 hour meetings  
Tuesday / Thursday 5:30 to 9:15 p.m.  
May 7 through May 30





# I N F O R M A T I O N

## GENERAL INFORMATION

### The Adjunct Programs

The Adjunct Programs consist of three ten-week terms (Fall, Spring, and Summer) and two one-month Intensive terms (Winter and May) in computer graphics. For the Fall and Spring terms most courses meet once per week between 6:00 and 9:00 p.m. and on Saturday mornings. For the Summer term there is a wider selection of courses offered during the day and evening.

The purpose of the Adjunct Programs is to offer a wide variety of courses to students who are unavailable during the day or are unprepared for the Diploma Programs. The offerings include introductory courses, selected courses from the Diploma Programs, and specialized professional-level courses.

Although the Adjunct Programs do not constitute a vocational program, they are closely allied with NES&D Diploma Programs (courses and faculty are generally drawn from Diploma Programs) and credits earned as an Adjunct Student may subsequently be transferred to the Diploma Programs. Students take courses for credit, but credits earned may not be applied toward Requirements for Graduation until such time as the student has applied for and been accepted as a Diploma Candidate. For more information about the Diploma Programs, please refer to the General Catalogue.

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

### The School

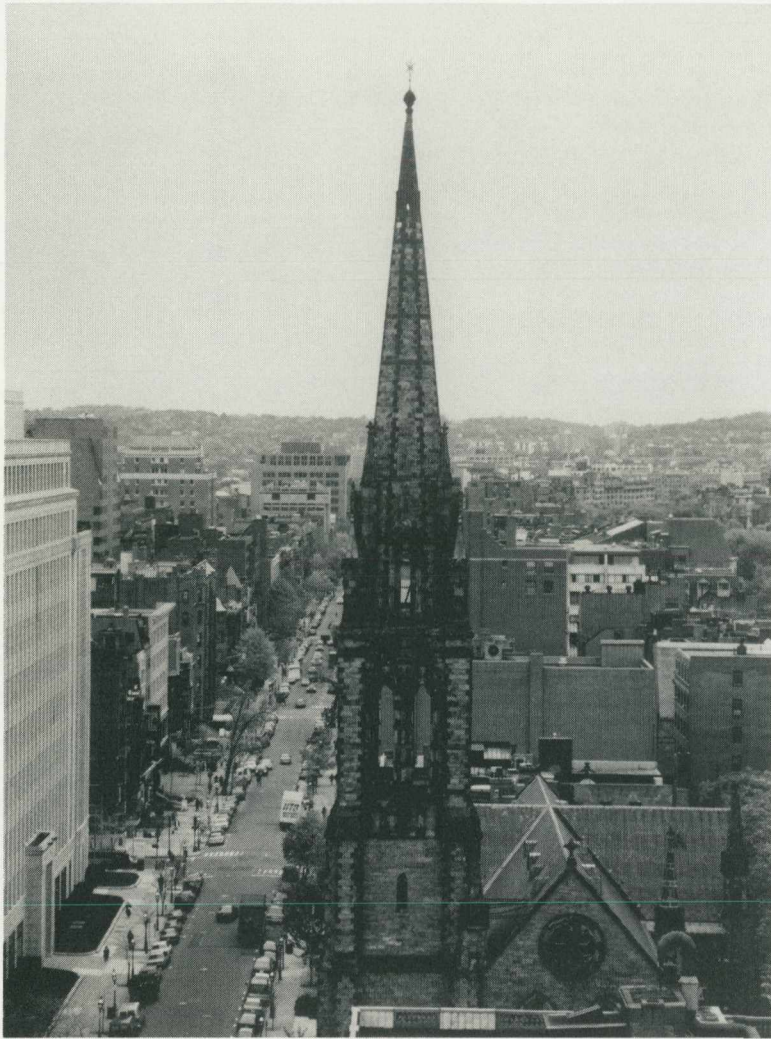
The New England School of Art & Design was founded in 1923 as New England School of Art and for over sixty-five years has provided educational opportunities for students seeking to enter the professional world of art and design. The School offers Diploma Programs in Graphic Design, Interior/Environmental 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 Diploma Programs are accredited by the National Association of Trade and Technical Schools.







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

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

### **Course/Class Cancellation**

The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will be made. National and State holidays on which classes will not be held are listed on the term Calendar. In the case of cancellations due to instructor illness the School will attempt to notify students as far in advance as possible. Cancellations due to inclement weather will be announced on the following radio stations: WHDH, WBZ, WRKO, WEEI, WBCN. Cancelled classes will be made up within 30 days of the scheduled end of the term.

### **Changes**

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

### **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 term will be assumed to have cancelled as of the day immediately preceding the beginning date of the term. *Notice of cancellation must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, MA 02116.*



## Withdrawal

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

## Refunds

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

**Registration Fee:** The Registration Fee is non-refundable.

### Tuition:

- 1) If cancellation occurs prior to matriculation, tuition paid will be refunded.
- 2) If withdrawal occurs during the first week of classes the School will retain 12% of the term tuition.

3) If withdrawal occurs after the first week of classes, but within the first 25% of the term, the School will retain 30% of the term tuition.

4) If withdrawal occurs after 25% of the term, but within the first 50% of the term, the School will retain 55% of the term tuition.

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

## 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.



### Spring 1991 Calendar

Registration Period:	January 7 - March 2
Payment Deadline:	February 19
Evening Classes Begin:	February 25, 26, 27, and 28
Saturday Classes Begin:	March 2
Evening Classes End:	April 30, May 1, 2, and 6
Saturday Classes End:	May 4

*Please Note: The School will be closed on Monday, April 15 (Patriots Day).*

### 1991 Winter Intensives Calendar

Registration Period:	January 7 - January 14
Payment Deadline:	January 7
Classes Begin:	January 14 and 15
Classes End:	February 7 and 11



## Grades

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

## 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 term may be placed on Probation and students with five or more absences from any one course in a single term 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

### Registration Fee

All Adjunct Program students are required to pay a \$25 Registration Fee. The Fee is payable each term and is in addition to tuition. The Registration Fee is non-refundable.

### Tuition

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

*The Payment Deadline for the 1991 Spring Division is February 19, 1991. Payment for the Winter Intensives is due January 7, 1991, and for the May Intensives it is due May 1. 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.

## 1991 May Intensives Calendar

Registration Period:	January - May 7
Payment Deadline:	May 1
Classes Begin:	May 7
Classes End:	May 30



## 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

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

### Interview

All first-time applicants to the Adjunct Programs are required to have an interview with a member of the Admissions Committee. The primary purpose of the interview is to make sure that a particular course is appropriate for the specific needs and background of each applicant. Previously enrolled students in good standing are not required to have another interview. *To schedule an initial interview please call 617-536-0383.*

During the interview applicants are given the opportunity to explain their goals and objectives, and the Admissions Officer will clarify the content and format of the courses being considered. In some instances a portfolio is required and may be presented at this time. No portfolio is required unless so indicated in the course description.



### Acceptance

Prospective students who have completed the application form and have had an interview will be notified of acceptance into the Adjunct Program (usually at the time of the interview). Previously enrolled students in good standing are automatically accepted for subsequent Adjunct Program terms.

### Enrollment Contract

All Adjunct Program students receive a copy of the Adjunct Program Enrollment Contract prior to paying any tuition. The Enrollment Contract specifies in detail all terms, conditions, requirements and

charges involved in enrollment in the Adjunct Programs of The New England School of Art & Design. In order to complete Registration the Enrollment Contract must be signed and accompanied by a non-refundable \$25 Registration Fee.

### Matriculation

Students who attend any class or classes are considered to have matriculated. Students may not attend classes until they have completed all registration procedures and until they have paid all tuition and fees due for the term.

#### **New Applicants:**

1. Submit completed application form
2. Schedule an interview. Call (617) 536-0383  
*Receive Enrollment Package and return the following:*
3. The enrollment contract together with \$25 Registration Fee
4. Tuition by FEBRUARY 19, 1990

#### **Returning Students:**

1. Submit completed application form
2. Interview Optional  
*Receive Enrollment Package and return the following:*
3. The enrollment contract together with \$25 Registration Fee
4. Tuition by FEBRUARY 19, 1990



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 NESAs/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

S P R I N G

**For Office  
 Use Only**

Application Received \_\_\_\_\_

Scheduled Appointment \_\_\_\_\_



THE NEW ENGLAND  
SCHOOL  
OF  
ART &  
DESIGN

28 Newbury Street  
Boston, Massachusetts 02116

Address Correction Requested

NON-PROFIT ORG.  
U.S. POSTAGE  
**PAID**  
THE NEW ENGLAND  
SCHOOL OF ART &  
DESIGN

