School of Visual Arts
Division of Continuing Education
Fall 2019
The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Cartooning; Computer Art, Computer Animation and Visual Effects; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of the programs in Critical Theory and the Arts; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Fine Arts on graduates of programs in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Art Writing; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Professional Studies on graduates of the programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography. Data required by the U.S. Department of Education on “Gainful Employment” for each of the above programs may be found on each individual program page at sva.edu/ge.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education (msche.org), 3624 Market Street, Philadelphia, PA 19104, 267.284.5000. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council on Higher Education Accreditation.

The School of Visual Arts is an accredited institutional member of the National Association of Schools of Art and Design (nasad.arts-accredit.org).

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (accredit-id.org), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

The Master of Arts in Teaching in Art Education program is accredited by the Council for the Accreditation of Educator Preparation (CAEP).

The Master of Professional Studies in Art Therapy degree program is approved by the American Art Therapy Association, Inc., and as such meets the Education Standards of the art therapy profession.

The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected statuses.

The College reserves the right to make changes from time to time affecting policies, fees, curricula and other matters announced in this or any other publication. Statements in this and other publications do not constitute a contract.

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REGISTRATION BEGINS NOW
The Division of Continuing Education fall 2019 program offers a variety of course schedules to accommodate students. We have courses and workshops that begin throughout the semester. Please refer to individual course listings for dates and times.

REGISTRATION LOCATION AND GENERAL REQUIREMENTS
The Registrar’s Office is located at:

- Address: 205 East 23rd Street
- Telephone: 212.592.2200
- Fax: 212.592.2069
- Email: registrar@sva.edu

The general requirements for registration are as follows:
• Students must have a high school diploma or equivalency diploma.
• Students under 18 years of age must have the signature of a parent or guardian on their registration form.

The Division of Continuing Education has advisors who will help you choose courses that are appropriate for your needs.

- Toll-free telephone: 877.242.7200
- Telephone: 212.592.2251
- Fax: 212.592.2060
- Email: ce@sva.edu

ONLINE REGISTRATION, CURRENT STUDENTS
To register online, log in MySVA at: my.sva.edu and select “CE Registration Menu” from the WebAdvisor window to search and register for classes.

ONLINE REGISTRATION, NEW STUDENTS
To register online, go to sva.edu/ce and search for courses. On a course’s detail page, click “Register” to select a course and add it to your registration list. You can continue to browse and add courses to your list as desired. Once you are ready to register, click “Complete Registration” to finalize your selections and submit payment.

TELEPHONE REGISTRATION
• Monday–Thursday, 9:00 am to 6:00 pm
• Friday, 9:00 am to 5:00 pm
The telephone number for the Registrar’s Office is 212.592.2200. Please have course number(s), credit card number and expiration date ready. Visit sva.edu/ce for a current listings of courses.

IN-PERSON REGISTRATION
• Monday–Thursday, 9:00 am to 6:00 pm
• Friday, 9:00 am to 5:00 pm
Please visit the Registrar’s Office. Payment may be made by check, money order, American Express, Discover, JCB, MasterCard, Visa or bank debit card. Checks should be made payable to: School of Visual Arts. Unfortunately, we cannot accept cash payments. Visit sva.edu/ce for a current listing of courses.
LATE REGISTRATION
Once a course has begun, you may register with the Registrar’s Office in the following ways: telephone or in person. Courses already in session can be added according to the following schedule:
• For courses of 10 or more sessions, you must enroll prior to the third class session.
• For courses of 5 to 9 sessions, you must enroll prior to the second class session.
• For intensive and weeklong courses, you must enroll prior to the first class session.

REGISTRATION CANCELLATION
To withdraw from a course you must notify the Registrar’s Office, in writing, of your intention to withdraw. You may do so by emailing your withdrawal to dropaddce@sva.edu; by sending written notification via fax or mail; or by completing a withdrawal form, in person, at the Registrar’s Office. Failure to complete a course does not constitute official withdrawal, nor does notification to the instructor, nor does lack of attendance, nor does dissatisfaction with a course.

Continuing Education Course Calendar

THE SEMESTER BEGINS:
Wednesday, September 18

Please refer to each course for detailed information.

Holiday Schedule Continuing Education Courses
There will be no continuing education classes on:
Tuesday–Wednesday, October 8–9: Yom Kippur
Monday, October 14: Columbus Day
Wednesday–Sunday, November 27–December 1: Thanksgiving Holiday
Information Sessions

Our continuing education information sessions provide the chance to spend an evening with some of our distinguished faculty. Discussions on career opportunities and industry news, as well as individual course offerings, from beginner to advanced, will be included. Evenings will conclude with a question-and-answer session with faculty and staff. Advisors will be available to help you choose which course is right for you.

These information sessions are offered to the general public free of charge. Seating is given on a first-come, first-served basis.

**Advertising**
Wednesday, August 28
6:30 pm–8:30 pm
136 West 21st Street, room 418F, 4th floor
MODERATOR: John Rea, group digital creative director, Havas Worldwide

**Animation**
Tuesday, August 27
6:30 pm–8:30 pm
380 2nd Avenue, room 519B, 5th floor
MODERATOR: Mark Minnig, director of operations, BFA Animation Department

**Design**
Thursday, August 22
6:30 pm–8:30 pm
209 East 23rd Street, room 311, 3rd floor
MODERATOR: Roswitha Rodrigues, co-founder, creative director, Magical Monkey

**Film and Video**
Wednesday, August 21
6:30 pm–8:30 pm
209 East 23rd Street, room 502, 5th floor
MODERATOR: Valerie Smaldone, principal, Valerie Smaldone Media Worldwide; voice-over artist, live announcer: Drama Desk Awards; imaging voice: CHUP-FM Calgary, KVSF-FM Santa Fe; PBS host; podcast host and producer; private talent coach

**Fine Arts: Drawing, Painting, Sculpture, Printmaking and Jewelry**
Tuesday, August 27
6:30 pm–8:30 pm
136 West 21st Street, room 418F, 4th floor
MODERATOR: Steve DeFrank, sculptor

**Illustration and Cartooning**
Tuesday, August 20
6:30 pm–8:30 pm
209 East 23rd Street, room 311, 3rd floor
MODERATOR: Jason Little, cartoonist

**Interior Design**
Thursday, August 29
6:30 pm–8:30 pm
133/141 West 21st Street, room 1104C, 11th floor
MODERATOR: Carol Bentel, architect, partner, Bentel & Bentel Architects; chair, BFA Interior Design Department

**Photography**
Tuesday, August 20
6:30 pm–8:30 pm
136 West 21st Street, room 631F, 6th floor
MODERATOR: Keren Moscovitch, visual artist, curator, writer

**Visible Futures Lab**
Wednesday, August 28
6:30 pm–8:30 pm
132 West 21st Street, 7th floor
MODERATOR: John Heida, director, Visible Futures Lab, School of Visual Arts

**Visual Narrative**
Tuesday, September 10
6:30 pm–8:30 pm
136 West 21st Street, 11th floor
MODERATOR: Panayiotis Terzis, RisoLAB manager, School of Visual Arts
Online

Technical Requirements for Online Courses
The School of Visual Arts online courses are hosted in Canvas, our College-wide learning system. Most computers (5 years old or newer recommended) can access these online courses without a problem. The courses work with Windows (Windows XP, SP3 and newer), Macintosh (Mac OSX 10.6 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 1024x600 (the average size of a netbook) and good broadband Internet connection to participate in the online courses.

Advertising

Do What New York Advertising Creatives Do. Build Your Portfolio at SVA.
OLC-2511-A
October 7–December 15
10 weeks; 3 CEUs; $440
This course is designed to help you create a professional advertising portfolio, without the commute. You’ll learn to use the basic and not-so-basic skills of conceptual advertising, and turn those ideas into campaigns for your portfolios as art directors and copywriters. Each week you will create an advertising campaign for a product or service through assignments that give you an opportunity to show work for diverse products and services in a wide variety of media. The goal is to help you get an entry-level job as an art director or copywriter at a good advertising agency.

NOTE: This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

RICHARD PELS, writer, creative director. MFA, University of Oregon. Professional experience includes: Group creative director, senior vice president, Saatchi & Saatchi, BBDO; group creative director, executive vice president, Scali, McCabe, Sloves. Campaigns include: MCI, United States Air Force, Kleenex, Hallmark. Awards include: Gold pencils, The One Show; Art Directors Club; ANDY; Cannes Lion; CLIO. The instructor's work may be viewed at: richardpels.com.

NEIL RAPHAN, partner, creative director, Inside-Job; creative consultant. BFA, School of Visual Arts. Professional experience includes: Senior vice president, creative director, Saatchi & Saatchi; vice president, senior art director, Ally & Gargano; art director, DDB. Clients have included: General Mills, Progresso, Cheerios, Fruit Snacks, Yoplait, Pillsbury, P&G, Tide, Old Spice, Iams, Folgers, JP Morgan Chase, Dunkin Donuts, BMW, Volkswagen, IBM, Seagram’s. Publications include: Archive, Creativity, AdWeek, Shoot, Ad Age. Awards and honors include: Art Directors Club, The One Show, AdWeek, Effie Award, CLIO, Advertising Club of New York. The instructor's work may be viewed at: neilraphan.com.

Design

Principles of Visual Language: Form and Color
OLC-1018-A
September 23–December 15
12 weeks; 3.5 CEUs; $480
In this course we will explore ways to create engaging and memorable two-dimensional design. Students will be encouraged to adopt a disciplined, yet playful, creative process. Using accessible materials and simple techniques, both handmade and digital, we will experiment with the principles of two-dimensional design and color theory, including figure and ground; unity of form; contrasts (geometric & organic forms, shape, size, direction, texture); unit/super-unit/pattern; visual hierarchy, harmony, rhythm and narrative; the seven color contrasts; color illusion and color expression. The goal of the course is to develop a creative toolkit of ideas and techniques, embrace a unique awareness of form and
color, strengthen design skills and encourage a way of learning through experimentation and play. This is a basic-level course and is open to all students.

**NOTE:** This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

**RICHARD MEHL, designer, photographer, writer.** BA, Minnesota State University; MFA, Yale University. Professional experience includes: Design director, Piderit & Partners; senior designer, JPMorgan Chase; designer, Metalsmith. Clients include: Leonard Cheshire Disability, New Hampshire Institute of Art, Accenture. Author: *Playing with Color: 50 Graphic Experiments for Exploring Color Design Principles*. The instructor’s work may be viewed at: richardmehl.com.

**Introduction to Graphic Design: Learning from the Masters**

**OLC-2013-A**  
October 7–December 15  
10 weeks; 3 CEUs; $400

In this course, students are introduced to graphic design through a series of “master studies” — in-depth studies of designers who have made important contributions to graphic design practice and theory. Each session is focused on a different designer, with a close look at their significant projects and creative processes. Students see examples of each designer’s work and hear about their careers, and then perform visual exercises and complete assignments related to the designer. For each student, the final product of the course is a digital portfolio of design projects based on their studies of these ten design masters: Herbert Bayer, Elaine Lustig Cohen, Saul Bass, Corita Kent, Shigeo Fukuda, Armin Hofmann, Herbert Matter, Paul Rand, Josef Müller-Brockmann, and Fortunato Depero. The exercises and assignments require students to have beginning level skills in Adobe Photoshop, Illustrator, and InDesign. Students also experiment with traditional graphic design techniques, including sketching with pencils and markers, and cut-paper collage. This course is open to all students.

**NOTE:** This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

**RICHARD MEHL, designer, photographer, writer.** BA, Minnesota State University; MFA, Yale University. Professional experience includes: Design director, Piderit & Partners; senior designer, JPMorgan Chase; designer, Metalsmith. Clients include: Leonard Cheshire Disability, New Hampshire Institute of Art, Accenture. Author: *Playing with Color: 50 Graphic Experiments for Exploring Color Design Principles*. The instructor’s work can be viewed at: richardmehl.com.

**Typography and Identity**

**OLC-2051-A**  
September 23–December 15  
12 weeks; 3.5 CEUs; $480

Typography is an essential tool for visual communication. At its best, typography is the art of deploying symbols of language in order to articulate voice, identity, meaning and beauty. In this course you will explore how to use this tool to create a robust brand identity for screen and print. It begins with a study of the formal (beautiful), practical (useful) and historical aspects of typography, allowing for a deeper understanding of type and how it is best used. Our investigation will be furthered by developing brand identities and logotypes that explore how type, in combination with other design elements, can create a strong pictorial statement that speaks visually about a subject in a clear, consistent and exciting way. This course is open to intermediate- to advanced-level design students.

**NOTE:** This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

**PETER KAPLAN, lead designer, Museum of Arts and Design.** Professional experience includes: Graphic designer, NYC & Co; graphic designer, REDCAT, Los Angeles. Group exhibitions include: Art Directors Club; Galeries du Cloître, École des beaux-arts de Rennes, France. Awards and honors include: Type Directors Club, Art Directors Club, AIGA. The instructor’s work may be viewed at: pkap10.com.
Introduction to Rhino 3D Software
OLC-2387-A
September 23–November 3
6 weeks; 1.5 CEUs; $220
Rhino is a cutting-edge software program that is used in architecture and engineering, as well as product and jewelry design industries for 3D modeling objects using NURBS surfaces. Rhino provides all the tools needed to accurately model and document your designs for CAD drawings, renderings, laser cutting, 3D printing, prototyping, CNC milling, and other manufacturing processes. This course will introduce and explore many of the common tools used in Rhino, with an emphasis on best practices. Through a series of lectures and tutorials, students will gain a firm command of these fundamental tools and be able to translate their ideas into computer models, physical prototypes and products.
NOTE: Students are required to have access to a computer with McNeel's Rhino software installed. Free demo versions for the duration of the course are available for both Mac and PC platforms. This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The online synchronous meetings are scheduled to occur on Thursday evenings and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.


Introduction to Rhino 3D Software
OLC-2387-A
November 4–December 15
6 weeks; 1.5 CEUs; $220
See OLC-2387-A for course description and instructor.

Film and Video
Adobe Premiere Pro II
OLC-3571-A
September 23–December 15
12 weeks; 3.5 CEUs; $480
This course will cover advanced editing techniques and workflows within Adobe Premiere Pro and the Creative Cloud. Each week students will practice a key aspect of Premiere Pro's advanced editing workflow. Techniques will focus on customizing keyboard shortcuts and advanced media management, including proxy workflow, round tripping and dynamic workflows between Premiere and other Creative Cloud applications (such as After Effects and Audition). Color grading, multi-camera workflows, exporting codecs and advanced audio editing will also be covered, along with an exploration into effects and masking with complex timelines. Students will receive feedback from the instructor and class on their individual projects. Participants can work with their own footage or access SVA's educational stock.

PREREQUISITE: A working knowledge of Adobe Premiere Pro. Students must have access to a workstation (three to five hours minimum per week) that is equipped with the Adobe Creative Cloud and Premiere Pro.
NOTE: This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. While the (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience, for this course students are asked to participate in four Zoom sessions that will be scheduled during the semester. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

CARYN HEILMAN, artistic director, LiquidBody media, movement and dance; multimedia artist. MFA, University of California, Irvine. Professional experience includes: Editor, Volvox Studios. Film and television projects include: Three Dances by Paul Taylor; Dancemaker; Wrecker's Ball: Speaking in Tongues. Theater projects include: Something to do With Love, Blue Light. Festivals and screenings include: Soma Fest, Los Angeles; Omega Institute, Rhinebeck, NY.
Awards and honors include: Fellowship, University of California, Irvine; Medici Circle Award; Warhol Foundation Commission. The instructor's work may be viewed at: liquidbody.org.

Fine Arts and Illustration

Emergent Art Worlds: Exploring Power and Politics in Contemporary Art
OLC-2743-A
September 23–December 15
12 weeks; 3.5 CEUs; $480

This course uses New York City as a lens for understanding power and politics in the contemporary art world. In weekly video lectures and readings, you will be introduced to contemporary artists who address power and politics in multiple art worlds, from networks of conceptual artists to solidarity co-ops, from alternative currency groups to online start-ups. We will examine how every aspect of your production and distribution process—from sourcing materials to organizing your studio to licensing and acquisition—can deepen your work and remind people of your intentions as an artist. Throughout the course you will be challenged to identify art worlds that are appropriate to your work and to your urgent concerns, drawing connections to a series of organizations, collectives and interconnected art worlds. This course is open to all students.

NOTE: This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

CAROLINE WOOLARD, visual artist. BFA, The Cooper Union. One-person exhibitions include: Museum of Modern Art, Cullman Research Center; University of Massachusetts, Amherst; Chazan Gallery, Providence, RI; The Watermill Center, NY. Group exhibitions include: Whitney Museum of Art; Brooklyn Museum; Tate Modern, London; Museum of Art and Design; Cleveland Museum of Art; Creative Time; Museum of Contemporary Art, Roskilde, Denmark; Mediamatic, the Netherlands; Exit Art; Deitch Projects. Publications include: The New York Times, Art in America, Wall Street Journal, Gnome, Hyperallergic, Washington Post, Bomb, The Atlantic, Times-Picayune. Awards and honors include: National Endowment for the Arts, Rockefeller Cultural Innovation Fund, Eyebeam. Artist residencies include: Queens Museum Studio Program; Museum of Modern Art; Lower Manhattan Cultural Council; University of Wisconsin, Madison. The instructor’s work may be viewed at: carolinewoolard.com.

Coding for Artists: The Web as Installation Site
OLC-1411-A
September 23–December 15
12 weeks; 3.5 CEUs; $480

This course is designed for all artists interested in using the Internet for conceptual and creative production. We will focus on building a foundation of core coding languages and platforms such as HTML, CSS, JavaScript and Python. Since this course is designed for artists and not programmers, we will be focusing on developing proficiency with coding-based terms and concepts while working on building web projects. Some strategies explored in the projects will include animation, interactivity, video, sound and engagement with existing web platforms. Along with a rigorous studio-based technical approach, the class will also broach art-making using the web in historical and contemporary practice. This is an introductory course, no prior coding experience is necessary.

NOTE: This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

LEAH BEEFERNAN, visual artist. Professional experience includes: Co-curator, co-creator, Parallelograms.info. Clients include: GRT Architects, New Shelter Plan, Cabinet Magazine, Construction Matters. Exhibitions include: Interstate Projects; Rawson Projects; Sorbus, Helsinki; OK Corral, Copenhagen; Klaus von Nichtssagend; Bass & Rainer, San Francisco; Spaces Gallery, Cleveland; Ditch Projects, Springfield, OR; NURTUREart; HORSEANDPONY, Berlin; Tiger Strikes Asteroid; Free Range Gallery, Perth; The Guesthouse, Cork, Ireland; Camera Club of New York. Publications include: ARTnews, Bomb, Lenscratch, Art in America, L Magazine, Hyperallergic, ArtPulse, Tank. Artists’
**Pow! The Art of Illustration**

**OLC-2208-A**  
September 23–December 15  
12 weeks; 3.5 CEUs; $480

Satiric artist and illustrator Steve Brodner guides you on a lecture/workshop adventure through the world of the strongest art in illustration. The greatest of all time will be discussed. And the greatest in you is encouraged. Individual attention will be given. The tools worked on in this course will be extremely useful in illustration, cartooning, poster and website design. Great periods in the history of political and socially focused art will be discussed, including the work of Daumier, Nast, Grosz, Art Young, Ralph Steadman and David Levine. Classic works will be examined for an understanding of what makes them tick. Interviews with current practitioners such as Peter Kuper and Frances Jetter will help illuminate the process. Every week will feature a quick project as well as help with a long-term assignment. Brodner hones your work in a step-by-step process from general to specific inspiration, while, at all times, holding to your ideas and passions and keeping your eyes on the prize. This course is open to all students.

**NOTE:** This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.


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**Visual and Critical Studies**

**Artist as Philosopher: Postmodernism in Practice**

**OLC-2612-A**  
November 4–December 15  
6 weeks, 1.5 CEUs, $220

In this course students will explore a rich variety of contemporary philosophical ideas through reading, discussion and art production. We will begin with the turn from modernism to postmodernism, and an overview of the ontological and existential questions that accompanied the two world wars; we then follow up with explorations of language, identity and activism in the history of art and ideas. With a particular emphasis on poetics, poststructuralism, critical theory, and the postcolonial and feminist contributions of the 20th and 21st centuries, this course will reveal the workings of language and its deconstruction in creative practice. Through online lectures presented in a variety of media, guest speakers, film screenings, interactive portfolio critiques and chat room discussions, each student’s work will be reviewed and discussed in relation to texts by a range of artists and philosophers. Artists are invited to participate using the artistic media of their choice, from traditional to new media. All levels welcome. No prior experience with philosophy is necessary for success in this course.

**NOTE:** This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. Online meetings are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor and students throughout the semester.

**KEREN MOSCOVITCH, visual artist, curator, writer.** BA, Georgetown University; MFA, School of Visual Arts.
Exhibitions include: Bruce Silverstein Gallery; I-20 Gallery; SLAG Gallery; Foley Gallery; Visual Arts Gallery; Laune Gallerie, Tokyo; SoFA Gallery, Bloomington, IN; Art + Commerce Festival of Emerging Photographers; Rosenzweig Gallery, Durham, NC; Makor/Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO. Performances include: Gasser Grunert Gallery, Chelsea Museum, AW Asia, Grace Exhibition Space. Collections include: The Core Club, Noble Maritime Museum, Kinsey Institute. Publications include: New York magazine, Zeek, Visual Arts Journal, Playboy, Quest, PolicyMic, Der Spiegel, Huffington Post, ArtPulse, Peek, Domino, Industry. Monograph: Me Into You. The instructor’s work may be viewed at: kerenmoscovitch.com.

**Art and Politics: Eight Strategies For the 21st Century**

**OLC-2132-A**

October 21–December 15

8 weeks; 2 CEUs; $280

This course will address the inescapable and mysterious tie between art and politics or the presence of one in the other. What exactly is art in our contemporary context? Art is often defined as an act of resistance, either formally (changing the rules of the medium) or socially (intervening into daily injustices). The former might be represented by the diverse figures such as Paul Klee, Marina Abramovic and Tomás Saraceno; the latter by the interventions of Doris Salcedo, Teresa Margolles and Thomas Hirschhorn. Furthermore, formal and social aspects sometimes collide together (as in projects by the Chapman Brothers). Is this “resistance” by its very nature already political? The nucleus of politics contains a gesture of relation; that is to say, constructing and negotiating relationships with others, human and nonhuman. Through examples coming from visual arts, we will question this gesture and consider how art produces alternative openings for the political. Your weekly assignments will point toward these openings as you imagine them to be. Each class session is built around one core concept that serves as a strategy for redesigning the relationship between the artistic and the political. All theoretical considerations accompany examples coming primarily from visual arts, but also from literature, digital media, psychology, architecture and design, among other areas. You will learn through these examples and then apply weekly concepts to your own projects. The goal is to overcome the division between theory and practice, as one nourishes the other. You will, therefore, use selected artists as an inspiration for your unique creative gesture.

**NOTE:** This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

**DEJAN LUKIC,** writer, scholar. BA, Catholic University of Leuven; PhD, Columbia University. Books include: *Elemental Disappearances; Hostage Spaces of the Contemporary Islamicate World: Phantom Territoriality.* Publications include: *Comparative and Continental Philosophy Journal; Raritan: A Quarterly Review; TableTalk; Rattapallax; Potlatch 3; American Ethnologist.* Awards and honors include: Zolberg Institute on Migration and Mobility; Faculty Research Fund, The New School; Stillman Drake Award, Reed College; Grant, Horowitz Foundation for Social Policy; Dissertation Fellow Award, Columbia University; East European Fellowship, University of Louvain, Belgium.

**Writing in the Visual Arts**

**Writing for Comics**

**OLC-2619-A**

September 23–December 15

12 weeks; 3.5 CEUs; $480

From The Walking Dead to The Avengers, comics have gone from a niche medium to one that is an indelible part of popular culture. Yet, very few people understand the unique narrative possibilities of comics, the role of a comics writer (we don’t just write word balloons) and how to write sequential narratives. This course will be an in-depth, practical exploration of the art of creating and the business of selling comics, with students learning from the instructor’s long professional experience as well as that of highly accomplished guest lecturers. This is a basic-level course and is open to all students. It will focus on learning by doing, with students writing full comics scripts. Open to all levels. No art or writing background is required.

**NOTE:** This course is fully online. Students will enjoy learning with a combination of media-based lectures and live
video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

MARK SABLE, writer for comics, film, live-action television, animation and theater. BA, cum laude, Duke University; MFA, New York University; MBA, University of California, Los Angeles; JD, University of Southern California. Clients include: Marvel; DC Comics; Image Comics; Boom! Studios; Fox Television; NBC Universal; Warner Bros.; Cartoon Network. Publications include: Graveyard of Empires; Fearless; Hazed; Grounded; Popgun; What If? Spider-Man; The Fantastic Four; 24seven; Comic Book Tattoo Tales Inspired by Tori Amos; Marvel Super Heroes: Batman: Two Face Year One; Teen Titans Spotlight: Cyborg; Teen Titans: Cold Case; Supergirl; Unthinkable; Cthulhu Tales. Webcomic: Heroes Online in Graphic Novel. Awards and honors include: Reynolds Price Scriptwriting Award, Duke University; Graduate Award in Screenwriting, Tisch School of Arts. The instructor’s work may be viewed at: marksable.tumblr.com.

Professional Development

Project Management
PDC-2526-A
Thurs., September 19–November 21
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400

If you want to be able to rely on your plans, you need to transition from an ‘accidental’ to a ‘consistent’ project manager. In this course you’ll learn and practice the skills and attitudes needed to achieve your goals on time and within budget, while meeting production values. Be ready to share both horror and success stories to identify what you should repeat, and what to avoid.


The Art of The Word
PDC-2532-A
Wed., October 2 – December 4
Hours: 6:30 pm-9:30 pm
8 sessions; 2 CEUs; $280

While a picture is worth a thousand words, as creators we must convey far more than that when preparing written materials for websites, juried calls, newsletters, grants, etc. Drafting an elevator pitch, bio, CV, or cover letter is relatively formulaic, an artist’s statement or applications for funding and residencies become more nuanced as we focus on opportunities for recognition and valuable time for new projects. This course is designed to demystify the writing process, enabling students to better express their creative ideas to audiences and decision makers. Exercises and assignments will cover bios, elevator pitches and artists’ statements in relation to students’ images and intentions, encouraging new language and visual approaches to contextualizing their portfolios and themselves. The second half of the course will incorporate these components into real-time opportunities for professional development and advancement, including grant and residency applications. By the end of this course students will have new strategies to promote themselves and their work with confidence and clarity, and be better prepared to articulating an authentic identity and brand that permeates their creative practice.

SAUL ROBBINS, visual artist. MFA, Hunter College. One-person exhibitions include: Bolinas Museum, CA; Blue Sky Gallery, Portland, OR; Camera Club of New York; Griffin Museum of Photography, Winchester, MA; Photoville; The
White Gallery, Lakeville, CT. Group exhibitions include: Jeonju International Photo Festival, South Korea; Kolga Photo Festival, Tbilisi, Georgia; Lilac Gallery; Maryland Institute College of Art, Baltimore; Museum of Fine Arts, Houston; New Orleans Photo Alliance; Pelican Bomb, New Orleans; Photographic Center Northwest, Seattle; Portland Art Museum, OR; Rush Arts Gallery; Union Gallery; Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, NY. Publications include: Der Tagesspiegel, dart International, The Commercial Appeal, Internazionale (Italy), D La Repubblica, Daily Mail, Feature Shoot, Japan Photo Almanac, Literate Lens, New Orleans Advocate, The New York Times, Photodot, Portland Tribune, Real Simple, Slate, Wired. Awards and honors include: Chashama Windows Program; Ignition Grant, Covenant Foundation; Gunk Foundation; Reba Judith Sandler Foundation.

**The Art of Connecting**

*PDC-3477-A*

Tues., October 1–November 26

Hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs; $280

In today's digitally mediated society, there is a direct link between one's people skills and one's income. This course is customized for artists, creatives and managers who want to learn effective collaborative skills with co-workers, clients and management colleagues. Participants will learn skills to avoid and resolve conflicts, how to relieve tensions caused by misunderstandings, how to create a climate that is conducive to collaboration and how to initiate interpersonal solutions that produce favorable work environments. You will acquire communication skills aimed toward achieving what you want to accomplish that reflects leadership and self-confidence. Specific training activities and exercises that integrate naturally into one's daily life will be the core of our work. In a non-judgmental, supportive environment, this course will demonstrate how to improve your skills in listening, validating and responding to the needs of clients, collaborators and customers. The course will significantly enhance the quality of your human interactions in the arts, in business and in one's personal life.

**José Angel Santana,** mediator; actor; director; founder, YouAnd: The Art of Connecting. BA, University of Vermont; MA, PhD, Pacifica Graduate Institute; graduate, The Neighborhood Playhouse (studied with Sanford Meisner). Clients include: United States Army Central Electronic Command: Human Interaction Training; Hendricks Institute, REDKEN Corp.; Vermont State Maximum Security Prison; City at Peace. Awards include: Local Hero Award for Arts and Crime Prevention, City of Santa Barbara, CA; Santa Barbara Independent Theater Award; Arts for Change Award, Bravo Television Network. Artist residency, California Arts Council. The instructor's work may be viewed at: joseangelsantana.com.

**Art Therapy as a Career**

*PDC-1026-A*

Thurs., September 19–October 10

Hours: 6:30 pm–9:30 pm

4 sessions; 1 CEU; $150

This course will provide an overview of careers in the field of art therapy. Topics will include: the history and theoretical foundations of art therapy; methods and materials; art development, assessment and diagnosis; the use of art therapy in a professional and community setting. Sessions will consist of lectures as well as art experientials.

**Jennifer Tedesco,** art therapist, ATR-BC, LCAT. BA, Syracuse University; MPS, School of Visual Arts. Professional experience includes: Art therapist, Tuesday's Children.

**Studio Art Therapy Techniques**

*PDC-1023-A*

Tues., October 15–November 5

Hours: 6:30 pm–9:30 pm

4 sessions; 1 CEU; $150

Join other art therapists and artists in studio work that is designed to heighten perception and sensory awareness. Combining an open studio and thematic approach, experientials will be used to explore personal and artistic identity, as well as facilitate an understanding of the art-making processes art therapists employ with clients. While designed for art therapists, the course is open to all, and geared to help tap into your inherent creativity.
AHN HEE STRAIN, art therapist. BFA, University of Delaware; MPS, School of Visual Arts. The instructor's work may be viewed at: ahnhee.com

**Artist Statement Workshop**

*PDC-2271-A*

Sat., October 12

Hours: 10:00 am–5:00 pm

1 session; $150

Many artist statements are lacking in substance and form. Take this workshop and yours can stand out as exceptional. In this workshop we will discuss the purpose of an artist statement, and perform a series of writing exercises that will help you create clear, concise and compelling prose—now and in the future. Importantly, we will be working to make your statement the best it can be. By the end, not only will you be ready to apply to grants, fellowships and residencies, but you’ll be better equipped to talk about your work to professionals and strangers alike.

**NOTE:** Students should bring their laptop and any previously written artist statements to the class.


**Curatorial Practicum: Beyond the White Cube**

*PDC-2413-A*

Mon., October 7–November 18

Hours: 6:30 pm–9:30 pm

6 sessions; 1.5 CEUs; $220

Curatorial Practicum is an intensive course in which students collaboratively organize and produce an exhibition in a nontraditional exhibition space, such as lockers, storage units, abandoned telephone booths, cat boxes and maquettes. Students will collectively research, propose and launch a solo or group exhibition that creatively engages underutilized space. Through the exhibition proposal, students will detail their presenting identity, show theme, participating artists and budget. Basic marketing strategies and fundraising will be addressed; exhibition design and registraorial procedures examined and implemented. The course will culminate in a one-day exhibition.


**Dignity for All Students Act (DASA) Training**

*AEC-4432-A*

Sat., September 21

Hours: 12:00 noon–6:00 pm

1 session; $125 ($75 for SVA alumni)

This workshop will address the social patterns of harassment, bullying and discrimination, marginalization and micro-aggressions, including but not limited to those acts based on a person’s actual or perceived race, color, weight, national origin, ethnic group, religion, religious practice, disability, sexual orientation, gender or sex as defined in Section 11—Definitions. This training address these issues from a proactive—rather than a reactive—position and present the “goal” as creating an affirming educational environment for all students through addressing school culture and climate. It will also cover the identification and mitigation of harassment, bullying and discrimination; and strategies for effectively addressing problems of exclusion, bias and aggression in educational settings. Successful completion of this course will meet the certification requirements in Section 14(5) of Chapter 102 of the Laws of 2012 (New York State Department of Education: www.NYSED.gov).

**NOTE:** Successful completion of this workshop fulfills the harassment, bullying, and discrimination prevention and intervention training required for certification/licensure under the Dignity for All Students Act (DASA).
DEVIN THORNBURG, director of Levermore Global Scholars, Adelphi University. BS, cum laude, Tulane University; M.Ed., Harvard University; PhD, New York University. Professional experience includes: Director, childhood education, educational leadership, Adelphi University. Publications include: Pathway to Inclusion: Voices from the Field, Projects in After Schools: Diverse Learners and School Achievement. Awards and honors include: U.S. Department of Education; After School Corporation; New York City Department of Education; Greentree Foundation; Booth Ferris Foundation; Professor of the Year, Adelphi University.

Become a Digital Athlete
SDC-1024-A
Thurs., September 19 – November 21
Hours: 6:30 pm–7:30 pm
10 sessions; 1 CEU; $180

As digital artists, we focus our minds on the virtual realm as we bring creations to life. But what about our bodies? How are we physically interfacing with our computers, tablets and devices? Incorporating Feldenkrais techniques, students will explore best practices for holding and moving their heads, necks, backs, arms and legs while they work. We will examine techniques to release muscle tension, avoid computer-related injuries and maximize the body’s efficiency and flexibility. More than a digital artist, you will become a digital athlete.


Advertising

Information Session
One night: Wed., August 28
6:30 pm–8:30 pm
Open to the general public, free of charge

Are you looking to get hired as an advertising creative, or thinking of building a portfolio? Meet some of our faculty of industry professionals, and learn more about our courses. This information session includes an opportunity to get feedback on your work. Course advisors will be on hand to help you choose the right courses for your next career move.

NOTE: This information session will be held at 136 West 21st Street, room 418F, 4th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.

MODERATOR: John Rea, group digital creative director, Havas Worldwide.

Build a Great Portfolio, Get a Great Job, Win Lots of Awards, Have a Nice Life
ADC-2030-CE
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $520

How do you get that great first job that opens the door to a great career? It almost entirely depends on the quality of your portfolio. That’s what this course is about. We’ll teach you how to generate and complete first-rate campaigns, ads and innovative alternative media. In the process, you’ll learn a lot about concept and art direction—tools you’ll need to take your book from scraps of paper on a wall to finished ads. To find out more about this course please visit: jervispels.tumblr.com.

PAUL JERVIS, creative director, art director. BS, University of Maryland. Professional experience includes: Partner, creative director, Young & Rubicam; group creative director, Backer Spielvogel Bates. Accounts include: Citibank, United Airlines, Philips Magnavox, Showtime, Xerox, General Foods, Partnership for a Drug-Free America. Awards include: Hall of Fame, CLIO; Art Directors Club; The One Show; ANDY; Graphis; Communication Arts. The instructor's
work may be viewed at: jerviscreative.com.

RICHARD PELS, writer, creative director. MFA, University of Oregon. Professional experience includes: Group creative director, senior vice president, Saatchi & Saatchi, BBDO; group creative director, executive vice president, Scali, McCabe, Sloves. Campaigns include: MCI, United States Air Force, Kleenex, Hallmark. Awards include: Gold pencils, The One Show; Art Directors Club; ANDY; Cannes Lion; CLIO. The instructor’s work may be viewed at: richardpels.com.

Advertising—Part 1
ADC-2030-B
Mon., September 23–December 16
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $520
First, we will show you what great print ads look like. Then, each week, you’ll try to do them yourself. We’ll tell you what you did wrong, and then we’ll tell you what else you did wrong. Then, you get better. In the end, you’ll get smarter, a few pieces for your portfolio and maybe a 401(k). Trust us, we used to be you. Former students have been featured in The One Show, CMYK Top New Creatives, Archive Magazine Student of the Year competition, and NewCreatives.com Best Ads. They have also gone on to work at agencies, including TBWA/Chiat/Day, Crispin Porter + Bogusky, DeVito/Verdi, Publicis, Havas, McGarryBowen, BBH, Grey, Red Tetterme O’Connell, Tribal Worldwide, Merkley+Partners, Team One and Saatchi & Saatchi.

JOHN CLEMENT, art director. BFA, with honors, School of Visual Arts. Professional experience includes: TBWA/Chiat/Day; DeVito/Verdi. Accounts include: Jameson, Dos Equis, Snickers, Sprint, Starburst, Meijer, Absolut Vodka, World Trade Center Memorial Foundation, Verizon, National Thoroughbred Racing Association, Jackson Hewitt, Universal Music. Awards include: Grand Prize, Radio Mercury Award; gold and silver lions, Cannes Film Festival; Gold Cube, Art Directors Club; gold and silver pencils, The One Show; gold and silver awards, ADDY; Telly; D&AD; People’s Choice Awards, ANDY; CLIO; Chicago Film Festival; New York Festivals; Communication Arts.

DAN GIACHETTI, writer. BFA, School of Visual Arts. Professional experience includes: TBWA/Chiat/Day; DeVito/Verdi. Accounts include: Snickers, Sprint, Dos Equis, Starburst, Jameson, Absolut Vodka, World Trade Center Memorial Foundation, Meijer, Jackson Hewitt, Verizon, National Thoroughbred Racing Association, Universal Music. Awards include: Gold and silver lions, Cannes Film Festival; gold and silver pencils, The One Show; Gold Cube, Art Directors Club; gold and silver awards, ADDY; Telly; Silver and People’s Choice Awards, ANDY; CLIO; Chicago Film Festival; New York Festivals; Grand Prize, Radio Mercury Award; Communication Arts.

Killer Work: How to Make Ideas That Make Other People Jealous
ADC-2030-D
Wed., September 18–December 4
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $440
In Killer Work you’ll learn a powerful methodology for creative thinking that will help you become an expansive and confident idea maker. You’ll learn how to jump-start your thinking right out of the gate, how to come up with lots of ideas super efficiently and how to develop the best of them into brilliant integrated campaigns. You’ll leave with some killer ideas for your portfolio, as well as a heightened understanding of how the wealth of media—from broadcast to UX design—work together to create a cohesive environment where big ideas thrive. But most importantly, you’ll leave with a powerful foundation for creative thinking that you can build a career on. Killer Work is a great first course for those starting out, and the method is also used by more senior writers, art directors and designers looking to develop their portfolios and reinvigorate their creative process. To learn more about the method and to see what writers and art directors have to say about this course go to: makebrilliantideas.com.

HUSANI BARNWELL, art director, designer, creative director. BA, Harvard University; MPS, New School University. Professional experience includes: creative director, GlobalHue; art director, BBDO Worldwide; founding member, former creative director, DonorsChoose.org. Former clients include: Verizon, Cingular, AT&T, Visa, Subway, Ford, Pizza Hut, United States Army, Samsung, Cigna, United States Navy, Lowes, Bermuda. Publications include: Creativity, Shoot magazine, US Ad Review, Graphic Design USA, Design News, The New York Times, Metropolis, Wall Street Journal. Awards and honors include: Gold Award, ADDY; Grand Prize, Multicultural Excellence Award, Association of National Advertisers; FAB Award; London International Award; Grant, Office for the Arts at Harvard; David McCord Prize,
Harvard; AIGA; American Association of Advertising Agencies. The instructor's work may be viewed at: husanibarnwell.com.

MARK SIMON BURK, principal, Make Brilliant Ideas. BA, Colorado College; Columbia University; Northwestern University. Professional experience includes: Deutsch Advertising, BBDO, JWT, Interview. Clients have included: Ikea, Condé Nast, Tommy Hilfiger, Burger King, Pizza Hut, Taco Bell, United States Navy, AIG, Foot Locker, Campbell's, Kraft, Kellogg's, General Mills. Awards include: The One Show, Communication Arts, ADDY, ANDY. The instructor's work may be viewed at: makebrilliantideas.com.

**Production in Motion: The Advertising Process**  
*ADC-2563-A*  
**Mon., September 23–December 16**  
**Hours:** 6:30 pm–9:30 pm  
**12 sessions; 3.5 CEUs; $480**  
This course will introduce students to the advertising production process. We will chronicle the creation of television and online commercial content from concept to screen. Topics include scripts, storyboards, bidding, prep, preproduction, shoots, editorial and animation. Sessions will include a field trip and guest speakers featuring creatives to production personnel. This course is suited to creatives, account management, business managers, producers, and anyone looking to learn about the production process in advertising.  
HAFEEZ M. SAHEED, executive producer. BA, Hunter College; MS, St. John's University. Professional experience includes: Vice president, head of production, Nickelodeon Creative Advertising; senior producer, Saatchi & Saatchi. Clients include Procter and Gamble, General Mills, Toyota. The instructor's work may be viewed at: feezable.com.

**Intro to Creative Advertising**  
*ADC-3052-A*  
**Tues., September 24–December 17**  
**Hours:** 6:30 pm–9:30 pm  
**12 sessions; 3.5 CEUs; $520**  
You've already learned advertising. The problem is you've learned bad advertising. In this course, we'll help you unlearn everything you've been taught after years of seeing terrible commercials, billboards and subway posters. We'll show you examples of great ads, and teach you how to come up with ideas of your own. Then we'll teach you how to convey those ideas in simple and interesting ways. Whether you're hoping to begin (or advance) your career as an advertising creative, or you're just looking to expand your horizons, we'll help you make successful, attention-grabbing ads.  
ALEXEI BELTRONE, creative director, Havas NY. BFA, School of Visual Arts. Professional experience includes: Associate creative director, Grey NY; associate creative director, Pereira & O'Dell NY; senior art director, JWT New York; art director, Publicis USA; junior art director, DeVito/Verdi. Accounts include: DIRECTV. Accounts have included: FOX Sports 1, realtor.com, American Museum of Natural History, Memorial Sloan Kettering Cancer Center, Smirnoff, Vonage, Kleenex, Partnership For A Drug-Free America, Crest, Charmin. Awards and honors include: The One Show, Cannes, CLIO, Communication Arts, Lüerzer’s Archive, Graphis. The instructor's work may be viewed at: jaylex.com.

JAY MARSEN, creative director, Havas NY. BFA, School of Visual Arts. Professional experience includes: Associate creative director, Pereira & O'Dell NY; senior copywriter, JWT New York; copywriter, Publicis USA; junior copywriter, DeVito/Verdi. Accounts include: DIRECTV. Accounts have included: FOX Sports 1, realtor.com, New Era, Memorial Sloan Kettering Cancer Center, Smirnoff, Vonage, Kleenex, Partnership For A Drug-Free America, Crest, Charmin. Awards and honors include: The One Show, Cannes, CLIO, Communication Arts, Lüerzer’s Archive, Graphis. The instructor's work may be viewed at: jaylex.com.

**Creative Thinkers Wanted**  
*ADC-3078-A*  
**Wed., September 18–December 18**  
**Hours:** 6:30 pm–9:30 pm  
**12 sessions; 3.5 CEUs; $480**  
It's what the business of advertising has been looking for since the beginning of time: intelligent, creative thinkers. Everybody will start this course with a goal to become an art director or a copywriter. And they'll all have good ideas. But good isn't enough. And that's what we're here for. I'll show you how to take those good ideas and make them great.
Whether print ads, ambient executions or interactive pieces, they will have smart, creative thinking behind them. I'll help shape your way of thinking so your ideas can get you into awards ceremonies, published annuals and the high life of the advertising rock star. The only prerequisite for this course is an open mind and a serious work ethic. I'll help you do the rest. To find out more about this course please visit: creativethinkerswanted.blogspot.com.

NOTE: Please bring a black marker and sketchpad to the first session.

MATT TARULLI, creative director, Organic/BBDO. BFA, School of Visual Arts. Professional experience includes: Digitas, Kirshenbaum Bond Senecal + Partners, TBWA/Chiat/Day, Wunderman, Havas. Accounts include: eBay, Virgin Atlantic Airways, Land Rover, Dos Equis, Samsung, Fiji Water, Dell, Johnnie Walker, Citibank. Awards include: The One Show, Art Directors Club, Graphis, Creativity, John Caples International Award, ADDY, Communicator Award. The instructor's work may be viewed at: creativethinkerswanted.blogspot.com.

Advertising for Creative Geniuses
ADC-3102-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $520

Advertising: it's one of the few jobs that almost never feels like a job. It feels like a personal creative outlet that you actually get paid to do. But for that very reason, getting a job in advertising is no cakewalk. That's where this class comes in. We teach you what it takes to get a job as a creative in advertising. We teach you how to come up with killer insights, how to turn those insights into ideas and how to turn those ideas into something smart, focused and tangible. This course will help you create a body of work that will get you in the door. And once inside, you'll find that it's pretty good in there.

ADAM KANZER, creative director, writer. BS, SUNY Binghamton; Miami Ad School. Professional experience includes: creative director, Anomaly; Droga5; DDB; associate creative director, BBDO; copywriter, Fallon; Cliff Freeman & Partners. Accounts have included: Budweiser, American Express, Athenaos, SmartWater, FedEx, BBC, Guinness, Red Stripe, Cadbury, Newcastle. Awards include: Art Directors Club, Cannes Film Festival, D&AD, The One Show, CLIO, Radio Mercury Awards, ANDY, London International Awards. The instructor's work may be viewed at: adamkanzer.com.

DAN KENNEALLY, art director. BFA, with honors, School of Visual Arts. Professional experience includes: Creative, Droga5; associate creative director, Anomaly; art director, Venables Bell & Partners; Cutwater; DeVito/Verdi. Accounts include: Google, Motorola. Accounts have included: Jeep, Ray-Ban, Budweiser, Intel, Apple, Dockers, YouTube, PepsiCo. Awards include: Art Directors Club Young Guns, The One Show, CLIO, London International Awards, TED Ads Worth Spreading, SXSW Web Award, Communication Arts, ANDY. The instructor's work may be viewed at: dankenneally.com.

Think 360 and Take Your Portfolio to the Next Level
ADC-3063-A
Tues., October 1–November 26
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280

Art directors, writers and designers get hired when their portfolios show conceptual thinking that works across multiple media channels. The big idea isn't big enough if it cannot be integrated across different platforms, especially digital. This course will expose students to what ad agencies and design firms are looking for today: Creative people who understand how large-scale, thematic thinking can spark communication ideas throughout digital, social, ambient and traditional media. Each week, students will get a brief to tackle from an advertising or design perspective. If the idea is big enough, together we'll develop a digital ecosystem and talk about the best way to display this concept in a portfolio. We'll discuss everything from '10 Ways to Stimulate Visual Thinking' to 'Take an Idea from a Napkin Sketch to an Integrated Campaign' to 'Examples of Great Integrated Concepts and their Strategic Thinking.' Students who have struggled with articulating their concepts or writing/art directing that big idea will find this course extremely helpful.

JOHN REA, executive creative director, Havas Worldwide. BFA, School of Visual Arts. Professional experience includes: McCann-Erickson, Wells Rich Greene BDDP, JWT, Rolling Stone. Accounts include: Coppertone, Claritin, Volvo, Coca-Cola, Ferrero, HBO, Intel, Paramount Pictures. Awards include: Art Directors Club, International Film and
Animation

NOTE: Students cannot take equipment out of the College or use equipment and facilities outside of class time unless indicated in the course description.

Information Session
One night: Tues., August 27
6:30 pm–8:30 pm
Open to the general public, free of charge
Which areas of animation do you want to explore? What are the career opportunities in animation in New York? What do you need to begin? Spend an evening with some of our continuing education animation faculty: see their students’ work, and find a class that can help expose you to a world of animation opportunities.
NOTE: This information session will be held at 380 2nd Avenue, room 519B, 5th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.
MODERATOR: Mark Minnig, director of operations, BFA Animation Department.

Animation: An Introduction
ANC-1022-A
Thurs., September 19–December 12
Hours: 7:00 pm–10:00 pm
12 sessions; 3.5 CEUs
$480; equipment and materials fee, $100
This course is designed for students from all disciplines who want to explore the dynamic medium of animation while finding their personal style and vision. Basic animation concepts and techniques, such as storyboard, layout, extremes, timing, in-betweening, weight, squash-and-stretch, overlapping action, arcs, walk cycles and acting breakdowns will be covered through hands-on exercises and projects. Conducted as a creative workshop, students will concentrate on developing their own animated short. Emphasis will be placed on innovation, invention and experimentation.
MARTIN ABRAHAMS, producer, director, animator, video editor. School of Visual Arts. Animated projects include: ABC News, Great Bear, Sesame Street, Burger King. Music videos for: The Rolling Stones, Lou Reed, Lords of the New Church. Fashion projects include: Vogue, Bazaar, CFDA Awards. Multiple-monitor exhibitions include: Xerox, Sony, Nynex. Awards include: School of Visual Arts Alumni Award, CLIO.

Digital Storyboarding
ANC-1024-A
Wed., September 18–December 4
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; equipment and materials fee, $80
Storyboards are the visual blueprints of your film ideas, and an essential component of previsualizing and organizing your story during preproduction. This course will thoroughly acquaint students with Toon Boom's Storyboard Pro, a powerful application for drawing and formatting sequential images into storyboards and animatics. We will explore the aesthetic fundamentals of storyboarding (including narrative, dramatic beats, cinematography, blocking, performance and draftsmanship), and the technical aspects of Storyboard Pro (organization of images, text, panels and layers; timeline functionality; camera moves; transitions; synchronized audio tracks). Assignments are designed to guide students through this versatile application, beginning with toolbars, views, preference interfaces and drawing/painting tools, and finishing with the creation of fully realized storyboards and animatics.
NOTE: Students will receive a license download of Toon Boom Harmony and Storyboard Pro for the duration of the course. Please bring a USB drive (8GB minimum) to each session. Lab time is included in the instructional hours; additional lab time is not available.

FRANK GRESHAM, animator. BFA, with honors, Virginia Commonwealth University. Professional experience includes: Series animation director, The Cramp Twins, Speedbump The Roadkill Possum; storyboard supervisor, The Venture Brothers, Downtown; animator, The Off-Beats, Sesame Street; head of production design, Moxy & Flea, Brickface & Stucco; creative associate producer, voice director, Dennis & Gnasher; voice-actor, Beavis & Butt-Head, The Head. Awards include: Excellence in Animation Award, ASIFA-East; Design Award, ASIFA-East; Pulcinella Award. The instructor's work may be viewed at: frankgresham.com.

Animate Your Stories From Start to Finish
ANC-1027-A
Wed., September 18–December 4
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; equipment and materials fee, $80
This course will explore how to create an animated short working in all stages of animation such as continuity design, layout, character development and soundtrack mix. Emphasis will be placed on timing, gesture and body language in animation. To develop and refine drawing skills, students will draw from the model. How to complete a short by adding soundtracks of voice-over actors, sound effects and music will also be addressed.
NOTE: Students will receive a license download of Toon Boom Harmony and Storyboard Pro for the duration of the course. Please bring a small sketchbook and a USB drive (8GB minimum) to each session. Lab time is included in the instructional hours; additional lab time is not available.

BRAD RODRIGUEZ, storyboard artist. BFA, School of Visual Arts. Professional experience includes: Senior art director, Saatchi & Saatchi. Clients have included: Nick Jr., Disney Junior, Sesame Street, PBS Kids, General Mills, Iams, Eukanuba. Animation projects include: Bubble Guppies, Goldie & Bear, Stanley, Maya & Miguel, The Furchester Hotel.

Producing Animation
ANC-3142-A
Mon., October 7–December 2
Hours: 6:30 pm–9:00 pm
8 sessions; 2 CEUs; $280
This course focuses on the role of the animation producer from development through final delivery and gives the inside scoop on how to strategize and create animated content for today's global audience. You'll learn the nuts and bolts of scheduling, staffing and budgeting projects. You will have the opportunity to visit a working animation studio and connect with some of the top animation talent in New York City.

JOHN PAUL CATAPANO, producer. BA, Rutgers University; MFA, University of Miami. Projects include: 50 Cent: The Money and The Power; Friday: The Animated Series; Where My Dogs At; Lion King's Timon and Pumbaa; Buzz Lightyear of Star Command; Hercules; Recess; Stanley; Jo Jo's Circus. The instructor's work may be viewed at: geekproofanimation.com.

Visual Development in Animation
ANC-2056-A
Thurs., October 3–November 21
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280
Good compositional skills are essential for creating compelling images that will engage the audience. Picture making has its own language. The goal of this course is to enrich each student's visual vocabulary. Through demonstrations, supplemental material and an emphasis on individual instruction, we will examine: How to utilize the rules of composition to direct viewer interest; application of camera dynamics and staging guidelines to thumbnail sketching, storyboarding and layout; perspective as an expressive tool and its uses and limitations; creating depth without perspective; value arrangement and color fundamentals; character analysis and construction. Exercises are designed to replicate actual job assignments and will include developing exterior and interior locations and the placement of characters within these locations.
environments. This course will provide a solid foundation to allow each student's imagination to soar.

DONALD POYNTER, art director, designer, storyboard artist, effects animator. BFA, University of Cincinnati; MFA, School of Visual Arts. Professional experience includes: R/Greenberg Associates, MTV Animation, Jumbo Pictures, Perpetual Motion Pictures, The Ink Tank. Film credits include: Beavis & Butt-Head Do America, Predator, Little Shop of Horrors, Predator 2, The Compositor. Television credits include: Beavis & Butt-Head, Daria, Downtown, Doug, Clifford's Puppy Days, Sheep in the Big City.

Gesture Drawing
ANC-2125-A
Sun., September 22–November 24
Hours: 12:00 noon–3:00 pm
10 sessions; 3 CEUs; $400
This course is for strengthening students’ skills in combining sharp observation with action sketches of people and animals in motion. Master animators have studied and employed this practice imbuing characters with expressive actions and robust performances. Students will make drawings of models in motion and repose. Such quick, meaningful sketching of figure action aids, both eye and hand, in grasping aspects of flexibility, anatomy, silhouetting, and foreshortening. The goal of gesture drawing is not pretty pictures, but active poses that emphasize variety and personality. It overcomes stiff, rigid drawing, and paves the way to freer and more lively representations. Students are required to carry a small sketchbook for a daily study of people and pets in everyday situations.

RAY ALMA, cartoonist, animator, illustrator. BFA, School of Visual Arts. Television projects include: Transformer Rescue Bots; Speed Racer: The Next Generation; Kappa Mikey; Trip Tank. Publications include: MAD, New York Daily News, Village Voice, Field & Stream, Golf Illustrated, Family Tree. Awards and honors include: Reuben Award, Best in Illustration, National Cartoonist Society.

Introduction to Toon Boom Harmony
ANC-2271-A
Thurs., September 19–November 21
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400; equipment and materials fee, $80
This course is a beginner's guide to Toon Boom Harmony, a 2D vector- and raster-based animation suite with a robust animation and compositing toolset. Harmony allows for paperless, traditional animation as well as advanced character rigging options. Through weekly, hands-on exercises, students will gain a working knowledge of the software, culminating in a short animated clip of their own design.

NOTE: Students will receive a license download of Toon Boom Harmony and Storyboard Pro for the duration of the course. Please bring a USB drive (8GB minimum) to each session. Lab time is included in the instructional hours; additional lab time is not available.

BRAD RODRIGUEZ, storyboard artist. BFA, School of Visual Arts. Professional experience includes: Senior art director, Saatchi & Saatchi. Clients have included: Nick Jr., Disney Junior, Sesame Street, PBS Kids, General Mills, Iams, Eukanuba. Animation projects include: Bubble Guppies, Goldie & Bear, Stanley, Maya & Miguel, The Furchester Hotel.

Drawing Workshop: Concentrated for Animation
ANC-2060-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
In animation it is essential to develop the ability to draw anything, especially the human figure, as a believable thing in a believable space. In this intensive class we will work through a series of proven practices that will enhance your drawing abilities no matter what your level and put you on a knowledge path about drawing that will give you the freedom to create and learn on your own. The pencil and brush will be the primary tools to make investigative and effective line drawings that capture ideas of structural anatomy, rhythm and movement. An animator must learn to be able to tap into the powerful methods of quickly combining observational response and archetypes of form. From short pose, working with nude and clothed, male and female models we will explore the in-class demonstrations and exercises for a more
A comprehensive understanding of the human form as well as the variety of relevant processes in drawings from the past to present. The lessons will cover structural (synthetic) anatomy and the use of lines to create spatial and dynamic drawings, essential to the often inter-related fields of animation, cartooning and illustration. Be prepared to work fast and make a lot of drawings. To see examples of student work, please visit: drawingmatters.com.

NOTE: Please bring a smooth, white sketchpad (18x24") and soft graphite pencils to the first session.

STEPHEN GAFFNEY, fine artist, muralist, designer. BFA, School of Visual Arts; MFA, New York Academy of Art.
One-person exhibitions include: First Street Gallery; Galerie Timothy Tew, Atlanta. Group exhibitions include: Samson Fine Art; McKee Gallery; Bachelier Cardonsky Gallery, Kent, CT; New York Academy of Art. Projects include: Sogno Ristorante, Fairfield, CT (interior design); Church of St. Agnes (altarpiece); Marine Park Playground; P.S. 58 Library; Playground for All Children; Paul's Daughter (signs and design). Clients include: Hazelwood Foods, U.K.; New York City Department of Parks and Recreation. Awards and honors include: National Academy of Design, Edwin Austin Abbey Fellowship. The instructor's work may be viewed at: stephengaffney.net.

Puppet Construction for Stop Motion
ANC-1321-A
Thurs., September 19–November 21
Hours: 6:30 pm–10:00 pm
10 sessions; 3.5 CEUs
$480; materials fee, $200
This course will explore techniques in stop-motion animation and each student will complete a fully articulated stop-motion animation puppet. After designing the puppet, students will construct a proper wire armature, sculpt the character in clay and develop a multiple piece stone mold. The puppet will then be cast in silicone, with special attention given to final detailing (eyes, clothing, hair, fur, feet, hands, face and mouth) that underscores the personality of the character.

CARL PHILIP PAOLINO, producer, director, screenwriter, production designer. BFA, School of Visual Arts.

Stop-Motion Animation
ANC-3020-A
Tues., September 24–December 17
Hours: 6:30 pm–10:00 pm
12 sessions; 4 CEUs
$520; materials fee, $115
Stop-motion animation is an art form as well as a viable career. In a workshop setting, students learn to make easy-to-build foam rubber animation models and sets, using established industry techniques, and animate them using state-of-the-art digital animation equipment. Students are encouraged to make films of their own designs with a focus on creating a piece for a “demo reel”—the single most valuable tool in finding a job as a stop-motion animator. Lectures revealing the day-to-day, inner workings of the stop-motion business from an industry professional will be included.

AURELIO VOLTAIRE HERNANDEZ, director, stop-motion specialist. Creator, Chi-Chian, the first stop-motion/Flash series on the Internet. Clients include: MTV, Epic Records, Palladium, Budweiser, Dentsu Japan, Parker Bros., Nickelodeon. Awards include: Gold Award, Telly; Gold Award, Broadcast Design; Flash Forward Film Festival; International Film and Television. The instructor's work may be viewed at: voltaire.net.

Writing an Animation Feature-Film Screenplay
ANC-2137-A
Thurs., September 19–November 21
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
How to transform an original idea into a strong story treatment and then a final script is the focus of this course. Each student will take his or her concept and develop it into the 12 steps of a hero's journey by learning how to create strong characters (hero, villain, mentors and sidekicks), compile a mythology of rules for their special worlds, and then incorporate those ingredients into a strong story. We will discuss how to keep the project both specific and broad, unique yet
familiar (a mind-boggling reality in Hollywood), in order to achieve the ultimate goal: franchise status. Throughout the development process, students will strengthen their stories and explore how to monitor the marketability of their characters, with an emphasis on honing dialogue, so that it appeals to both children and adults. Students will complete this course with a polished animation script, a command of the development process, and a much fuller understanding of the animation film industry.

JAMES GRIMALDI, screenwriter. BA, University of Toronto; MSW, Yeshiva University. Professional experience includes: Film development, 20th Century Fox, New Line Cinema. Clients include: Disney, Hyperion Publishers, Imagineering. Screenplays include: Bubbles, Faster!, Movable Village. Co-writer: Before the Bomb. Publication: Variety. Awards and honors include: Cannes Film Festival, Slamdance, International European Independent Film Fest.

New York Animation
ANC-2038-A
Mon., October 7–November 18
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220
Mainstream animation is often coupled with Hollywood studios, yet many of the earliest examples of the art form were created in New York City. Production of animated films continues to thrive here. In this course students will learn about animation's New York roots and the iconic animators who paved the way for today's artists. We will screen locally produced animation from many periods and examine how a variety of cultures that thrive in New York City have impacted the evolution of animation. Sessions will include guest lectures from the animation community.


Putting It All Together: Digital Animation for Drawing Traditional Animation and Motion Graphics
ANC-3276-CE
Sat., September 21–November 23
Hours: 10:00 am–3:00 pm
10 sessions; 5 CEUs
$700; materials fee, $150
This course will take students through all the stages of the animation process to create personal animated projects. Using Wacom tablets and scanned drawings, we will begin with traditional drawing basics for animation, such as character development, squash-and-stretch and follow-through. Working with Adobe After Effects and Photoshop, students will complete exercises in panning a background with a walk cycle, as well as creating abstract shapes, motion graphics rotoscope and animated GIFs. The remainder of the course will be spent on layout design, animation movement, color styling, audio tracks and digital composition for postproduction. Designed for illustrators, 2D designers, comics' artists, fine artists and animators, this course will help students to create a digital animation reel from the assigned exercises.

PREREQUISITE: A basic drawing course and familiarity with the Macintosh computer.

NOTE: Please bring a USB drive to the first session. This course is open to students who have experience working in a digital environment. Lab time is included in the instructional hours; additional lab time is not available.

MARTIN ABRAHAMS, producer, director, animator, video editor. School of Visual Arts. Animated projects include: ABC News, Great Bear, Sesame Street, Burger King. Music videos for: The Rolling Stones, Lou Reed, Lords of the New Church. Fashion projects include: Vogue, Bazaar, CFDA Awards. Multiple-monitor exhibitions include: Xerox, Sony, Nynex. Awards include: School of Visual Arts Alumni Award, CLIO.

Software Skills for Animators

Our courses in 3D animation will introduce you to Autodesk Maya and the techniques you can use to bring your ideas to life. Students have exclusive use of a computer during scheduled class hours. Lab time is integrated as part of the instructional hours; additional lab time is not available. The Windows operating system and PC computers will be used.

Windows and PC Basics
SWC-1013-A
Sat., September 14
Hours: 10:00 am–2:00 pm
1 session; free of charge
This workshop is for new computer users or Macintosh users who want to learn more about the PC platform. The Windows operating system will be introduced, including file management, network operations, saving files, performance enhancements, and basic system maintenance. Hardware upgrades and general system troubleshooting will be discussed. Other topics to be covered include Internet usage and file transfers. All topics will be covered in hands-on exercises.

NOTE: This workshop is free of charge; however, seating is limited and participants must register in advance.

RICHARD A. HAGEN, visual artist, technology specialist. BA, summa cum laude, MA, Long Island University. Clients include: Digital Laundry, Borough of Manhattan Community College, Marble and Granite Gallery, Jolt Productions, Downtown Community Television Center. Exhibitions include: Brooklyn Waterfront Artists Coalition, MetroCAF Animation Festival.

Maya: Basic Computer Animation
SMC-2213-A
Sat., September 21–December 14
Hours: 9:00 am–12:00 pm
12 sessions; 3.5 CEUs; $900
Autodesk Maya is an animation and effects software program used in the broadcast, film, game development and web design industries. The course begins with a practical overview of Maya, from its intuitive interface to project management. Building from this foundation, basic techniques in modeling, animation, lighting and rendering will be addressed. By the end of the course, students will have created a 10-second animation piece. The course is an introduction to a sophisticated application; previous experience with a 3D program is highly recommended.

PREREQUISITE: SWC-1013, Windows and PC Basics, or equivalent.

VIC FINA II, visual effects artist; animator; rigger. BFA, School of Visual Arts. Professional Experience includes: Application engineer, Alias/Wavefront; graphic designer, The Daily Show with Jon Stewart. Clients include: Hello Doggie Productions, CBS News, ABC News, CNN, Bloomberg, NBC Sports, WWE, Imaginary Forces, Smoke & Mirrors, Syfy, Merck, Pfizer, Smile Train, Golf Channel, Bear Stearns, Johnson & Johnson, Disney, Ford, Foster Medical Communication, Nickelodeon, VH1, MSG Network, New York Stock Exchange, New York University Medical Center, USA Network.

Maya: Intermediate Computer Animation
SMC-3213-A
Sat., September 21–December 14
Hours: 12:30 pm–3:30 pm
12 sessions; 3.5 CEUs; $900
This course will focus on the development of a 3D character from conception to a short animation. Students will further explore Autodesk Maya's modeling tools from NURBS and polygons to subdivisions in order to digitally recreate 3D characters, props and environments. Students will discover how to bring a character to life by learning how to texture, rig and animate, in addition to exploring Maya's more high-end effects using particles, dynamics, fur and paint effects.

By the end of the course, each student will have created a fully rigged character in a 10-second animation piece.

PREREQUISITE: SMC-2213, Maya: Basic Computer Animation, or equivalent.

VIC FINA II, visual effects artist; animator; rigger. BFA, School of Visual Arts. Professional Experience includes: Application engineer, Alias/Wavefront; graphic designer, The Daily Show with Jon Stewart. Clients include: Hello Doggie Productions, CBS News, ABC News, CNN, Bloomberg, NBC Sports, WWE, Imaginary Forces, Smoke & Mirrors, Syfy,
Design

**Information Session**
One night: Thurs., August 22
6:30 pm–8:30 pm
Open to the general public, free of charge
What do you need to become a working designer? What type of design do you want to do? Spend an evening with some of our continuing education design faculty: see their work and their students’ work, hear them discuss it, and let them answer your questions on how to begin working in the world of design. There will be time at the end of the program for a short portfolio review.

**NOTE:** This information session will be held at 209 East 23rd Street, room 311, 3rd floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.

**MODERATOR:** Roswitha Rodrigues, co-founder, creative director, Magical Monkey.

**Color Workshop: Life Beyond Black, White and Red**
*DSC-1014-A*
Sat., October 26
Hours: 10:00 am–6:00 pm
1 session; $150

Artists and designers often look for ways to expand their use of color. Their exploration leads to several questions: Why do certain color combinations seem harmonious? Why does the appearance of a color change depending on its background? Why does combining colors in certain amounts make a composition appear balanced? The answers to these and other questions can be discovered by studying and practicing the traditional principles of color theory. In this workshop students will explore the classic color teachings of Josef Albers through discussions, demonstrations and working hands-on with Color-aid paper. Through experimentation and observation students will complete this workshop with a greater awareness of color, which leads to more adventurous color risk-taking and confident color decision-making.

**NOTE:** A supply list will be distributed upon registration in this course.

**RICHARD MEHL**, designer, photographer, writer. BA, Minnesota State University; MFA, Yale University. Professional experience includes: Design director, Piderit & Partners; senior designer, JPMorgan Chase; designer, Metalsmith. Clients include: Leonard Cheshire Disability, New Hampshire Institute of Art, Accenture. Author: *Playing with Color: 50 Graphic Experiments for Exploring Color Design Principles*. The instructor’s work may be viewed at: richardmehl.com.

**Graphic Design: Basic**
*DSC-2021-A*
Mon., September 23–December 16
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480

The most important element of good design is a good idea, and most of us recognize a terrific idea when we see it. This course is about how to consistently generate good ideas that will enable you to approach any problem with confidence and skill. Ideas that can jump-start your creativity, as you work on developing strong, imaginative designs for brochures, book jackets, websites, ads, branding and logo solutions—even three-dimensional projects. This course is all about building your creative-thinking skills as you start to build your portfolio. We will also cover basic presentation techniques needed to sell your ideas, as we bring the real design world into the classroom. Home assignments, critiques, visual presentations and analyzing the current work being done in the field are all part of it.
NOTE: Assignments are worked on at home and shared in class during group critique. It is recommended that students have access to a Macintosh computer and a working knowledge of the Adobe Creative Suite (Illustrator, Photoshop and InDesign).

ED BRODSKY, founding partner, Lubell, Brodsky Inc. MFA, Syracuse University. Professional experience includes: Art director, Doyle, Dane, Bernbach; Ruder & Finn; president, Art Directors Club; board member, Type Directors Club. Clients have included: American Express, Pfizer, JCPenney, BMW, Scholastic, Novartis, Random House, Keyspan. More than 100 design awards, including: Art Directors Club, AIGA, Type Directors Club, Graphis. The instructor’s work may be viewed at: edbrodsky.com.

Graphic Design: Basic
DSC-2029-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
What is fundamental to graphic design? Concept and composition. These two elements work together to create amazing work. Without concept we are merely “moving stuff on a page.” Without understanding the foundation of composition, a poorly executed design can distract from the message. The magic happens when the two are unified. In this course, students will learn by doing, and projects will include branding, packaging, concept and traditional typography and grid assignments. Lectures on historical and contemporary design, in-class critiques and student presentations of their off-site design work will complement studio work.

NOTE: Assignments are worked on at home and shared in class during group critique. It is recommended that students have access to a Macintosh computer and a working knowledge of the Adobe Creative Suite (Illustrator, Photoshop and InDesign).

E. IVAN RIVERA, visual artist. BFA, Parsons School of Design; MFA, Brooklyn College. Exhibitions include: Orchard Windows Gallery; Primo Piano Living Gallery, Lecce, Italy; Harper College Art Gallery, Palatine, IL; Galesburg Civic Art Centre, IL. Clients include: Aveda, Mint Fashion, Target, Sundâri, Dogmatic Products, KhangaRue Media. Awards and honors include: Bernard Horlick Memorial Scholarship, Brooklyn College; Painting Excellence Award, Arts & Crafts Cooperative Inc. Gallery.

Graphic Design: Learn It, Live It, Do It
DSC-2038-A
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
What is strong graphic design? What is effective graphic design? Who are the players in the field that we should be learning from (past and present)? What about composition, typography, color, layout and concept? What about working with photography and illustration? In this course students will get “real-life” assignments, such as logos, branding, book jackets, packaging, editorial, posters, advertising and digital. While this is a “basic” course, the work completed can be leveraged later on when building a portfolio.

NOTE: Assignments are worked on at home and shared in class during group critique. It is recommended that students have access to a Macintosh computer and a working knowledge of the Adobe Creative Suite (Illustrator, Photoshop and InDesign).

ADAM GREISS, vice president, global head/creative director, Morgan Stanley Creative Services. BFA, School of Visual Arts. Clients have included: RCA/BMG Records, NBC-TV, CBS Network, ASCAP, TVT Records, Manhattan Theatre Club, AT&T, Merrill Lynch, Equitable Real Estate, Cushman & Wakefield. Publications include: Adweek, Typography 20, The Graphic Design Portfolio. Illustrator: You Think You’ve Got It Bad. Collections include: Library of Congress, Museum of Modern Art. Awards and honors include: “50 People to Watch in 2000” – Graphic Design: USA; AIGA; Print; Type Directors Club; Society of Publication Designers; Graphis; American Corporate Identity; Creativity; American Design Awards; Chairman, International Type Directors Club design competition.
The Art of Design: Basic  
DSC-2034-A  
Tues., September 24–December 17  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480  

Developing a solid foundation in graphic design is the focus of this course. It will cover the art of typography, color, composition, and other design fundamentals. Students are encouraged to use their own or existing artwork to create designs for a variety of projects—from posters, logos, catalogs and books to web branding, and more. By the end of the course students will have acquired a design skillset that will enhance their work. We will also address self-publishing and self-promotion. This course is open to all students, including illustrators, fine artists, photographers, filmmakers and even jewelry designers, as well as others who want to acquire basic design abilities.  

NOTE: Assignments are worked on at home and shared in class during group critique. It is recommended that students have access to a Macintosh computer and a working knowledge of the Adobe InDesign.  


Typography: Basic  
DSC-2053-A  
Mon., September 23–December 16  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480  

The use of typography as the basic material of communication is the focus of this course. We will study the proportions and character of typefaces while stressing the importance of typography in visual communication. Students will be encouraged to explore and appreciate typography through experimentation. Assignments range from posters, book jackets and typographical op-ed illustrations to an assortment of more conceptual projects.  

NOTE: Although not required, it is recommended that students have access to a Macintosh computer and a working knowledge of Adobe Illustrator, Photoshop and InDesign.  

KEVIN BRAINARD, principal, Pleasure; senior design director, Collins. BFA, School of Visual Arts. Professional experience includes: Deputy design director, Martha Stewart Living; art director, HarperCollins Publishers; senior designer, SpotCo. Clients include: Arnold Worldwide; Vintage Books; Farrar, Straus and Giroux: The New York Times; Scribner; Simon & Schuster; MTV Networks; Vintage Books; New York Press; Alfred A. Knopf; Arnell Group; W.W. Norton & Company; Faber & Faber; Picador; Pantheon; Westport Country Playhouse; AIGA. Publications include: American Center for Design: 100 Show; Graphics Today; AIGA Communication Graphics; Art Directors Club Annual; HOW; American Illustration; Communication Arts; Print; Type Directors Club Annual; The New York Times; Letterforms: Bawdy, Bad, and Beautiful; Handwritten: Expressive Lettering in the Digital Age. Awards include: Art Directors Club Young Guns, AIGA 50 Books/50 Covers, Telly. The instructor’s work may be viewed at: kevinbrainard.com.

Typography: Typography and Design–It’s All Here  
DSC-2066-A  
Tues., September 24–December 17  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480  

What makes one typeface more appropriate than another? What makes excellent work stand out above the rest? Want to know everything there is to know about working with type? This course will help students to master the ability to execute design projects from concept through completion. A strong emphasis is placed on the use of typography and its relationship to illustration and photography. We will study the works of some of the greatest design masters known for their affinity to type. “Real-life” assignments will be given, such as branding, book jackets, posters, CD packaging, brochures, package design, digital and editorial. All aspects of design will be addressed. The work completed in this course can be used to build a portfolio.  

NOTE: Assignments are worked on at home and shared in class during group critique. It is recommended that students have access to a Macintosh computer and a working knowledge of the Adobe Creative Suite (Illustrator, Photoshop and
ADAM GREISS, vice president, global head/creative director, Morgan Stanley Creative Services. BFA, School of Visual Arts. Clients have included: RCA/BMG Records, NBC-TV, CBS Network, ASCAP, TVT Records, Manhattan Theatre Club, AT&T, Merrill Lynch, Equitable Real Estate, Cushman & Wakefield. Publications include: Adweek, Typography 20, The Graphic Design Portfolio. Illustrator: You Think You've Got It Bad. Collections include: Library of Congress, Museum of Modern Art. Awards and honors include: “50 People to Watch in 2000” – Graphic Design: USA; AIGA; Print; Type Directors Club; Society of Publication Designers; Graphis; American Corporate Identity; Creativity; American Design Awards; Chairman, International Type Directors Club design competition.

**Type and Image: Graphic Impact**

*DSC-2154-A*

**Wed., September 18–December 18**

**Hours: 6:30 pm–9:30 pm**

**12 sessions; 3.5 CEUs; $520**

We've all seen designs that dazzle our eyes, and others that impress with wit. This course will explore methods for creating work with visual and conceptual impact that result in eye-catching beauty and fresh, powerful ideas. Students will create original images in any medium—even their own smart phone photos—and learn how to transform them into professional-quality visual communication. Techniques for creating a harmonious, integrated relationship between image and lettering elements will be emphasized. Traditional type-setting skills, as well as alternative sources for creating expressive letterforms (such as photography and hand-crafting) will be introduced and developed. The methods and principles covered are applicable to creating integrated type and image solutions on multiple platforms: from traditional graphic design, branding and advertising to 360º digital executions—social, motion, video and experience design.

JOHN SPOSATO, designer, illustrator. BFA, Pratt Institute. Professional experience includes: Art director, Chicago Tribune/Washington Post Corp., ABC, Franklin Mint; consultant, The New York Times, Random House, Newsweek, DGT/Jupiter Media. Clients have included: HBO; Paramount Pictures; CBS; Nabisco; Coca-Cola; NBC; Federal Express; AT&T; Sony; Esquire; New York magazine; Simon & Schuster, Inc.; Penguin Random House; Warner Communications; Kiplinger, Crain’s, General Motors; United States Army. Awards include: Gold Award, Graphis Posters Annual; Gold Award, Graphis Design Annual; ANDY; Type Directors Club; Society of Illustrators; AIGA; Communication Arts Annual; Print Regional Design Annual; Art Directors Club. The instructor's work may be viewed at: johnsposato.carbonmade.com.

MARK SPOSATO, design lead, senior art director, J. Walter Thompson INSIDE. BFA, Temple University. Professional experience includes: Associate creative director, Havas. Publications include: Creative Quarterly, Logo 2.0, HOW, Logo Lounge, CMYK, Big Book of Green Design. Awards and honors include: Best Video, Akademia Music Award; Future Famer, Medical Advertising Hall of Fame; Digital Health Award; Art Directors Club; National Design Against Fur Competition. The instructor's work may be viewed at: marksposato.com.

**Hand Lettering and Design**

*DSC-2071-A*

**Tues., September 24–December 3**

**Hours: 6:30 pm–9:30 pm**

**10 sessions; 3 CEUs; $400**

Hand lettering is both an expressive art form and a powerful tool for communication, which can be used to convey ideas and messages in fun, exciting and meaningful ways. This course will focus on experimental typography using hand-lettering techniques. Students will explore how to create type that conveys a strong aesthetic as they experiment with different typographic solutions, materials, styles and formats. Projects will vary from simple typographic exercises to more advanced assignments, including, posters, zines and book covers.

**PREREQUISITE:** A working knowledge of the Adobe Creative Suite is recommended.

**NOTE:** Students must have access to a computer for home assignments. Please bring an assortment of preferred drawing materials: markers, Micron pens or Tombow dual brush pens and a 9x12” sketchbook to the first session.

NJ; Center for Contemporary Printmaking, Norwalk, CT. Publications include: Carrier Pigeon, Nurant, Comics Cookbook. Awards and honors include: Bronze Medal, Art Directors Club Annual; American Illustration; Society of Illustrators; Creative Quarterly; Print; Communication Arts; 3x3; International Print Center New York. The instructor’s work may be viewed at: natalyabalnova.com.

Design: Basic Digital Design

DSC-2031-A
Tues., September 24–December 3
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $640

Using Adobe design software, students will hone their design skills through assignments that include basic design, typography, and still and animated graphics. Developing a critical eye for design while exploring creative-thinking skills will be emphasized throughout the course.

NOTE: This course is held in a computer lab.

MAGGI REDDAN, visual artist. MFA, Marywood University. Clients include: Flower Foods. Former clients include: Bloomberg News. Exhibitions include: Kingsborough Community College; AIGA; Marywood University, Scranton, PA.

Design: Advanced Digital Design

DSC-3051-A
Thurs., September 19–November 21
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $640

Visualizing design solutions with digital software tools is the focus of this course. Using Adobe design software, students will create an array of design pieces, including 2D and 3D projects, package design, and still and animated graphics. Concept development and creative problem solving will be emphasized.

PREREQUISITE: DSC-2031, Design: Basic Digital Design, or equivalent.

NOTE: This course is held in a computer lab.

MAGGI REDDAN, visual artist. MFA, Marywood University. Clients include: Flower Foods. Former clients include: Bloomberg News. Exhibitions include: Kingsborough Community College; AIGA; Marywood University, Scranton, PA.

Package Design: The Visual Story

DSC-2234-A
Thurs., October 3–November 7
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $480

Super-charge your package design skills by learning best practices employed by major consumer packaged-goods companies. In this course students will explore how to use visual storytelling to create a unique visual personality and connect with shoppers on an emotional level. Designing effectively for virtual shopping apps as well as the traditional store shelf will be emphasized. Projects will include re-envisioning well-known brands as well as creating entirely new brand and packaging designs, utilizing the tactics covered in class. Finished projects can be used as portfolio pieces, adding package design examples to each student’s existing work.

PREREQUISITE: A working knowledge of the Adobe Creative Suite (Illustrator and Photoshop).

KEITH M. MANZELLA, vice president, group creative director, Eastwest Marketing Group. BFA, St. John’s University. Professional experience includes: associate creative director, Marvel Entertainment Group. Publications include: Motorized Action!: Classic Toys of the 50s, 60s, & 70s; Uncolorable Animals & Things!: A Coloring Book Parody for Adults. The instructor’s work may be viewed at: keithmanzella.com.
Art Direction for Fashion, Beauty and Entertainment
DSC-2237-A
Mon., September 23–December 2
Hours: 6:30 pm–8:30 pm
10 sessions; 2 CEUs; $280

Today's art directors are multitasking. In this course students will hone art direction skills from conception, production, collaboration, execution, and all the steps in between. Their vision will be brought to life and a stellar portfolio will be built to advance their careers. Throughout the semester industry professionals (photographers, fashion designers, creative directors, etc.) will join us to offer an inside look at the business, share their experiences and provide feedback on student work. This course is open to students from all creative areas; assignments require some editorial design skills. In addition to other course-related assignments, students will present mood boards for their ideas, design three layouts for editorial stories, and produce and shoot an editorial story.

PREREQUISITE: A working knowledge of Adobe Photoshop and InDesign.

YELENA B. DEYNEKO, creative director. BFA, School of Visual Arts. Professional experience includes: Principal, creative director, Spirit & Flesh. Corporate clients have included: Jacob & Co., Sony Music, EllaGem Jewelry, Martha Graham Dance Company, American Express.

Editorial Design
DSC-2156-A
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480

In this course, you will create your own magazine (newspaper or zine) from concept to bound product. We will consider every element of each page until a cohesive product is achieved, which suits both the magazine content and appeals to the target audience. You will create covers, logos, a contents page, a feature and department pages. Typography, layout, illustration, photography, info graphics, grids, rubrics, white space, etc., will all become familiar elements in your editorial design vocabulary. How to package editorial material in a smart graphic style that represents your personal aesthetic will be emphasized. In addition, you will learn the basics for designing your magazine for the tablet.

PREREQUISITE: A working knowledge of Adobe InDesign.

NOTE: Students must have access to a computer.


Brand Identity—Creating an Image
DSC-2243-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480

What is a brand? This course will examine the basic principles of corporate identity and develop a clear understanding of how to design brands. Emphasis will be placed on the steps needed for a consistent brand, such as identifying a company's personality; designing a logo; creating the visual elements that support the new brand; and developing and designing its visual voice for multiple uses, including print and packaging. Students will complete design projects that explore a range of applications through exercises, group critiques, research and presentations. Each completed design project will be an opportunity to include as a portfolio piece to their existing work.

Agile Design I
*DSC-2313-A*
Sat., October 5
Hours: 10:00 am–5:00 pm
1 session; $150

Agile methodology is changing the way teams work together and is creating new possibilities for designers. Start-ups, product companies and digital agencies are quickly adopting a new workflow to design, develop and collect feedback in rapid cycles. This workshop will examine the key Agile principles and explore what it means for design.

**JOHN EWEN, Agile coach, IBM.** Professional experience includes: Managing director, delivery, Huge; senior vice president, delivery management, Razorfish. Clients have included: CarMax, Citibank, Capital One, Bain & Company, Mercedes-Benz, Motorola, TE Connectivity, Microsoft, The Hollywood Reporter, United Technologies.

Agile Design I
*DSC-2313-B*
Sat., November 2
Hours: 10:00 am–5:00 pm
1 session; $150

See DSC-2313-A for course description and instructor.

Agile Design II
*DSC-2314-A*
Sat., December 7
Hours: 10:00 am–5:00 pm
1 session; $150

This workshop builds on the foundations covered in DSC-2313, Agile Design I. We will explore how Agile creates opportunities to infuse user feedback into the design of products, services and campaigns. Creating and managing a backlog, working within a cross-functional team, and getting the most out of Agile processes and practices will be emphasized.

**PREREQUISITE:** DSC-2313, Agile Design I or equivalent.

**JOHN EWEN, Agile coach, IBM.** Professional experience includes: Managing director, delivery, Huge; senior vice president, delivery management, Razorfish. Clients have included: CarMax, Citibank, Capital One, Bain & Company, Mercedes-Benz, Motorola, TE Connectivity, Microsoft, The Hollywood Reporter, United Technologies.

Visual Branding: Discover the Power of Creative Intelligence
*DSC-3533-CE*
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480

Every brand tells a story. In this multidisciplinary and information-packed course you will learn how to craft this story, how to visually translate it and how to develop a consistent, yet innovative and engaging, visual brand experience across today's variety of physical, digital and social media applications. You will develop an insightful market positioning and brand strategy for a company, product or organization of your choice. Then we will translate this position into a compelling visual story through the purposeful utilization of form, color, typography, composition, and other visual vocabulary. Along the way, lectures, in-class quizzes and hands-on research will provide interactive guidance and help illuminate how current culture and technology shape audience expectations and needs. Together we will discover how social and psychological factors influence the reception and interpretation of visual clues, and how to recognize current patterns and relevant trends. Critical reviews of branding-related news, together with an insider-look into past and ongoing real-life branding projects across different industries and media, will help you to firmly connect theory with real-world practice. You will also learn how to present, package and sell ideas to the relevant decision makers. In a personal presentation in front of a 'board of directors' you will receive valuable feedback on the content and the effective delivery of your work. At the end of the course, you will have a portfolio-ready case study to serve as a practical framework for developing a successful visual brand message, and innovatively optimizing the brand experience for market touchpoints across traditional and new media—from creating logo and basic corporate identity assets to identifying and harnessing unique
opportunities in interactive, print, packaging, mobile app, online, interior or environmental design, and more. Please visit visualbrandingcourse.com to see work samples, read testimonials, or ask questions about the course.


**Creating Visual Language**
DSC-3227-A
Mon., September 23–December 2
**Hours:** 6:30 pm–9:30 pm
**10 sessions; 3 CEUs; $400**

This course is designed for multidisciplinary creatives and designers who want to experiment, play and challenge the conditions of visual communication. Through the art-making process, participants will be guided to develop a visual language that will become the foundation for making work with personality. Throughout the course we will keep an open approach to explore concepts, such as free association and irrationality in arts. Mediums and tools will be re-contextualized; practical work and digital tools will come together through application in assignments. Individual instruction will be given. Guest lecturers will share insights from their professional experiences.

**RICARDO VILLAVICENCIO**, art director, graphic designer. Professional experience includes: Senior art director, creative director, Leche Lowe Worldwide; senior designer, art director, Brand New School. Clients have included: Jack Daniels, Nissan, Cadbury, Corona, HP, Cartoon Network, Fuel TV, Oreo, Toyota, Psyop. Represented by: Strange Beast. Exhibitions include: Kentucky Museum of Art and Craft, Louisville; Caraffa Fine Arts Museum, Córdoba, Argentina; Museo de Arte Contemporaneo, Santiago. Publications include: Print, Stash, Communication Arts, Computer Arts, IdN magazine. Awards and honors include: David Ogilvy Award, Advertising Research Foundation; Kidscreen Awards; Festival Iberoamericano de la Publicidad. The instructor's work may be viewed at: ricardovillavicencio.com.

**Website Architecture for Non-Technical Creatives Workshop**
SDC-2825-A
Sat., December 14
**Hours:** 10:00 am–5:00 pm
**1 session; $120**

The web is rapidly dominating almost every creative field, and a basic literacy of technical concepts is essential to finding a job or working on your own projects. In this workshop, you will learn the basic concepts behind the web, including hosting, front end, and back-end coding. We will discuss scripting languages, markup languages, design practices and the best architectural practices for information. We will discuss different approaches to learning web design on your own, as well as ways to recruit technical talent and how to communicate about the technology with them.

**NATE COOPER**, writer, Mashable; consultant. BA, University of California, Santa Cruz. Professional experience includes: Principal, Pedestrian Consulting; co-founder, community manager, Reboot Nation. Clients have included: General Assembly, NBC Universal, Gap Inc. Author: Why You Should Be Blogging. Publications include: Mashable, Forbes. The instructor's work may be viewed at: natecooper.com.

**Introduction to User Experience Design**
SDC-2827-A
Sat., October 5
**Hours:** 10:00 am–5:00 pm
**1 session; $120**

This workshop provides an overview of user experience (UX) design as a field and practice. We will discuss the overall design process from user research through design and development, as well as a detailed explanation of the individual UX deliverables, such as site maps, user journeys, personas and wireframes that contribute to a digital design project. We will also review best practices for maintaining design simplicity. Students will participate in activities such as card
sorts, brainstorming and collaborative sketching. Each activity will contribute to an overall team project to be completed during the workshop.

ROBERT STRIBLEY, associate experience director, Razorfish. BA, M.Ed., Bob Jones University. Clients include: Wachovia, Bank of America, Smith Barney, Travel Channel, Ford.

**Guidelines for Responsive UX Design**

*SDC-2831-A*

Sat., November 16

Hours: 10:00 am–5:00 pm

1 session; $120

This workshop will focus on reviewing user experience guidelines and best practices for developing responsive websites that scale from desktop to mobile. Along the way, we will refer to specific case studies to illustrate these guidelines. Presentation, discussion, brainstorming and collaborative exercises will all contribute to an overall team project completed during the workshop. Attendees will also participate in developing a user journey and collaborate to design responsive screens for a website and mobile app.

**PREREQUISITE:** A basic understanding of user experience design.

ROBERT STRIBLEY, associate experience director, Razorfish. BA, M.Ed., Bob Jones University. Clients include: Wachovia, Bank of America, Smith Barney, Travel Channel, Ford.

**Strategies for User Experience Design**

*SDC-2829-A*

Sat., December 7

Hours: 10:00 am–5:00 pm

1 session; $120

This workshop focuses on methodologies for developing websites and mobile applications. We will discuss general user experience principles and case studies as well as specific guidelines for designing responsive experiences from desktop to mobile. The workshop will blend presentation, discussion, brainstorming and collaborative exercises that contribute to an overall team project completed during the workshop. Students will participate in developing a user journey as well as screens for a website and mobile app.

**PREREQUISITE:** SDC-2827, Introduction to User Experience Design preferred but not mandatory.

ROBERT STRIBLEY, associate experience director, Razorfish. BA, M.Ed., Bob Jones University. Clients include: Wachovia, Bank of America, Smith Barney, Travel Channel, Ford.

**Experiencing Brands Through Interaction Design**

*DSC-3243-A*

Thurs., September 19–November 21

Hours: 6:30 pm–9:00 pm

10 sessions; 2.5 CEUs; $340

As we connect with brands through their various points of contact, opportunities for richer experiences are created. How we interact with a brand through a website, mobile app, pop-up space, wearable art, kiosk or interactive wall display can play an increasingly important role in forming a deeper, more personal relationship with a brand. This new branding paradigm delivers meaningful brand experiences through immersive customer interactions. In this course, students will learn how to develop a brand strategy and create the visual tone for a brand's product or service, in order to create immersive experiences that span online, mobile environments, and beyond. This will be a creative, exploratory-based course, not a coding or technical class.

**PREREQUISITE:** DSC-2243-A, Brand Identity—Creating an Image, or equivalent and basic typography skills or instructor's permission.

Design Portfolio  
*DSC-4010-CE*  
Mon., September 23–December 16  
**Hours:** 6:30 pm–9:30 pm  
**12 sessions; 3.5 CEUs; $480**  
Your portfolio is key to moving your creative career forward: Join this course to develop an impressive, well-crafted showcase for your ideas and visual problem-solving skills to present to potential employers, prospective clients or graduate admission counselors. Or simply join us to re-awaken your passion as a designer by working on projects and processes that inspire, reveal and advance your creative potential. You may want to perfect existing work, start fresh or add new projects to fill in gaps in your portfolio and expand your skill set. This course will help you recognize and develop your strengths—including incorporating your work from other disciplines (photography, fine art, illustration or other applied crafts) into your design projects. It will also focus on strengthening and developing areas in your body of work you feel less confident about—be that because they involve a different medium (web, interactive or packaging design for example) or address a different area of design expertise (typography, three-dimensional applications, motion, etc.). In an intensive critique/workshop setting that includes ‘bring-your-laptop’ hands-on work and one-on-one focus sessions, we will be working on creating a portfolio that you’re proud to show, and that will get you hired to do the work you love to do. To find out more, see work samples, read testimonials, or ask questions about the course, please visit: myportfolio.com.  
**NOTE:** Please bring your portfolio to the first session.  

Software Skills for Designers  
The following courses focus on the digital proficiency designers need to achieve desired results. These courses are divided into two categories: imaging, design and desktop publishing courses focus on Adobe Photoshop, Illustrator and InDesign, while web design and development courses offer a foundation in HTML, CSS, JavaScript and WordPress, among other applications, as well as strategies for UX design.  
Students have exclusive use of a computer during scheduled class hours. Lab time is included in the instructional hours; additional lab time is not available. The Macintosh operating system will be used unless otherwise indicated in the course description.

Software Skills for Designers  
**IMAGING, DESIGN AND DESKTOP PUBLISHING**  
**Macintosh Basics**  
*SWC-1012-A*  
**Tues., Wed.; September 17–September 18**  
**Hours:** 6:30 pm–9:30 pm  
**2 sessions; free of charge**  
This workshop will introduce the Macintosh computer and operating system. File organization, file naming conventions and file hierarchy will all be covered. Students will learn basic desktop navigation, such as maneuvering between multiple applications and keeping inventory of what programs are running. Fundamentals such as network operations, printing and saving files, file formats, copying files to a removable storage media and basic scanning techniques will also be covered.  
**NOTE:** This workshop is free of charge; however, seating is limited and participants must register in advance.  
Macintosh Basics  
*SWC-1012-B*  
Sat., September 14  
Hours: 10:00 am–4:00 pm  
1 session; free of charge  
See SWC-1012-A for course description and instructor.  
NOTE: This workshop is free of charge; however, seating is limited and participants must register in advance.

Macintosh Basics  
*SWC-1012-C*  
Sat., October 5  
Hours: 10:00 am–4:00 pm  
1 session; free of charge  
See SWC-1012-A for course description and instructor.  
NOTE: This workshop is free of charge; however, seating is limited and participants must register in advance.

Windows and PC Basics  
*SWC-1013-A*  
Sat., September 14  
Hours: 10:00 am–2:00 pm  
1 session; free of charge  
This workshop is for new computer users or Macintosh users who want to learn more about the PC platform. The Windows operating system will be introduced, including file management, network operations, saving files, performance enhancements, and basic system maintenance. Hardware upgrades and general system troubleshooting will be discussed. Other topics to be covered include Internet usage and file transfers. All topics will be covered in hands-on exercises.  
NOTE: This workshop is free of charge; however, seating is limited and participants must register in advance.  
**RICHARD A. HAGEN, visual artist, technology specialist.** BA, summa cum laude, MA, Long Island University. Clients include: Digital Laundry, Borough of Manhattan Community College, Marble and Granite Gallery, Jolt Productions, Downtown Community Television Center. Exhibitions include: Brooklyn Waterfront Artists Coalition, MetroCAF Animation Festival.

Alternatives to Adobe  
*SDC-1016-A*  
Sat., September 21  
Hours: 10:00 am–5:00 pm  
1 session; free of charge  
Looking for the best alternatives to Adobe's software for your imaging application needs? This workshop will introduce free and paid versions of software that provide similar functionality to Adobe Photoshop, Illustrator, InDesign, Premiere, Flash and After Effects. Students will have the opportunity to discuss strategies on integrating the applications into existing workflows.  
NOTE: This workshop is free of charge; however, seating is limited and participants must register in advance.  
**RICHARD A. HAGEN, visual artist, technology specialist.** BA, summa cum laude, MA, Long Island University. Clients include: Digital Laundry, Borough of Manhattan Community College, Marble and Granite Gallery, Jolt Productions, Downtown Community Television Center. Exhibitions include: Brooklyn Waterfront Artists Coalition, MetroCAF Animation Festival.
Digital Design Basics
SMC-1031-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $900
Creating print and online artwork using Adobe Photoshop, Illustrator and InDesign is the focus of this course. A range of topics will be covered, such as building vector art for logos, icons and illustration; photo retouching and editing; and typography and layout. We will explore how the computer is used in professional studios, as well as how you can use it in your creative pursuits. Class lessons, critiques and homework all focus on how to produce visual ideas.
PREREQUISITE: SWC-1012, Macintosh Basics, or SWC-1013, Windows and PC Basics, or equivalent.
LISA LORDI, graphic designer. BA, Pace University. Clients include: Ogilvy Interactive, Hachette Filipacchi, American Express, BSMG Worldwide, MasterCard, A&E, Barnes & Noble.

Digital Design Basics
SMC-1031-B
Fri., September 20–December 13
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $900
See SMC-1031-A for course description.
MARY J. BELTHOFF, graphic designer, corporate trainer. BS, Bowling Green State University. Clients include: The Metropolitan Museum of Art, Novartis, Ogilvy CommonHealth Worldwide, Kerwin Communications, L’Oréal, Horizon Blue Cross Blue Shield, Bed Bath & Beyond, Cadbury Adams.

Photoshop: An Introduction
SMC-2208-A
Mon., September 23–November 4
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $540
This course will provide artists of all backgrounds with a working knowledge of Adobe Photoshop. We will begin by building a foundation of solid selection techniques and how to create and manipulate layers. Students will then be introduced to Photoshop’s tools such as the clone stamp, healing brush, text and the color replacement tool. Simple masks, the color channels and the image adjustment menu will all be used to introduce retouching and color correction. Filters, effects, image size and proper file management will also be discussed.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.

Photoshop: Basic Workshop
SWC-2221-A
Sat., Sun.; September 21–September 22
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
This workshop offers a practical overview of Adobe Photoshop to provide students with a working knowledge of the application. We will cover creation of layers, filters and effects, and file management. An introduction to tools and effects such as the healing brush and Photomerge will also be covered.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.
Photoshop: Intermediate—Taking It to the Next Level
SMC-2209-A
Mon., November 11–December 16
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $540
This course will build upon the skills covered in SMC-2208, Photoshop: An Introduction, to advance each student’s knowledge of the application. A review of the basics will be followed by an exploration of adjustment layers, layer masks, paths, vector masks and color correction. Topics include complex compositing, mastering image retouching, refining masks and perfecting selections.
PREREQUISITE: SMC-2208, Photoshop: An Introduction, or equivalent.

Photoshop: Intermediate Workshop
SWC-2526-A
Sat., Sun.; October 5–October 6
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
This workshop will build upon the basic skills of Adobe Photoshop to advance students’ knowledge of the application. A review of the basics will be followed by topics that include adjustment layers, layer masks, paths and color correction. Compositing and image retouching will be introduced.
PREREQUISITE: SWC-2221, Photoshop: Basic Workshop, or equivalent.

Photoshop: Professional Techniques
SMC-3221-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $900
No matter how long you have worked with Photoshop, there is always more to learn. This course will focus on the professional production techniques Adobe Photoshop uses to achieve the most effective visual results in the creative style you have developed. Techniques to be covered include professional color correction and color management; seamless compositing and advanced layering techniques; portrait retouching; tool and palette customization, and creative special effects for print, screen and the web.
PREREQUISITE: SMC-2209, Photoshop: Intermediate—Taking It to the Next Level, or equivalent.
NOTE: Please bring digital files and projects to work on to the first session.

Photoshop: Professional Workshop
SWC-3221-A
Sat., Sun.; October 19–October 20
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
Advanced production techniques will be emphasized in this workshop, from photo retouching and advanced layering techniques to creating photorealistic composites. Using Adobe Photoshop, students will learn to prepare files for web and press output. Topics include the advanced history palette, enhanced color management and color correction, image compositing and high-quality output processes.
PREREQUISITE: SWC-2526, Photoshop: Intermediate Workshop, or equivalent.
Illustrator: Basic
SMC-2231-A
Mon., September 23–December 16
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $900
Adobe Illustrator is a vector-based application that is widely used in illustration, technical drawing, animation, special effects and motion graphics. Through hands-on exercises, this course will reveal the creative capabilities of Illustrator. Precise control of Bézier curves, use of color and gradients, dynamic type and 3D effects will be discussed in detail. Students will gain a working knowledge of Illustrator, including how it interacts with the rest of the Adobe Suite.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.

Illustrator: Basic Workshop
SWC-2231-A
Sat., Sun.; November 9–November 10
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
This workshop will explore Adobe Illustrator through hands-on exercises. Precise control of Bézier curves, use of color and gradients, dynamic type, warping, masking and special effects will be discussed in detail. Students will gain a working knowledge of Illustrator, including how it interacts with the rest of the Adobe Suite.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.

Illustrator: Professional Techniques
SMC-3231-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $900
This course will build upon basic Illustrator skills and advance each student's ability to create industry standard vector graphic images. Students will work on projects such as magazine covers, editorial graphics, technical illustration, package design, logo and branding development, custom type design and 3D illustration. While creating these works, we will discuss advanced masking, custom graphic styles, brushes, symbols and patterns. Scanned images will be used to produce professional illustrations and web graphics, and we will also explore 3D effects, advanced color and blending techniques.
PREREQUISITE: SMC-2231, Illustrator: Basic, or equivalent.

Illustrator: Professional Workshop
SWC-3231-A
Sat., Sun.; November 16–November 17
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
Learn how to use transparency, opacity masks, graphic styles, brush effects, symbols, custom patterns, gradient mesh and scanned images to produce professional-level illustrations and web graphics with Adobe Illustrator. Advanced color,
3D effects, type effects and blending techniques to create isometric views for developing logos, icons, technical drawings and architectural renderings will be discussed.

**PREREQUISITE:** SWC-2231, Illustrator: Basic Workshop, or equivalent.

**BENJAMIN BOBKOFF,** designer. BFA, Cornell University; MPS, School of Visual Arts. Clients include: Brownstone Studio, Citibank, David Sirieix Advertising, Ernst & Young, Andersen Consulting, KPMG Peat Marwick.

**InDesign: Basic**  
**SMC-2271-A**  
**Thurs., September 19–December 12**  
**Hours:** 6:30 pm–9:30 pm  
**12 sessions; 3.5 CEUs; $900**

Adobe InDesign is a premier multi-document layout and design program used for cross-media publishing. It has set standards with its type and table controls, editable transparency effects, layers, crash protection and integration with Adobe Photoshop and Illustrator files. InDesign is useful for creating projects for print, the web, tablets and phones. Students will create grid systems, a two-to four-page spread, brochures, newsletters, business cards, advertising and promotion materials for print and other media. Importing and exporting of files, professional type and production techniques will be covered.

**PREREQUISITE:** SMC-1031, Digital Design Basics, or equivalent.

**LISA LORDI,** graphic designer. BA, Pace University. Clients include: Ogilvy Interactive, Hachette Filipacchi, American Express, BSMG Worldwide, MasterCard, A&E, Barnes & Noble.

**InDesign: Basic Workshop**  
**SWC-2271-A**  
**Sat., Sun.; September 28–September 29**  
**Hours:** 10:00 am–5:00 pm  
**2 sessions; 1 CEU; $400**

This workshop will examine the basic type, design and production features of Adobe InDesign. How to execute your graphic design projects will be explored through working with layout, type, drawing, graphics handling and color capabilities. Time-saving tools, such as style sheets and master pages, will be outlined. We will also discuss how to prepare files for print and interactive presentations.

**PREREQUISITE:** SWC-2221, Photoshop: Basic Workshop, or SWC-2231, Illustrator: Basic Workshop, or equivalent.


**InDesign: Basic Workshop**  
**SWC-2271-B**  
**Sat., Sun.; December 7–December 8**  
**Hours:** 10:00 am–5:00 pm  
**2 sessions; 1 CEU; $400**

See SWC-2271-A for course description and instructor.

**InDesign: Multimedia Projects**  
**SWC-2274-A**  
**Sat., Sun.; December 14–December 15**  
**Hours:** 10:00 am–5:00 pm  
**2 sessions; 1 CEU; $400**

Adobe InDesign has been used for years as a tool for print production. Today it is so much more. Learn how to make PDF files, electronic books and interactive portfolios suitable for the iPhone, iPad and other mobile platforms. Output for commercial printing will also be discussed. Topics will include master pages, style sheets, digital image management and other digital production techniques that help with design and automation. Projects may include brochures, newsletters, e-books, portfolios and identity systems.

**PREREQUISITE:** SWC-2271, InDesign: Basic Workshop, or equivalent.
BENJAMIN BOBKOFF, designer. BFA, Cornell University; MPS, School of Visual Arts. Clients include: Brownstone Studio, Citibank, David Sirieix Advertising, Ernst & Young, Andersen Consulting, KPMG Peat Marwick.

WEB DESIGN AND DEVELOPMENT

Coding: HTML and CSS—Basic
SMC-2422-A
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $900
In this hands-on course, students will write HTML and CSS, and learn how to format text, incorporate images, build tables, create links and host and upload a website. Students will design and implement their own websites and participate in design discussions and critiques.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent. It is strongly recommended that students be familiar with browsing the web.
DANIEL HAHN, web developer, Grey Interactive. BA, Marist College. Clients include: Pringles, M&M's, 3 Musketeers, Advil, Cover Girl, Twix, Pantene, Skittles, Gerber, Caltrate, Robitussin.

Coding: HTML and CSS—Continued Techniques
SMC-2429-A
Mon., September 23–December 16
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $900
This course will cover advanced topics of working with HTML and CSS, adding complicated design by creating complex table-free sites and utilizing basic JavaScript. Students will create sites with multiple users accessing common files. Participation in discussions and critiques will help inform the work made in this course.
PREREQUISITE: SMC-2422, Coding: HTML and CSS—Basic, or equivalent.
DANIEL HAHN, web developer, Grey Interactive. BA, Marist College. Clients include: Pringles, M&M's, 3 Musketeers, Advil, Cover Girl, Twix, Pantene, Skittles, Gerber, Caltrate, Robitussin.

Coding: HTML—Basic Workshop
SWC-2421-A
Sat., Sun.; October 5–October 6
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
This workshop will introduce students to authoring on the web with the basics of hypertext markup language (HTML). Topics will include how to incorporate images, format text, build lists, create hot links, build tables and use type effectively.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent. It is strongly recommended that students be familiar with browsing the web.
NATE COOPER, writer, Mashable; consultant. BA, University of California, Santa Cruz. Professional experience includes: Principal, Pedestrian Consulting; co-founder, community manager, Reboot Nation. Clients have included: General Assembly, NBC Universal, Gap Inc. Author: Why You Should Be Blogging. Publications include: Mashable, Forbes. The instructor's work may be viewed at: natecooper.com.

Coding: HTML—Intermediate Workshop
SWC-3427-A
Sat., Sun.; October 19–October 20
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
While the basics of HTML are relatively simple, there is a great deal of programming skill involved in creating a unique and dynamic website. Building upon material covered in SWC-2421, HTML I Workshop, this course will address more advanced HTML techniques. Topics will include HTML forms, an introduction to CSS and basic JavaScript. This course
will review how modern web pages work and how to create them using HTML and CSS.

**PREREQUISITE:** SWC-2421, Coding: HTML—Basic Workshop, or equivalent.

**NATE COOPER, writer, *Mashable*; consultant.** BA, University of California, Santa Cruz. Professional experience includes: Principal, Pedestrian Consulting; co-founder, community manager, Reboot Nation. Clients have included: General Assembly, NBC Universal, Gap Inc. Author: *Why You Should Be Blogging*. Publications include: *Mashable, Forbes*. The instructor's work may be viewed at: natecooper.com.

**Coding: CSS Workshop**  
**SWC-3428-A**  
Sat., Sun.; November 2–November 3  
Hours: 10:00 am–5:00 pm  
2 sessions; 1 CEU; $400  
This workshop will use HTML as a foundation to add more complicated design through Cascading Style Sheets (CSS). We will cover the basics of CSS and look at how to create complex table-free sites. We will also discuss how CSS is used in the management of large sites with multiple users accessing common files.  
**PREREQUISITE:** SWC-3427, Coding: HTML—Intermediate Workshop, or equivalent.

**NATE COOPER, writer, *Mashable*; consultant.** BA, University of California, Santa Cruz. Professional experience includes: Principal, Pedestrian Consulting; co-founder, community manager, Reboot Nation. Clients have included: General Assembly, NBC Universal, Gap Inc. Author: *Why You Should Be Blogging*. Publications include: *Mashable, Forbes*. The instructor's work may be viewed at: natecooper.com.

**Coding: Sass and Compass Workshop**  
**SWC-3442-A**  
Sat., Sun.; November 9–November 10  
Hours: 10:00 am–5:00 pm  
2 sessions; 1 CEU; $400  
Are you interested in writing CSS faster and more efficiently? You can with Sass, a CSS processor, which promises to “make CSS fun again.” This workshop will explore the properties of Sass, how to utilize the power of variables, mixins and functions in your CSS, and still have it work in all web browsers. Topics will include nesting, extends, color functions, media queries and import and output formats. Additionally, the course will cover the most common framework for Sass called Compass, which will allow you to be even more productive with its CSS3 support and advanced image spriting capabilities.  
**PREREQUISITE:** SMC-2429, Coding: HTML and CSS—Continued Techniques, or equivalent.

**ERIC HASELTINE, Program manager, experience design, Adobe.** BS, Cornell University. Professional experience includes: technical director, The Chopping Block, Inc. Clients have included: Scholastic, National Constitution Center.

**Coding: JavaScript, HTML5, CSS3 and jQuery**  
**SMC-2527-A**  
Mon., September 23–December 16  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $900  
Learn to use the web browser-based language JavaScript to create websites that interact immediately with users. This course will cover how to use the Document Object Model (DOM) to dynamically change pieces of HTML codes, create image slideshows and perform other useful tasks. We will use HTML5 and CSS3 in conjunction with JavaScript to create modern interfaces. AJAX will be introduced for creating quick, data-rich interactions, and we will cover integrating JavaScript libraries such as jQuery to write cross-browser code quickly and easily.  
**PREREQUISITE:** SMC-2429, Coding: HTML and CSS—Continued Techniques, or equivalent.

**ERIC HASELTINE, technical director, The Chopping Block, Inc.** BS, Cornell University. Clients include: Adobe, Scholastic, National Constitution Center.
Coding: JavaScript, HTML5, CSS3 and jQuery—Professional Techniques
SMC-2528-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $900
In this course, we will take JavaScript to the next level. Our focus will be organizing larger projects using JavaScript patterns and object-oriented programming. We’ll look deeper at popular JavaScript libraries like jQuery and Raphael, and explore how to extend these libraries by writing plug-ins and extensions. We’ll build medium-size web apps that make use of HTML5 and CSS3. Finally, we will discuss targeting applications for different platforms, including the iPhone and the iPad. Through repetition and in-class exercises, students will investigate different programming techniques to find solutions to real-world problems.
PREREQUISITE: SMC-2527, Coding: JavaScript, HTML5, CSS3 and jQuery—Getting Started, or equivalent.
ERIC HASELTINE, Program manager, experience design, Adobe. BS, Cornell University. Professional experience includes: technical director, The Chopping Block, Inc. Clients have included: Scholastic, National Constitution Center.

WordPress: Digital Portfolio Workshop
SWC-3332-A
Sat., Sun.; November 16–November 17
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
Using WordPress to organize your visual portfolio and build an online presence will be the focus of this workshop. WordPress makes it easy for anyone with basic computer skills to create a professional portfolio without coding or using expensive software. See how to choose ready-made theme templates and plug-ins to build and promote a showcase for your work.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.
NATE COOPER, writer, Mashable; consultant. BA, University of California, Santa Cruz. Professional experience includes: Principal, Pedestrian Consulting; co-founder, community manager, Reboot Nation. Clients have included: General Assembly, NBC Universal, Gap Inc. Author: Why You Should Be Blogging. Publications include: Mashable, Forbes. The instructor’s work may be viewed at: natecooper.com.

WordPress: From Designer to WordPress Developer
SWC-3333-A
Sat., Sun.; December 7–December 8
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
Transitioning your graphic design and traditional applied art skills to the development of WordPress themes is a smart evolution of your skill set. In this course we will discuss that process, from domain registration and setting up a basic website to the installation and customization of WordPress themes. We will explore the use of HTML and CSS and the basics of front-end development. Tangible skills for building professional sites using industry standard technologies will be included.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.
NATE COOPER, writer, Mashable; consultant. BA, University of California, Santa Cruz. Professional experience includes: Principal, Pedestrian Consulting; co-founder, community manager, Reboot Nation. Clients have included: General Assembly, NBC Universal, Gap Inc. Author: Why You Should Be Blogging. Publications include: Mashable, Forbes. The instructor’s work may be viewed at: natecooper.com.
Information Session
One night: Wed., August 21
6:30 pm–8:30 pm
Open to the general public, free of charge
What are the career opportunities in film and video in New York? What do you need to begin? Spend an evening with some of our continuing education film and video faculty: see their students’ work, hear them discuss it and let them answer your questions on how to begin working in these dynamic fields.

NOTE: This information session will be held at 209 East 23rd Street, room 502, 5th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.

MODERATOR: Valerie Smaldone, principal, Valerie Smaldone Media Worldwide; voice-over artist, live announcer: Drama Desk Awards; imaging voice: CHUP-FM Calgary, KVSF-FM Santa Fe; PBS host; podcast host and producer; private talent coach.

Courses in film are listed under the following categories:
Filmmakers Dialogue
Preproduction
Production
Postproduction
Script Writing
Acting and Voice-Over
Software Skills for Film and Video

Ralph Appelbaum’s Filmmakers Dialogue
Ten evenings plus bonus screenings
Seating is limited and early registration is suggested.
Discount parking is available.

CFC-2004-A
Tues., October 1–December 10; and Thurs., October 10 (dates subject to change)
No class October 8 and November 26
Sessions begin at 6:30 pm
10 sessions; $375
Most avid filmgoers are critics—but there's nobody to sound off to. Imagine being in a theater after previewing a major new film, the lights go up, and in front of you are the creators of the film. Welcome to Ralph Appelbaum's Filmmakers Dialogue, New York's premier film preview series. Now celebrating its 39th year.

Without waiting in line (except maybe for popcorn) you can preview important new studio and independent releases and meet the films' actors, directors, writers and producers.

Since launching FILMMAKERS DIALOGUE in 1980, with a showing of The Elephant Man at the Library and Museum for the Performing Arts at Lincoln Center to an audience of 100 New York film lovers and a post-screening discussion with director David Lynch, producer Jonathan Sanger and actor John Hurt, the series has been a special venue for previewing the best new films and discussing the creative process with the filmmakers themselves.

Our loyal film fans have been rewarded over the years with such important movies as Leave No Trace, Breath, On Chesil Beach, Beast, Paterno, Bag of Marbles, Spotlight, The Danish Girl, American Sniper, Unbroken, Fury, The Humbling, The Judge, Nightcrawler, The Water Diviner, The Place Beyond the Pines, Sapphire Girls, What Maisie Knew, At Any Price, Love Is All You Need, Blue Valentine, Hereafter, Million Dollar Baby, The Sea Inside, Out of Africa, Terms of
Filmmakers Dialogue participants have met and spoken with more than 800 movie greats, including Joan Allen, Jean-Jacques Annaud, Maria Bello, Jeff Bridges, James L. Brooks, Jerry Bruckheimer, Michael Caine, Matt Damon, Daniel Day-Lewis, Danny DeVito, Robert Duval, Morgan Freeman, Paul Giamatti, Gene Hackman, Ron Howard, Anjelica Huston, Samuel L. Jackson, Rebecca Miller, Edward Norton, Gwyneth Paltrow, Michelle Pfeiffer, Keanu Reeves, Charles Shyer, Robert Wise and Richard Zanuck.

Recent guests have included Danny Boyle (Trance), P.J. Hogan (Mental), Susanne Bier (In A Better World); Neil Burger (Limitless); Andrew Jarecki (All Good Things); Peter Riegert, John Gray (White Irish Drinkers); Doug Liman (Fair Game); Nigel Cole (Made in Dagenham); Pamela Gray (Conviction); Roger Michell (Morning Glory); Lone Scherfig (An Education); Richard Linklater (Me and Orson Welles); Michael Hoffman (The Last Station); Jim Sheridan (Brothers); Juan José Campanella (The Secret in Their Eyes); John Patrick Shanley (Doubt); Tony Gilroy (Duplicity); Paul Schrader (Adam Resurrected); Ari Folman (Waltz with Bashir); Peter Saraf (Sunshine Cleaning); Richard Eyre (Notes on a Scandal); Michael Apted (49 Up, Amazing Grace); Barry Levinson (The Humbling).

For many studios, FILMMAKERS DIALOGUE has become a tradition to launch their latest films. For many New Yorkers, FILMMAKERS DIALOGUE is the most satisfying way to see movies.

Preproduction

Pitch Your Television Series to Industry Experts
CFC-1334-A
Thurs., September 19–November 21
Hours: 6:30 pm–8:30 pm
10 sessions; 2 CEUs; $280
This course will provide students with the opportunity to meet top production executives, showrunners and network executives who will share their expertise on what it takes to create a powerful television series. Students will learn the key skills of series development, networking, pitching a series and negotiating the best deal. You'll screen compelling sizzle reels, learn how to attract an agent, how to get into the networks and how to pull the series elements together. These industry pros will give you insider tips on taking your project, and your career, to the next level.

Jim Arnoff, television/web packaging agent, entertainment lawyer, certified life coach. BA, University of Pennsylvania; JD, with honors, George Washington University; CPC, Institute for Professional Excellence in Coaching. Programs packaged include: What's Good, Band of Ballers, MTV2; I Spy, HBO; Burly Sports, CBSSports.com; Rahzel's Rap Minute, atom.com; Wake Up America, FOX; Verizon/Fios makeover specials; Back Spin, Bravo; short animated films, Sesame Street. The instructor's work may be viewed at: arnoffco.com.

Producing an Independent Film
CFC-2072-A
Thurs., October 3–November 21
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280
This course will demystify the complex challenges of budgeting and scheduling an independent film and is ideal for anyone interested in enhancing their understanding of the filmmaking process of producing. We will explore the creative skill and business acumen necessary to be a successful independent filmmaker by deconstructing the eight pillars of film production: acquisition, development, packaging, production financing, preproduction, principal photography, post-production and delivery. A basic overview of Movie Magic Budgeting and Movie Magic Scheduling software is included. Students will complete the course with a fundamental understanding of how to produce an independent film.

Documentary Film Budgeting
DFC-2587-A
Sat., November 2–November 9
Hours: 10:00 am–4:00 pm
2 sessions; 1 CEU; $200
There are three pillars that define a film: the story itself, the production schedule and the production budget. Changes to one of the three pillars will affect the other two. These pillars reflect everything you and your funders need to know about how the film will be made. The budget documents what kind of story you will tell, the crew you plan to use, what equipment you’ve selected, and if there will be travel, archival material, original music, and/or special effects. In this workshop, you will create three budgets for one project: high, medium and low cost. Using your own film, or a film treatment provided, we will address where numbers can be trimmed and where to target for additional funds. Sourcing numbers for those unfamiliar with costs will be covered. How to actualize a budget throughout production and handle budget overages, as well as presenting a budget to possible funders will be included. This workshop is ideal for emerging filmmakers, those preparing to apply for grants and other support for a film project.
PREREQUISITE: A working understanding of Microsoft Excel or Apple Numbers.

JULIE ANDERSON, executive producer, development executive. BA, University of Vermont. Professional experience includes: Executive producer, documentaries, development, WNET, PBS; creator, executive producer, program development, CNN; producer, HBO Documentary Films; co-creator, senior producer, ESPN. Documentary projects include: Birth of a Movement; The Talk – Race in America; Dead Reckoning: War, Crime, and Justice from WW2 to the War on Terror; The Jazz Ambassadors; American Epic; The African Americans: Many Rivers to Cross with Henry Louis Gates, Jr.; Finding Your Roots; The Story of the Jews with Simon Schama. Awards and honors include: Peabody Award, NAACP Image Award, Emmy Award.

Documentary Sound Workshop
DFC-2542-A
Sat., Sun.; October 26–October 27
Hours: 10:00 am–3:00 pm
2 sessions; 1 CEU
$300; materials fee, $75
This is an introductory workshop on sound recording for film/video production. It will cover the how and why of sound, acoustics and human hearing, microphone types, recorders and mixers. We’ll discuss how documentary and dramatic sound is recorded, and cover the "must have" gear. Students will be introduced to boom operation, using lavaliers and wireless microphones, and best practices. The workshop will involve a great deal of hands-on activity using industry-standard sound equipment, including the Zoom Recorder and 633 mixer, as well as HD camera gear. Students will come away with an understanding of the field, as well as the skills and techniques to apply to film productions, podcasts, music, and other audio work. Beginners and emerging recordists welcome.
NOTE: Students cannot take equipment out of the College or use equipment and facilities outside of class time.

J.T. TAKAGI, sound recordist, filmmaker. BS, Antioch College; MFA, New York University. Sound project clients include: American Masters, American Experience, Wide Angle. Film projects include: Producer, Call for Change series; director, Voices in the Street; She Rhymes Like a Girl; Echando Raices/Taking Root; The #7 Train: An Immigrant Journey; North Korea: Beyond the DMZ; Homes Apart: Korea; Bittersweet Survival; The Women Outside. Awards and honors include: Gold Award, New York Expo; Special Jury Award, San Francisco Film Festival; First Prize, Amiens International Film Festival; New York Foundation for the Arts; Open Society Institute; Charles H. Revson Foundation; Rockefeller Foundation; Steve Tatsukawa Memorial Award.

Production
NOTE: Students cannot take equipment out of the College or use equipment and facilities outside of class time unless indicated in the course description.
Digital Filmmaking
CFC-1003-A
Mon., September 23–December 16
Hours: 7:15 pm–10:15 pm
12 sessions; 3.5 CEUs
$480; equipment and materials fee, $275
This course will take students through the production process for digital filmmaking while transforming their short story from the page to the screen. Students will learn technical skills and their application through a hands-on approach to camera, sound recording and lighting, as well as aesthetic choices for creating a scene. Working with actors and collaborating with a production crew will be included. Digital workflow will be discussed and demonstrated. Each student will script, direct and shoot a three-to-five-minute digital project. Please note that editing is not included.
NOTE: Students can reserve digital cameras as specified by the instructor for home assignments.
BRIAN C. GONZALEZ, visual artist, filmmaker, consultant. BFA, School of Visual Arts. Professional experience includes: Video artist, Atlantic Records; video artist, Chimera Music; contributor, Huffington Post. Awards and honors include: Time Square Arts; Art Production Fund; P3 Studio Residency, The Cosmopolitan. The instructor's work may be viewed at: taxiplasm.com.

Digital Filmmaking
CFC-1003-B
Thurs., September 19–December 12
Hours: 7:15 pm–10:15 pm
12 sessions; 3.5 CEUs
$480; equipment and materials fee, $275
See CFC-1003-A for course description.
DENIZ DEMIRER, filmmaker, writer, director, cinematographer, actor. BA, Franklin & Marshall College. Film projects include: Director, writer, director of photography, American Mongrel; director of photography, Forest Born; co-writer, co-director, actor, Ezer Kenegdo; director of photography, Paradise Club; actor, A Leap to Take. Film festivals include: Mill Valley, Portland, Maryland, Moscow International, Varna International. Awards and honors include: Audience Award, Best Short Film, Portland Film Festival; Best Short Drama, New Hampshire Film Festival; Best Feature Film, Other Venice Film Festival. The instructor's work can be viewed at: demirerfilm.com.

Directing
CFC-2040-A
Wed., September 18–December 4
Hours: 7:00 pm–10:00 pm
10 sessions; 3 CEUs
$400; professional actors' fee, $110
Through intensive hands-on exercises, students will explore directorial strategies. The goal of the course is to have students direct as much as possible by workshopping their own scenes or choosing material written by others. Directors will collaborate with professional actors who will come in on a weekly basis. By the end of the semester, students will have an understanding of the responsibilities, methods and craft of directing and begin to define their own personal directorial style.
GEORGE LAVOO, director, screenwriter, producer. BFA, New York University. Film projects include A Dog Year; Blood Monkey; Real Women Have Curves; By Reason of Insanity: Hugh Kelly; Getting to Know You; Frisk; Tarantella. Film festival screenings include: Sundance, Berlin, Venice, London, Havana, San Sebastian International Film Festival, Rotterdam, Toronto. Awards and honors include: Audience Award, Sundance Film Festival; Humanitas Prize; National Board of Review; Ten Producers to Watch, Variety; New Directors/New Films, Museum of Modern Art; FIPRESCI Special Jury Award, Stockholm Film Festival.
Documentary Filmmaking Intensive: The One-Person Crew

**DFC-2561-A**

Sat., Sun.; October 5–October 6
Hours: 10:00 am–4:00 pm
2 sessions; 1 CEU
$350; materials fee, $100

Sometimes as documentary filmmaker you need to fly solo. This introductory-level workshop designed for photographers, journalists, podcast producers, and other nonfiction professionals who want to incorporate video into their work. Technical solutions for working as a one-person crew will be covered, including basic video and audio techniques, production scenario case studies, and short exercises to simulate documentary scenarios. The first day will include an introduction to video basics and an exercise with professional video equipment. The second day will include an introduction to sound recording basics and a group exercise that will be recorded and viewed together for students to receive feedback on their camera and sound techniques.

**NOTE:** Previous photography and/or sound recording experience is beneficial.

**AMITABH JOSHI, filmmaker.** BA, Dickinson College; MFA, School of Visual Arts. Film projects include: *Tashi's Turbine;* *Hart Island: How The Other Half Dies;* *The Hermit's Tea Party;* *Wonder Welders;* *The Milk Man.* Festivals and screenings include: Student Academy Awards, Worker's Unite Film Festival, Kathmandu International Mountain Film Festival, Himalayan Film Festival, CAAMFest. Awards and honors include: Ford Foundation Grant, Princess Grace Foundation, Shelley and Donald Rubin Foundation Grant, Center Asian American Media and Documentary Grant.

**ERIK SPINK, FILMMAKER.** BA, SUNY Purchase; MFA, School of Visual Arts. Film projects include: Director: *Hart Island: How The Other Half Dies;* *The Scavenger;* *Tokens of War.* Co-producer: *Tashi's Turbine;* *The Hermit's Tea Party;* *Wonder Welders.* Festivals and screenings include: Student Academy Awards, DOCUTAH International Documentary Film Festival, Bronx International Film Festival, Himalayan Film Festival, Worker's Unite Film Festival. Awards and honors include: Special Jury Mention, CAAMFest; Center for Asian American Media.

Creating a Documentary Film

**CFC-3027-A**

Wed., September 18–December 18
Hours: 7:00 pm–10:00 pm
12 sessions; 3.5 CEUs
$480; equipment and materials fee, $200

In this digital age, it is widely believed that all that is needed to make a film is a camera and a laptop. By emphasizing storytelling and character development, this comprehensive course will give students the necessary tools to produce a truly compelling documentary. Through hands-on exercises, screenings and analysis of a variety of documentary films, students will be immersed in some of the key elements of documentary production. Topics will include research, proposal writing, interviewing and shooting techniques, handling “hot” situations and product distribution. Each student will shoot a short individual documentary on digital video. While editing techniques will be discussed, access to editing software is not included in this course.

**FREDERICK RENDINA, producer, director.** BFA, Emerson College. Clients include: A&E, Discovery, History Channel, Biography Channel, Travel Channel, National Geographic Television, Associated Press Television News, Lorber HT Digital/Alive Mind, United Nations, Link TV, RAI Italy, NHK Japan, Radical Media, PBS. Projects include: *Wide Angle* series; *Investigative Reports; Biography; National Geographic on Assignment; The World Wars; Scars of Nanking; Untitled U.S. Grant Project; Francisco El Jesuita.* Films include: *To Educate a Girl; Turning the Tide: Tsunami Volunteers; Utopia; A Gang for Good; After the Gun; Kabi; Let the Good Times Roll. Again; Secrets of the Soul.* Awards include: Emmy Award; International Emmy; National Endowment for the Arts; New York State Council on the Arts; Showtime's Tony Cox Screenwriting Award; Best Screenplay, Nantucket Film Festival; New Filmmaker Grant, Panavision; Audience Award, Film Fest New Haven; Grant, Experimental Television Center; Bronze Apple, National Educational Film and Video Festival; Best Online Series, Magazine Publishers of America; Independent Creative Artist Award, Best Short, Cinema Arts Centre International Film Festival; Independent Images Award, WHYY-TV, Philadelphia. The instructor's work may be viewed at: frederickrendina.com.
Documentary Workshop II
CFC-3028-A
Thurs., September 19–December 12
Hours: 7:00 pm–10:00 pm
12 sessions; 3.5 CEUs
$480; equipment and materials fee, $200
Rooted in the concepts introduced in CFC-3027, Creating a Documentary Film, this course will further examine all aspects of documentary filmmaking, including storytelling, shooting techniques, field production and handling "hot situations." Sessions will feature hands-on exercises, screenings and guest lecturers. Blending cinema-verité footage with interviews, bringing an idea from written proposal to production and editing techniques will be discussed. Students at all phases of production are encouraged to bring in and develop their own documentary projects to benefit from class feedback and support. Among the goals of this course is to hone short segments of a documentary-in-progress or create a trailer for a feature documentary based on each student's own concepts.

PREREQUISITE: CFC-3027, Creating a Documentary Film, or practical experience in filmmaking.

NOTE: Students must have access to their own editing software.

FREDERICK RENDINA, producer, director. BFA, Emerson College. Clients include: A&E, Discovery, History Channel, Biography Channel, Travel Channel, National Geographic Television, Associated Press Television News, Lorber HT Digital/Alive Mind, United Nations, Link TV, Rai Italy, NHK Japan, Radical Media, PBS. Projects include: Wide Angle series; Investigative Reports; Biography; National Geographic on Assignment; The World Wars; Scars of Nanking; Untitled U.S. Grant Project; Francisco El Jesuita. Films include: To Educate a Girl; Turning the Tide: Tsunami Volunteers; Utopia; A Gang for Good; After the Gun; Kabi; Let the Good Times Roll... Again; Secrets of the Soul. Awards include: Emmy Award; International Emmy; National Endowment for the Arts; New York State Council on the Arts; Showtime’s Tony Cox Screenwriting Award; Best Screenplay, Nantucket Film Festival; New Filmmaker Grant, Panavision; Audience Award, Film Fest New Haven; Grant, Experimental Television Center; Bronze Apple, National Educational Film and Video Festival; Best Online Series, Magazine Publishers of America; Independent Creative Artist Award, Best Short, Cinema Arts Centre International Film Festival; Independent Images Award, WHYY-TV, Philadelphia. The instructor’s work may be viewed at: frederickrendina.com.

Cinematography
CFC-3034-A
Mon., September 23–December 2
Hours: 7:00 pm–10:00 pm
10 sessions; 3 CEUs
$400; equipment and materials fee, $410
This course offers a hands-on approach to basic cinematography practices. Students will work on their own lighting set-ups that will support the context of the story for film and digital media. Topics to be discussed and demonstrated via scene setup exercises include camera controls, lenses, exposures, film stock, speed/ISO, composition, motion, quality of light and functionality, color, visual continuity, and the blending of light and shadow for interiors and exteriors. Arri SR1-16mm film and Canon EOS C-100 cameras will be used.


Commercials include: Coors Light, AT&T, Coca-Cola, Kodak. Music videos include: Bon Jovi, Rod Stewart, Lil’ Kim, Notorious BIG, Diana Ross, Dolly Parton, Liza Minnelli, John Cale & Lou Reed, Whitney Houston. Awards include: Best Campaign, Telly Award; Best Cinematography Award, Staten Island Film Festival; Student of the Year Award, University of Westminster. The instructor’s work may be viewed at: www.findingjulia.net and warstreetmovie.com.
Advanced Cinematography
CFC-3036-A
Tues., September 24–December 3
Hours: 7:15 pm–10:15 pm
10 sessions; 3 CEUs
$400; equipment and materials fee, $410
This course will examine three interrelated areas of cinematography that are essential to the realization of the dramatic demand of a script: ‘the look’, handling of actors, and the post flows. We will address how to translate ideas into pictures to create compelling images for both film and digital cinematography, for both interiors and exteriors. Through demonstrations and hands-on projects students will explore sophisticated lighting techniques, effects and designs, including table-top photography, commercials, fashion, and/or music video set-ups. In-camera effects, lenses, emulsion, exposure, contrast, camera placement, composition, movement, continuity and color, as well as working with a director and crew will also be covered. Gear Head, Easy-rig, HMI, Gaffer Kino-Flo kit, LED panel lights, Fisher dolly, Jib arm, Arri SRII S16 film and Panasonic AU EVA1 5.7K Super 35mm Cinema Camera will be used.
PREREQUISITE: CFC-3034, Cinematography, or a show reel that demonstrates basic cinematography practice.
Commercials include: Coors Light, AT&T, Coca-Cola, Kodak. Music videos include: Bon Jovi, Rod Stewart, Lil’ Kim, Notorious BIG, Diana Ross, Dolly Parton, Liza Minnelli, John Cale & Lou Reed, Whitney Houston. Awards include: Best Campaign, Telly Award; Best Cinematography Award, Staten Island Film Festival; Student of the Year Award, University of Westminster. The instructor’s work may be viewed at: www.findingjulia.net and warstreetmovie.com.

The Power of Makeup in the Movies, and How to Do It
CFC-2251-A
Thurs., September 19–November 21
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; materials fee, $100
This course will explore the art and history behind some of the most iconic makeup looks presented on the big-screen, and will also provide hands-on makeup techniques aimed at creating the look and feel of a character. The makeup artist provides an essential craft toward the creation of a character and is aware of the importance of consistency throughout the film and the dramatic changes of a character throughout the story. Students will follow industry standards while designing, creating and executing a full character look.
AMY SCHMOLDT, makeup artist for television and film. Television projects include: The Seven, Brain Games, Dr. Oz.
Commercial projects include: Xbox, New York Fashion Week.

Special FX Makeup and Silicone Prosthetics for Film and Television
CFC-2243-A
Wed., September 18–December 4
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; materials fee, $225
Bring horror, sci-fi and fantasy characters to life. Learn how professional Hollywood makeup artists create fictional characters for TV and feature films. In this course, students will be introduced to the basic gore-and-accident-victim effects as well as some of the groundbreaking silicone prosthetic makeup FX techniques. Demonstrations will include how to lifecast a model and the proper uses of unusual mold-making and casting materials.
CARL PHILIP PAOLINO, producer, director, screenwriter, production designer. BFA, School of Visual Arts.
Postproduction

NOTE: Students cannot take equipment out of the College or use equipment and facilities outside of class time unless indicated in the course description.

Digital Music Production
CFC-2059-A
Tues., September 24–December 3
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $480

The secret to an impactful film is sound. Subtle and subliminal yet essential to the art form, music and sound help propel images to their highest level. The art of music making will be demonstrated through the use of sophisticated technology. Students will get hands-on experience in a state-of-the-art recording studio with computers, synthesizers and samplers using ProTools and Reason. We will explore how to manipulate sounds with effects and how midi can be used to score a film. The class will culminate in individual mixing sessions. Each class will begin with a lecture and demonstration followed by practice time on individual stations.

NANA SIMOPOULOS, composer. BA, Duke University. CDs include: Daughters of the Sun, After The Moon, Gaia’s Dream, Wings and Air, Still Waters, Meditations with the Orishas. Dance scores for: Joffrey Ballet, Dance Theater of Harlem, North Carolina Dance Theatre, American Dance Festival. Film scores include: Domain of the Senses, Touch, Kayakalpa, A Quality of Light, Alicia Was Fainting. Performance venues include: St. John the Divine, The Kennedy Center, Montreux Jazz Festival, Lincoln Center, European Capital of Culture Festival, Rubin Museum of Art, Le Pescadeux. The instructor’s work may be viewed at: nana.net.

Adobe Premiere Pro
CVC-2561-A
Tues., October 1–November 26
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $520

This course will introduce students to Adobe Premiere Pro and the grammar and aesthetics of editing and visual storytelling. Students will learn how to import, organize and add effects to footage. Throughout the course, students will also edit assignments and complete exercises that address narrative structure and refining the rhythm and pacing of a scene.

DAVID KATZ, editor. BA, Sarah Lawrence College. Film projects include: Kastoria: The Lost Sephardic Legacy; McConkey; The Ridiculous Romantic. Award: Best Silent Film, Coney Island Film Festival. The instructor’s work can be viewed at: davidtheeditor.com.

Adobe Premiere Pro
CVC-2561-B
Thurs., October 3–November 21
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $520
See CVC-2561-A for course description.

CARYN HEILMAN, artistic director, LiquidBody media, movement and dance; multimedia artist. MFA, University of California, Irvine. Professional experience includes: Editor, Volvox Studios. Film and television projects include: Three Dances by Paul Taylor; Dancemaker; Wrecker’s Ball: Speaking in Tongues. Theater projects include: Something to do With Love, Blue Light. Festivals and screenings include: Soma Fest, Los Angeles; Omega Institute, Rhinebeck, NY. Awards and honors include: Fellowship, University of California, Irvine; Medici Circle Award; Warhol Foundation Commission. The instructor’s work may be viewed at: liquidbody.org.
Adobe Premiere Pro
CVC-2561-C
Sat., October 5–November 23
Hours: 10:30 am–1:30 pm
8 sessions; 2 CEUs; $520
See CVC-2561-A for course description.
MARK RUSCIANO, editor, television director, technical director and producer, live show caller. BA, Hofstra University. Professional experience includes: Director, live and studio producer, director technical operations, A&E Network; creative, art director, SportsNet New York; senior Avid editor, ESPN; Avid, online editor, Lifetime Television. Television projects include: Live PD; 60 Days In; History Goes Hollywood; Alone, Corey Feldman: Moment of Truth; Cold Pizza; Bear in the Big Blue House; game broadcasts and pre/post game coverage for New York Mets. Awards include: Emmy Award; gold and bronze awards, PromaxBDA. The instructor’s work may be viewed at: quicksite.io/mark-rusciano.

Avid Editing
CVC-3052-A
Wed., October 2–December 4
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $520
For features, commercials, documentaries and television, Avid is the preferred editing system of many filmmakers. Using Media Composer software, this course will examine the principles, terms and concepts of random-access digital editing. Students will work with the Avid system to edit assignments and exercises that address editorial and narrative structure, rhythm and pace.
PREREQUISITE: A working knowledge of the Macintosh computer operating system.
NOTE: Lab time is included in the instructional hours; additional lab time is not available.
PAT CARPENTER, senior editor, creative director, Rip Cord Creative. BS, St. John's University. Professional experience includes: Senior editor, creative director, 1619 Creative, Turnkey Solutions; senior editor, Definition 6. Editor: Adult Rappers. Awards include: Gold Interactive Award, CLIO; Promax Award.

Sound Design for Film
CVC-3157-A
Mon., September 23–November 18
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $520
Have you ever wondered what a sound designer does on a motion picture? How the falling of keys or the echo of a scream has a subconscious effect on you? This course will examine how sound design is created for film and how the role of a sound designer brings life to the story. Using Pro Tools software and clips from award-winning films, students will create soundscapes for short in-class exercises. We will discuss and witness the dance between music, dialogue and effects, and break down the motivations that go into creating an emotional and powerful sound design for a film.
PREREQUISITE: A working knowledge of the Macintosh computer operating system.
NOTE: Lab time is included in the instructional hours; additional lab time is not available.
PAUL GOODRICH, sound designer; mixer; owner, Merlin Studios. Films include: Harry Potter and the Goblet of Fire, God Has a Rap Sheet, Artists of Hell's Kitchen, Quality of Mercy, Diary of a Young Girl, Bunny, Jerky Boys II. Clients include: MTV, Sony, Scholastic, ABC, Moby, Capitol Records, Bantam Doubleday Dell, Random House, Syfy, Time Warner, Lucasfilm Ltd. Awards include: Gold Record, Platinum Record, Grammy, Academy Award.

Software Skills for Film and Video: Motion Graphics and Visual Effects
Artists who work in motion graphics and compositing for broadcast media are responsible for adding movement to design and bringing together film footage, effects and animation. You can learn the basics of motion graphics and compositing with Adobe After Effects.
Students have exclusive use of a computer during scheduled class hours. Lab time is included in the instructional hours; additional lab time is not available. The Macintosh operating system will be used unless otherwise indicated in the course description.

**After Effects: Basic**  
SMC-3621-A  
Wed., September 18–December 18  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $900  
From Hollywood to your home, Adobe After Effects is changing the way we look at things. The program’s 2D and 3D compositing, animation and visual effects tools allow users to create innovative graphics and visual effects for film, video, broadcast, DVD and the web. Using After Effects, students will learn the concepts of video, time-based animation and special effects. We will explore program features that include keyframing, editing, masking, type, 3D environment and tools. Importing media from a wide variety of applications, including Adobe Photoshop and QuickTime files will also be covered.  
**PREREQUISITE:** A working knowledge of Adobe Photoshop that includes complex compositing, mastering image retouching and refining masks.  
**NICK CRIST,** compositor. BFA, School of Visual Arts. Professional experience includes: Compositor supervisor, The Colony; on-set VFX supervisor, Afterparty VFX. Clients include: Nice Shoes, The Molecule, Method Studios, Netflix, Amazon, Hulu, Showtime, USA Network, FX Network. Former clients include: HBO, Johnson & Johnson, Fox, NBC, Microsoft, Yahoo, HTC, New York Lottery, CBS. Film and television projects include: Danny Collins, Love the Coopers, Captain Fantastic, Medal of Victory, Money Monster, Urge, Snowden, The Breaks. Publications include: NYC Production & Post News, Shoot Online, Creative Cow, fxguide. Awards include: Best FX Short Film, GenreBlast Film Festival.

**After Effects: Basic**  
SMC-3621-B  
Thurs., September 19–December 12  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $900  
See SMC-3621-A for course description.  
**ADAM MEYERS,** producer. AD, Full Sail University. Clients have included: Saturday Night Live, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

**After Effects Workshop**  
SWC-3621-A  
Sat., Sun.; October 26–October 27  
Hours: 10:00 am–5:00 pm  
2 sessions; 1 CEU; $400  
This workshop will introduce students to Adobe After Effects, one of the most popular and precise digital compositing, 2D animation and motion graphics tools used in broadcast design, video and film production. Students will learn basic compositing using layers, the creation and animation of text as well as keyframe-based effects. Importing media from a wide variety of applications, including Adobe Photoshop and Apple Final Cut Pro will also be covered.  
**PREREQUISITE:** A working knowledge of Adobe Photoshop. Basic knowledge of Final Cut Pro is recommended.  
**ADAM MEYERS,** producer. AD, Full Sail University. Clients have included: Saturday Night Live, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

**After Effects: Professional**  
SMC-3631-A  
Wed., September 18–December 18  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $900  
After a review of basic Adobe After Effects tools, this course will explore some of these tools in depth, including masking and rendering. We will then move on to more advanced topics that can add exciting and creative effects to your
motion graphics and visual effects projects, including 3D layers, animation techniques, video, tracking and stabilizing, roto-scopying and paint tools.

**PREREQUISITE:** SMC-3621, After Effects: Basic, or equivalent.

**NICO PUERTOLLANO,** owner, creative director, Native to Noise. BFA, School of Visual Arts. Clients include: TruTV, National Geographic, CNN, Google, Procter & Gamble, Coca-Cola, A&E, Showtime, History Channel, UPS, Nestlé, Pepsi, AT&T. Film projects include: Sex and Broadcasting, Labinlima, From the 104th Floor. Publications include: Asian Creatives: 150 Most Promising Talents in Art, Design, Illustration and Photography. Awards include: Adobo Design Award. The instructor’s work may be viewed at: nativetonoise.com.

**CINEMA 4D and After Effects Integration**

**SMC-3654-A**

**Tues., September 24–December 17**

**Hours:** 6:30 pm–9:30 pm

**12 sessions; 3.5 CEUs; $900**

The Cineware Module allows users to integrate Maxon’s CINEMA 4D scenes into Adobe After Effects projects seamlessly, giving artists a 3D pipeline between the two programs. In this course students will become familiar with the Cineware Module plug-in, and how to take advantage of using CINEMA 4D’s workflow as assets within their After Effects files. Topics will include animating, texture mapping, scene building, lighting, cameras and basic 3D modeling.

**PREREQUISITE:** SWC-3621, After Effects Workshop, or equivalent.

**ADAM MEYERS,** producer. AD, Full Sail University. Clients have included: Saturday Night Live, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

**Script Writing**

**The Screenwriter: Finding and Developing Your Inner Voice**

**CFC-2136-A**

**Tues., September 24–December 17**

**Hours:** 6:30 pm–9:30 pm

**12 sessions; 3.5 CEUs; $480**

This introductory course is designed to discover how to best find and tap into one’s unique voice. Students will learn to view writing as a process, an ongoing developing skill and an art form to be practiced and refined. Discussions will focus on creativity and how it is affected by everyday experiences, spirituality and how we choose to live our lives. The goal is to realize a greater understanding of what it means to be creative and productive through our writings. Students will be assisted in manifesting their ideas into a first-draft screenplay. There will be guest lecturers (directors, actors and writers) and assigned readings.

**GARY RICHARDS,** screenwriter; playwright; director. BS, Union College. Full-length plays include: The Root, Dividends, Children at Play, Scrambled Eggs, Second Summer, Slambook, Tropical Depression, Shiva. Screenplays include: Free of Eden, Stag, In Scoring Position, Beating Hearts, Doin’ Time, Butch and Kiki, Two Regular Guys, Garage Band. Awards include: Best Writing, Best Play, Dramalogue Award; Playwriting Award, Colleagues Theater Company.

**Writing for TV and Web Series**

**CFC-2443-A**

**Mon., September 23–December 2**

**Hours:** 6:30 pm–9:30 pm

**10 sessions; 3 CEUs; $400**

This course will explore the ins and outs of writing for television and web series. It will provide an overview of areas that include idea generating, story structure, writing a show outline and teleplay formatting, as well as a review of resources invaluable to the writing process in these mediums. Students will receive feedback on pre-existing material. Don’t have any pre-existing material? This is an opportunity to discuss that idea you can’t stop thinking about and develop it into a spec script, original pilot or pitch.

**SHERESE ROBINSON,** screenwriter. BFA, School of Visual Arts; MFA, Columbia University. Professional experience
includes: Scriptwriter, All My Children. Award: Phillip Morris Film Grant. The instructor's work may be viewed at: limebeat.com.

## Acting and Voice-Over

### Acting

**CFC-1076-A**  
**Tues., October 1–November 26**  
**Hours:** 6:30 pm–9:30 pm  
**8 sessions; 2 CEUs; $280**

From Stanislavski to Strasberg . . . to you, this course will introduce actors and directors to the technique of Method Acting. You will work toward recognizing the analogy between your personal journey and the characters you bring to life as an actor, writer, director and artist. The Method approach creates a common artistic language for all involved to benefit from, and gives clarity to the work by embracing the authentic self that ultimately becomes universal.  


### Preparing the Audition for Actors and Directors

**CFC-2146-A**  
**Thurs. October 3–November 21**  
**Hours:** 6:30 pm–9:30 pm  
**8 sessions; 2 CEUs; $280**

This course is designed for both actors who want to take their auditioning skills to the next level and directors who want to learn how to properly cast their projects. Actors will explore how to prepare their auditions for different genres, including film, television, comedy, drama and commercials as well as practice techniques that will enhance their ability to take direction and pivot at a moment's notice. Directors will work on how to organize and run an audition, communicate with actors and what's essential in casting an actor for a role. During class time students will also work together to film scenes, which may enhance their actors' reel and serve as a resource for directors.


### Voice-Over: Workshop

**CFC-3014-A**  
**Mon., October 7–November 18**  
**Hours:** 6:30 pm–9:30 pm  
**6 sessions; 1.5 CEUs**  
**$220; materials and studio fee, $100**

New York City is the country's largest and busiest center for voice-over production. Success in this competitive market can mean earning thousands of dollars in session fees and high residuals for voice-over talents. Learn the essential competitive skills that can win voice-over jobs with highly productive training sessions held in a working recording studio, utilizing actual voice-over copy for national commercials, corporate/educational projects and narratives, animation work, television/radio promos, trailers and audio books. Learn necessary professional audition skills and recording session techniques, vocal textures/attitudes, copy interpretation and performance execution. You'll also receive an introduction to the business of voice-overs, focusing on talent unions, talent agents, producers and casting directors, and also listen to a variety of talent demo reels, learning the key essential elements of a successful demo reel. This course will be held in a midtown state-of-the-art sound recording studio. Students will receive their recorded readings at the conclusion of the course.

**NOTE:** Please bring a notebook, pencil, pen and yellow highlighter to the first session.

**STEVE HARRIS,** principal, The Art of Voice, New York City; voice-over artist; sound director; voice-over demo reel director; voice-over talent coach. Voice-over credits include: Children's Television Workshop, Dragon Tales, Disney

**Voice-Over: Inside the Industry—Learn How to Find Your Voice**

**CFC-1443-A**

Mon., November 4–December 2

Hours: 6:30 pm–9:00 pm

5 sessions; 1 CEU; $300

The voice-over industry has changed dramatically. With the explosion of voice-over casting websites on the Internet, and the easy and inexpensive technology available to record at home, interest in this booming field has never been greater. This course will focus on the essential elements to become a voice-over artist and point you toward your authentic sound, working intensively with various types of copy most conducive to your personality. You'll get the inside scoop on current trends in a fun and nurturing workshop environment. Students will have the opportunity to work in a professional sound booth.

**NOTE:** Please bring a blue or colored pen to mark copy, a highlighter and a USB drive to the first session.

**VALERIE SMALDONE,** principal, Valerie Smaldone Media Worldwide; voice-over artist, live announcer: Drama Desk Awards; imaging voice: CHUP-FM Calgary, KVSF-FM Santa Fe; PBS host; podcast host and producer; private talent coach. BA, Fordham University. Professional experience in voice over includes: NBC, Lifetime, Investigation Discovery, CBS, HBO, Cinemax. Featured in Secrets of Voice-Over Success. Radio credits include: WOR, WLTW (Lite-FM) New York; J-WAVE Tokyo; emcee/host: Clinton Global Initiative, The Kennedy Center, National Association of Professional Women, The Broadway League, tonyawards.com, Channel 13. Awards include: Radio Personality of the Year Award, Billboard; Radio Personality of the Year Award, Radio and Records; Metro Air Award; Golden Apple Award, American Women in Radio and Television; Woman of the Year, Italian Welfare League; Italian Heritage and Culture Committee; Humanitarian Award, Sass Foundation for Medical Research. The instructor's work may be viewed at: valeriesmaldone.com.

**Voice-Over: Professionally Produced Demo Boot Camp**

**CFC-1476-A**

Sat., Sun.; December 7–December 8

Hours: 10:00 am–4:00 pm

2 sessions; 1 CEU

$480; studio fee, $150

This boot camp is an intensive two-day, voice-over workshop where students will work on targeted copy chosen for their particular area of expertise and geared toward students' specific talents, including narration/industrial, audio books, promos, commercials, urban, character or kids' demos. Students will be coached to perfect their delivery in a professional recording booth. By the end of the workshop, students will have recorded five to six pieces of copy that will be professionally mixed and produced into a finished demo.

**PREREQUISITE:** CFC-1443, Voice-Over: Inside the Industry—Learn How to Find Your Voice.

**VALERIE SMALDONE,** principal, Valerie Smaldone Media Worldwide; voice-over artist, live announcer: Drama Desk Awards; imaging voice: CHUP-FM Calgary, KVSF-FM Santa Fe; PBS host; podcast host and producer; private talent coach. BA, Fordham University. Professional experience in voice over includes: NBC, Lifetime, Investigation Discovery, CBS, HBO, Cinemax. Featured in Secrets of Voice-Over Success. Radio credits include: WOR, WLTW (Lite-FM) New York; J-WAVE Tokyo; emcee/host: Clinton Global Initiative, The Kennedy Center, National Association of Professional Women, The Broadway League, tonyawards.com, Channel 13. Awards include: Radio Personality of the Year Award, Billboard; Radio Personality of the Year Award, Radio and Records; Metro Air Award; Golden Apple Award, American Women in Radio and Television; Woman of the Year, Italian Welfare League; Italian Heritage and Culture Committee.
Committee; Humanitarian Award, Sass Foundation for Medical Research. The instructor's work may be viewed at: valeriesmaldone.com.

Fine Arts

Information Session
One night: Tues., August 27
6:30 pm–8:30 pm
Open to the general public, free of charge
Are you considering a course this semester but do not know which instructor might best complement your learning style? What area of the fine arts do you want to explore? Spend an evening with some of our continuing education fine arts faculty: see their work and their students’ work, hear them discuss it, and let them answer your questions on how to begin working in the fine arts.
NOTE: This information session will be held at 133/141 West 21st Street, room 602C, 4th floor. Session begins promptly at 6:30 pm.
MODERATOR: Steve DeFrank, sculptor.

Courses in the fine arts are listed under the following categories:
Drawing
Painting
Sculpture
Interdisciplinary and New Media
Printmaking
Jewelry

Drawing

NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

Drawing Marathon
FIC-1123-A
Sat., Sun.; October 26–October 27
Hours: 10:00 am–6:00 pm
2 session; 1.5 CEUs
$220; model and materials fee, $50
Open to all levels, this will be a two-day workshop of virtually non-stop drawing. The purpose is to not only loosen up, but also to approach drawing fearlessly. We will work with multiple models and props as well as from imagination. Students will work quickly, drawing with various media. Restating and reworking drawings will be encouraged to create complex works. Ink, paint and dry mediums will be used to blur the distinctions between painting and drawing. Assignments and direction will investigate elements of portraiture, figure study, narrative drawing, still life and abstraction. This workshop is a drawing intensive: students will be expected to work (very) hard and will gain a keener understanding of the drawing process.
NOTE: Only odor-free, nontoxic materials may be used; solvent and alcohol-based drawing markers are prohibited.
PETER HRISTOFF, fine artist. BFA, School of Visual Arts; MFA, Hunter College. One-person exhibitions include: Hagia Sophia Museum, Istanbul; Bucheon Gallery, San Francisco; Yapi Kredi Cultural Center, Istanbul; Shea & Bornstein Gallery, Santa Monica; David Beitzel Gallery; CAM Gallery, Istanbul; Mincher/Wilcox Gallery, San Francisco. Group exhi-

**Figure Drawing I**

*FIC-1131-A*

**Wed., September 18–December 18**

Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480

 Designed for students interested in the foundation of figure drawing, this course will focus on observing the male and female nude, and rendering these observations to an 18x24” picture plane. What is often thought of as the most complex discipline will be explained and simplified through a hands-on approach. How do you capture gesture, motion, volume and balance? We start with several five-minute poses sketched on newsprint paper and move toward 20-minute poses to produce polished drawings that will include light and shading. At the beginning of each session, student work will be reviewed and discussed. We will work from soft charcoal sticks and graphite pencils (6B to 9B) to using ink wash and introducing color. We will also explore contemporary artists such as Alice Neel, Jenny Saville and Lucian Freud.  

**NOTE:** Please bring drawing and newsprint pads (18x24”), soft charcoal of differing thickness, pencils (6 to 6B), a kneaded eraser and a soft vinyl eraser to the first session.

**ALPHONSE VAN WOERKOM, fine artist.**  

**Figure Drawing I**

*FIC-1134-A*

**Thurs., September 19–December 12**

Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480

This course takes the fear out of drawing the figure. Whether this is your first time drawing the figure or you want to hone your basic skills, this course is for you. Often, students will say, “Oh drawing the figure is so hard...” It’s not; it is no different from drawing cubes and spheres. Through weekly exercises and a lot of individual attention, we will work on direct observation, noticing that everything has a relationship to something else. Plot the points and put the pieces of the puzzle together and you’ve got it! Using the model as subject matter, students will learn the fundamentals of drawing. This course will focus on each student’s personal development. Employing a variety of materials, straightforward consideration of a subject and unconventional approaches, students will explore the elements to create successful drawings.

**NOTE:** Please bring a newsprint pad (18x24”), vine charcoal, soft charcoal pencils and Crayola crayons to the first session.

**JUDY MANNARINO, fine artist.**  
BFA, with honors, School of Visual Arts. One-person exhibitions include: Fiction/Nonfiction Gallery; Penine Hart Gallery; Addison/Ripley Gallery, Washington, DC; LedisFlam Gallery. Group exhibitions include: Elliot Smith Gallery, St. Louis; Die Kampnagel Fabrik Hamburg; Corcoran Gallery of Art, Washington, DC; Visual Arts Gallery; Albright-Knox Art Gallery, Buffalo, NY; Terrain Gallery, San Francisco; George Billis Gallery. Publications include: Artforum, Art in America, Washington Post, San Francisco Chronicle, Village Voice. The instructor’s work may be viewed at: judymannarino.net.

**Portrait Drawing I**

*FIC-2137-A*

**Mon., September 23–December 2**

Hours: 6:30 pm–9:30 pm  
10 sessions; 3 CEUs  
$400; model fee, $90

The foundation that guides drawing a portrait from a live model is the focus of this course. A step-by-step approach will make this an easy-to-understand but challenging experience. Through observation, we will analyze the structure of the face by employing different methods, from quick sketches to the more elaborate and finished portrait drawing. Proportion and scale will be emphasized with traditional concepts, such as line, shadow and volume. Our goal is to show
that the structures we draw express the character and personality of our subject, built up in layers, section-by-section and consolidated into a finished drawing. We will also explore the great masters of this discipline, from Dürer and Holbein, Rembrandt and Vermeer to modern and contemporary artists such as Lucian Freud and Alice Neel.

NOTE: Please bring drawing and newsprint pads (18x24”), soft charcoal of differing thickness, pencils (6 to 6B), a kneaded eraser and a soft vinyl eraser to the first session.


Drawing II
FIC-2103-A
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480

This course is designed for students who have completed basic drawing and would like to move beyond the basic principles taught in most beginning drawing classes. The focus of this course is to teach students the skills they need to successfully create a finished drawing. Through a series of exercises students will be guided through the process of successfully composing drawings that are more than just sketches. Multimedia—both wet and dry—as well as elements of collage will be used. We will begin working on a modest scale of 18x24” and progress to a larger scale. Subject matter will alternate between figurative and still life, exploring both representational and abstract formats.

PREREQUISITE: A basic drawing or figure drawing course.

NOTE: A supply list will be sent to you upon registration.

JUDY MANNARINO, fine artist. BFA, with honors, School of Visual Arts. One-person exhibitions include: Fiction/Nonfiction Gallery; Penine Hart Gallery; Addison/Ripley Gallery, Washington, DC; LedisFlam Gallery. Group exhibitions include: Elliot Smith Gallery, St. Louis; Die Kampnagel Fabrik Hamburg; Corcoran Gallery of Art, Washington, DC; Visual Arts Gallery; Albright-Knox Art Gallery, Buffalo, NY; Terrain Gallery, San Francisco; George Billis Gallery. Publications include: Artforum, Art in America, Washington Post, San Francisco Chronicle, Village Voice. The instructor's work may be viewed at: judymannarino.net.

Figure Drawing II
FIC-2104-A
Mon., September 23–December 16
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480

The human body remains an invaluable resource in the study of drawing. With the figure as our focus, this course aims to enrich your artist's hand and increase your mastery of media (charcoal, graphite, sanguine, wet media and collage). We will work on refining your skills through drawing the model in short and long poses. Practice in the integration of media will be part of each class, supported by examples of the masters such as Matisse, Picasso and Diebenkorn. Weekly critiques will end the session. This course is a dynamic way to learn from others while further developing your own voice and confidence in drawing.

PREREQUISITE: A basic figure drawing course, or equivalent.

NOTE: Please bring a newsprint pad (18x24”), charcoal and erasers (Klik or similar quality) to the first session.

Contemporary Drawing Studio: Observing the Moment  
**FIC-2126-A**  
**Wed., September 18–October 30**  
**Hours: 6:30 pm–9:30 pm**  
**6 sessions; 1.5 CEUs; $220**  
In this course students will build observational drawing skills through a contemporary art lens. What does it mean to observe the present moment? How does our place in history affect the way we see? How do our individual perspectives shift reality? We will address drawing as a process of thought between the real and imaginary. Each session will begin with a live model, expanding into alternative exercises derived from 20th and 21st century art history: surrealist automatism, situationist walks, mapmaking, performative drawing, rules and restraints, and drawing in virtual space. Broadening the scope of what it means to observe through drawing, students will gain insight to their natural way of seeing, and begin a drawing practice unique to their vision.  
**SARAH GRASS, visual artist.** BFA, MFA, School of Visual Arts. Group exhibitions include: Nasher Sculpture Center, Dallas; The New School; JustMAD Contemporary Art Fair, Madrid; PS122; Vox Populi, Philadelphia. Awards and honors include: Alumni Scholarship Award, School of Visual Arts; Paula Rhodes Memorial Award, School of Visual Arts; Audience Choice Award, Aurora Picture Show.

Contemporary Drawing Studio: The Drawing Habit  
**FIC-2127-A**  
**Wed., November 6–December 18**  
**Hours: 6:30 pm–9:30 pm**  
**6 sessions; 1.5 CEUs; $220**  
This course is a continuation of FIC-2126, Contemporary Drawing Studio: Observing the Moment. Our focus will be on developing an authentic, habitual drawing practice, achieving mastery through ritual practice and the production of a series. Students will observe the practices of an array of contemporary artists with a focus on the ways they balance chance and control, including Matthew Barney’s “Drawing Restraint”; Carolee Schneemann’s “Up To and Including Her Limits”; Kari Upson’s graphite drawings; Janine Antoni’s “Loving Care”; the collaboration of Marcel Dzama and Raymond Pettibon; and Kara Walker’s large-scale, cutout ink drawings. Students will select their own guidelines in which to produce a new series of drawings. Best practices for documenting a drawing portfolio will also be discussed.  
**PREREQUISITE:** FIC-2126, Contemporary Drawing Studio, or equivalent.  
**SARAH GRASS, visual artist.** BFA, MFA, School of Visual Arts. Group exhibitions include: Nasher Sculpture Center, Dallas; The New School; JustMAD Contemporary Art Fair, Madrid; PS122; Vox Populi, Philadelphia. Awards and honors include: Alumni Scholarship Award, School of Visual Arts; Paula Rhodes Memorial Award, School of Visual Arts; Audience Choice Award, Aurora Picture Show.

Portrait Drawing II  
**FIC-3137-A**  
**Thurs., September 19–November 21**  
**Hours: 6:30 pm–9:30 pm**  
**10 sessions; 3 CEUs**  
**$400; model fee, $90**  
This course is for students who have experience in portrait drawing. While drawing a portrait is the central focus, various media will be explored (oils, acrylics and pastels) to enhance the creative process. The use of color will add more structure and an emotional flourish to projects, and students will be encouraged to develop their personal style. Studio work will be complemented with an examination of several masters of this discipline, including German expressionists like Otto Dix, Oskar Kokoschka and George Grosz, as well as Kees van Dongen and Joseph Delaney, and portraits by Francesco Clemente and David Hockney.  
**PREREQUISITE:** FIC-2137, Portrait Drawing I, or equivalent.  
**NOTE:** Please bring a drawing pad with heavy paper (18x24”), charcoal pencils and compressed charcoal or soft graphite pencils to the first session.  
Pastels
FIC-2144-A
Mon., September 23–December 9
No class September 30
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
Experience how the richness of pastels combines the expressive sensibilities of both drawing and painting. Learn to layer, blend and build color with pastels as you further develop your drawing skills. Projects inspired by models, still life, nature objects and students' individual interests will be springboards to develop your ability to observe, translate and transform through color. Discussion of practical color theory, composition, three-dimensional form, abstraction and personal content as well as demonstrations and individual and group critiques will supplement studio work. Beginning students will discover pastels to be a flexible, forgiving medium to hone skills while transitioning to color. Experienced students are encouraged to develop their technique and personal vision through class and independent projects.
NOTE: Please bring two sheets of white charcoal or pastel paper (18x24"), soft vine or willow charcoal, compressed charcoal, erasers and masking tape to first session. Experienced students may also bring pastels.
SHELLEY HAVEN, fine artist. BA, SUNY Binghamton; MA, MFA, University of Iowa. One-person exhibitions include: Tompkins Square Gallery, New York Public Library. Group exhibitions include: Lesley Heller Gallery; Central Booking; Kingsborough Community College; Manhattan Graphics Center; Indira Gandhi National Centre for the Arts, New Delhi. Collections include: Museum of Modern Art, Stedelijk Museum, Library of Congress. Grants include: Puffin Foundation, New York State Council on the Arts, Manhattan Community Arts Fund. Artist residencies include: Virginia Center for the Creative Arts, Millay Colony for the Arts, Fundación Valparaíso. The instructor's work may be viewed at: shelleyhaven.com.

Memory, Imagination and Mixed Media
FIC-2551-A
Tues., November 12–December 17
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220
This course is for students who are beyond the beginning drawing/painting level, and are ready to intensively develop their imagination. In a supportive environment, each student will design a six-week project that emphasizes imaginative imagery. Memory, dreams, fiction and literature can all be used as subject matter. In addition to models, source materials such as photos, collages and sketches can be used as tools to develop finished works. Working with a choice of media, including collage, photos, digital prints and paint, this course will give students the opportunity to explore their artistic vision. Discussions on mixed media, experimental procedures and archival concerns will complement studio work.
NOTE: Please bring drawing or painting materials, examples of your work and possible source materials to the first session, and be prepared to discuss ideas for your project.

Painting
NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.
Painting
FIC-1221-A
Mon., September 23–December 16
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
Painting is a very curious act. Do you have the desire to make something look real? Have you ever wondered about color and how it creates form and atmosphere? This is a beginning course designed to introduce the fundamentals of painting. Using oil paint, students will explore the many aspects of color in a very clear, methodical way. Weekly, you will build your understanding of color and form painting from subjects that will include still life and the model. The course will concentrate on each student's individual development, enhancing his or her technical skills and personal expression. By the end of the course you will be amazed at your newfound ability.
JUDY MANNARINO, fine artist. BFA, with honors, School of Visual Arts. One-person exhibitions include: Fiction/Nonfiction Gallery; Penine Hart Gallery; Addison/Ripley Gallery, Washington, DC; LedisFlam Gallery. Group exhibitions include: Elliot Smith Gallery, St. Louis; Die Kampnagel Fabrik Hamburg; Corcoran Gallery of Art, Washington, DC; Visual Arts Gallery; Albright-Knox Art Gallery, Buffalo, NY; Terrain Gallery, San Francisco; George Billis Gallery. Publications include: Artforum, Art in America, Washington Post, San Francisco Chronicle, Village Voice. The instructor's work may be viewed at: judymannarino.net.

Painting
FIC-1223-CE
Sat., September 21–December 14
Hours: 10:00 am–2:00 pm
12 sessions; 4.5 CEUs; $520
Designed for the beginning student, this studio course will introduce the fundamentals of color, space, composition and technique. Oil paint will be the primary medium; other media will be explored, including collage. Students will paint from observation, memory and imagination. Contemporary concepts will be emphasized. There will be individual and group critiques.
NOTE: Please bring a rough newsprint pad (18x24"), charcoal pencils and an eraser to the first session.

Painting
FIC-1226-CE
Sat., October 5–November 23
Hours: 1:30 pm–5:30 pm
8 sessions; 3 CEUs; $400
This course is designed for beginners and experienced painters alike. Demonstrations for both acrylic and oil paint will be included, as well as color theory, mixing color, light and shadow, glazing, priming, composition and content. Through guided experimentation and exploration with color, you will develop techniques and gain the skills to realize your artistic vision. Group critiques and one-on-one instruction will help inform and assist your process. From canvas preparation through to the completion of the painting—working from models, still life, photographs or imagination—the instruction will focus on individual growth in a supportive environment.
NOTE: Please bring dark charcoal or 6B pencils and a newsprint pad (18x24") to the first session.
MAURA SHEEHAN, fine artist; founder, director, Manhattan Art Program. BFA, San Francisco Art Institute. One-person exhibitions include: Helsinki Museum, Finland; Simon Watson Gallery; Lausanne Biennale; Museo de Arte Contemporaneo, Seville; Art Gallery of Toronto, Canada; Old Yacht Club, Cork, Ireland; Row House, Houston; Cristinerose Gallery; Helen M.Z. Cevern Gallery; Art at the Anchorage; London Metropolitan University Gallery,
Whitechapel; Nave Museum, Victoria, TX. Group exhibitions include: Museo Nacional Centro de Arte, Reina Sofia, Madrid; Printed Matter; Museum of Contemporary Art, Los Angeles; Von der Heydt-Museum, Wuppertal, Germany; Galerie Berlin Am Meer; Orensanz Foundation; Green Dog Arts, Belfast; Pierogi Gallery; ARTifariti, West Sahara, Africa.


Painting II

**FIC-2203-A**

*Tues., September 24–December 17*

**12 sessions; 3.5 CEUs; $480**

Do you want the opportunity to paint on a large canvas, or perhaps make small detailed studies? Are you interested in abstraction but don't know how to begin? Or is it representation that eludes you? This course is designed for students who have some painting experience and who would like to expand their painting skills. Working with the model or still life, this class allows the needs of each student to be addressed individually. The course will revolve around one pose (with a model and still life elements) for the duration of the semester and students will have the opportunity to focus on one or several paintings. Elements of composition, color problem solving and paint application will be addressed. Oil paint will be used and students may choose their own approach (representation or abstraction) to image-making.

**PREREQUISITE:** A basic painting course.

**NOTE:** A supply list will be sent to you upon registration.

**JUDY MANNARINO, fine artist.** BFA, with honors, School of Visual Arts. One-person exhibitions include: Fiction/Nonfiction Gallery; Penine Hart Gallery; Addison/Ripley Gallery, Washington, DC; LedisFlam Gallery. Group exhibitions include: Elliot Smith Gallery, St. Louis; Die Kampnagel Fabrik Hamburg; Corcoran Gallery of Art, Washington, DC; Visual Arts Gallery; Albright-Knox Art Gallery, Buffalo, NY; Terrain Gallery, San Francisco; George Billis Gallery. Publications include: Artforum, Art in America, Washington Post, San Francisco Chronicle, Village Voice. The instructor’s work may be viewed at: judymannarino.net.

A Predisposition to Paint

**FIC-2206-A**

*Mon., September 23–December 16*

**12 sessions; 3.5 CEUs; $480**

The starting point here is a desire to paint. The ending point, well that never ends in painting, but for this course it will be an understanding of contemporary art ideas, painting techniques and formal concerns that will help develop each student's vision. Using novel and traditional techniques and materials students will look at how each element of a painting (subject matter, material, scale, paint application, installation and support) can shift the reception of the work. The vast range of pictorial sources will also be discussed. Students will be encouraged to work outside of their comfort zone, to embrace chance and to develop intellectual dexterity along with painting techniques. Contemporary and historical issues will be covered through brief presentations. Experimentation is encouraged, as is failure.

**NOTE:** Please come to class prepared to paint. There is no restriction to media. If you need a supply list please email me at sirona@sva.edu.

**SHIRLEY IRONS, fine artist.** BFA, Parsons School of Design. One-person exhibitions include: Queens Museum of Art; Luisotti Gallery, Santa Monica; Temple University, Philadelphia; White Columns; Postmasters Gallery; Stanier Gallery, Washington and Lee University, Lexington, VA. Group exhibitions include: B 4 A Gallery; Richard Anderson Gallery; Thread Waxing Space; Hunter College; The Clocktower; Simon Watson Gallery; Murray Guy; McDonough Museum of Art, Youngstown State University, OH; Four Walls; Islip Art Museum, NY; Caren Golden Fine Art; MoMA PS1.

Classical Portrait Painting from Life
FIC-2219-CE
Sat., September 21–December 14
Hours: 10:00 am–4:00 pm
12 sessions; 7 CEUs; $980
There’s more to painting a great portrait than capturing a likeness; it’s about creating the illusion of life. Portraiture should reveal the character of the sitter and exude a lifelike essence. During this course, taught by an award-winning portrait artist, you will learn how to analyze, interpret and convincingly portray your subject. The methodology presented is both broad in scope, yet simple to comprehend. It’s based on the idea that logic, not frivolous rules nor superficial techniques, lies at the core of the greatest portraits ever created. Working from live models, you will discover a simple and straightforward way to achieve accurate drawing and to easily replicate any color you see, particularly the subtle translucent tones of the human complexion. You will also learn how to model form and to simulate the effects of luminosity, illusionistic depth and atmospheric space. All the information covered in this course will be fully demonstrated and explained by the instructor.
NOTE: A bonus Sunday field trip to the Metropolitan Museum of Art where you will discover that the strategic mindset used by the greatest portrait artists of all time is the basis of everything you are being taught. Supply lists will be distributed during the first session. Please bring a notebook and pen to the first session.


Portrait Painting
FIC-2237-A
Thurs., September 19–December 12
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
This comprehensive course in portrait painting will explore all you need to know to make realistic, fully illuminated portraits. It is perfect for beginners and will prove of immense value to even the most experienced professional. Each week will involve painting from the model with detailed instruction. We will begin with an examination of how color can be used to create palpable flesh and three-dimensional form. Subsequent projects will build from this foundation and incorporate paint layering and underpainting techniques, as well as a look at the mysteries of pose, posture and gesture. The simple break down of the features—nose, eyes, mouth, ears—will enable you to quickly incorporate them into your portrait with accuracy and credibility. Examples from masters’ work will be shown and discussed. Home assignments support and continue the work in class, and sometimes range to more experimental approaches to the portrait.
NOTE: A short video about the course and a materials list can be viewed at: johnaparks.com.

**Portrait Painting**  
*FIC-2237-B*  
Sat., September 21–November 23  
Hours: 12:00 noon–6:00 pm  
10 sessions; 6 CEUs; $650  
See FIC-2237-A for course description and instructor.

**Techniques and Materials of Painting**  
*FIC-2243-A*  
Thurs., September 19–November 21  
Hours: 6:30 pm–9:30 pm  
10 sessions; 3 CEUs; $400  
The variety of tools and materials available to artists today is extraordinary, and the diversity of these materials can be very confusing even to experienced painters. For anyone seriously interested in painting, it is imperative to consider the role that materials and craft play in the making of art, as well as the safe handling of those materials. This course is designed to unlock the mysteries surrounding the technical procedures of key painting methods, and will explore the possibilities in oil painting, from historical, contemporary, and experimental perspectives. Through demonstrations and hands-on experimentation, we will explore various painting techniques, grounds and supports, pigments, oils, varnishes, painting mediums and brushes. Most importantly, we will put these techniques to use with an emphasis on the materials and technical procedures of oil painting.  
**NOTE:** The complete supply list will be discussed during the first session. Please come prepared to take notes.  

**Painting Workshop: Paint Your Vision**  
*FIC-2249-A*  
Sat., September 21–November 23  
Hours: 10:00 am–4:00 pm  
10 sessions; 6 CEUs; $650  
This painting workshop is for artists at all levels who would like to explore their vision in oil or water-based painting media. It is structured to allow students the time and freedom to individually explore those aspects of painting that interest them, including realism, abstraction and experimentation. Beginning painters will receive instruction on basic painting fundamentals. Advanced students and abstract painters will be encouraged to define their visual sensibility while honing technical painting skills. Models will be available for each session, and all students will be supported in developing their critical and conceptual thinking, regardless of style or subject matter.  
**NOTE:** The first session will include a discussion of non-toxic painting options, and a supply list will be distributed.  
Painting: Between Realism and Abstraction  
FIC-2254-A  
Thurs., September 19–December 12  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480  
Working from the figure, students will start by exploring semi-realistic styles and then move on to deconstruct the figure into more abstract shapes. Color, tone and line will be continuously explored. At times, projects will address the fine line between realism and abstraction. Glazing techniques, as well as transparent to impressionistic impasto painting, will be demonstrated. We will break down the figure and study a concentrated, expressive brush stroke. Finally, students will work on abstracted shapes of the body—pushing angles, reinventing curves, twisting torsos and elongation. Students will complete approximately eight finished pieces by the end of the course.  
NOTE: Please bring paints and canvas (18x24") to the first session.  

The Perfect Square: Intermediate to Advanced Panel Painting  
FIC-2256-A  
Tues., September 24–December 17  
Hours: 6:30 pm–10:00 pm  
12 sessions; 4 CEUs; $520  
This course uses a pre-determined size—the 12" square panel—and “systems” to create a series of paintings over the course of the semester. The premise is that by using prompts to start the painting, students can focus on painterly and formal qualities. Simultaneously, the weekly systems both challenge and investigate notions of content; the given guidelines explore ideas of identity and autobiography. The square format creates a consistent body of work that encourages the practice of painting in a series. Each week we will start a new painting.  
NOTE: A supply list will be distributed upon registration in this course. Acrylics, water based and odor free, non-toxic materials only.  

Watercolor Painting  
FIC-2264-A  
Mon., September 23–December 2  
Hours: 6:30 pm–9:30 pm  
10 sessions; 3 CEUs; $400  
This course is designed to inform and demonstrate all the “shop tricks” in watercolor painting. Beginning and experienced students will learn how to avoid pitfalls and advance their watercolor paintings. We will explore a variety of watercolor techniques with an emphasis on developing one’s own style. Demonstrations of color and design, wet-on-wet and dry brush techniques will be included. Students can paint from still life, photographs or their own subject matter. Individual attention will be given.  
NOTE: A supply list will be distributed upon registration in this course.  
DENIS PONSOT, painter. One-person exhibitions include: Artists’ Woods, Amagansett, NY; Daruma Gallery; Alfred Van Loen Gallery, Huntington Station, NY. Group exhibitions include: J.N. Bartfield Galleries; Bayside Historical Society, NY; South Huntington Library, NY; Salmagundi Club; Art League of Long Island, NY; Brookhaven Arts and Humanities Council; Heckscher Museum of Art, NY; Islip Art Museum, NY. Awards include: Salmagundi Club, Grumbacher Award.
Advanced Painting
FIC-3211-A
Sat., September 21–November 23
Hours: 10:00 am–4:00 pm
10 sessions; 6 CEUs; $650
In this all-day studio course, students can explore ideas from their personal artistic vision and bring them to completion. The instruction will focus on individual growth in a supportive class environment. This course has been developed to help students think clearly about technique and skills. Contemporary as well as historical issues will be examined to assist students in establishing a historical sense of themselves as artists.
NOTE: Please come prepared to paint and bring examples of your work to the first session.

Sculpture

It is mandatory for students to attend the first session of class, during which essential information on the proper use of tools and materials as well as safety demonstrations will be given. If the first session is missed, the instructor and sculpture facilities manager, Daniel Wapner (dwapner@sva.edu), must be informed. The School of Visual Arts reserves the right to prohibit any student from tool use or facilities access as deemed necessary.

Access to the Sculpture Center shops outside of class hours is available for students enrolled in corresponding sculpture courses, unless otherwise indicated. Continuing education students enrolled in sculpture courses that allow access will have open access to the sculpture facilities and tools during the designated open access hours only: Friday, 5:00 pm to 9:00 pm and Sunday, 12:00 noon to 6:00 pm. Access will not be available outside these designated open access times. Please note that the sculpture facilities are also open to all approved SVA students during these times. Should a College event or BFA Fine Arts scheduling change occur during the aforementioned times, additional access cannot be granted. Access to the Sculpture Center shops, labs and tools terminates on the last day of the scheduled course. No access will be granted after this date.

The Sculpture Center has an onsite store where students can purchase materials, including wood, plaster, metal and glazes. The onsite store is a courtesy for SVA students and is not designed as a substitute for commercial supply stores. Supply levels fluctuate and materials may not be in stock at all times.

NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

Sculpture
FIC-1430-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$480; studio fee, $200
Designed for students of all levels who wish to explore three-dimensional art, this course will provide an overview of contemporary sculptural practice, exploring the relationship of idea and form. In the studio, students will complete thematic exercises leading to a well-developed, final project. Critical examination of individual studio practices and the current landscape of art-making will be emphasized.

NOTE: The studio fee includes safety equipment, hand tools, abrasives, compressed air, lubricants and access to only the wood, metal, plaster and clay workshops during posted open access hours, based on facility availability. All other materials must be purchased by the student.
SUNG JIN CHOI, fine artist; sculptor; senior technical advisor, Sculpture Center, School of Visual Arts. BFA, MFA, Seoul National University; MFA, Hunter College; Skowhegan School of Painting and Sculpture. Exhibitions include: Dumbo Arts Center; Rosenberg Gallery, New York University; Steuben South Gallery, Pratt Art Institute; Rush Arts Gallery; Spaces, Cleveland, OH; Real Art Ways, Hartford, CT; Front Room Gallery; Vaudeville Park; Korean Cultural
Contemporary Ceramic Sculpture
FIC-2417-A
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$480; studio fee, $200
Stepping away from the traditional hand-building and wheel methods, in this course students will produce sculptural works using mold-making and slip cast as the primary techniques (other tools available in the ceramic room will be introduced and may be used to combine techniques). Students will work on individual projects tailored to their interests and experience. Critiques will be an integral part of the course. Throughout, students will be encouraged to develop new approaches to their work. Slide presentations on contemporary ceramic art and artists will be included.

NOTE: The studio fee includes safety equipment, hand tools, kiln use and access to only the ceramics workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student. The ceramics workshop cannot accommodate large volumes of work due to class loads, shelf space and kiln space. Continuing education students taking a ceramics course are limited to 15 reasonably sized pieces per semester. All work that is to be fired must be accompanied with a firing tag and submitted according to posted firing deadlines.

NICOLAS TOURON, sculptor, ceramist. MFA, School of Visual Arts. One-person exhibitions include: Virgil de Voldère Gallery; Galerie Bugdahn und Kaimer, Düsseldorf. Group exhibitions include: Josée Bienvenu Gallery; Galleria Rizziero Arte, Pescara, Italy; Tropen Museum, Amsterdam; NADA Miami Art Fair; Kunstraume auf Zeit, Linz; Kunsthal, Rotterdam. Publications include: The New York Times, New York magazine. Award: Fulbright Fellowship. The instructor's work may be viewed at: nicolastouron.com.

Stone Carving
FIC-2426-A
Sat., September 21–November 23
Hours: 10:00 am–1:00 pm
10 sessions; 3 CEUs
$400; studio fee, $120
The use of stone in art has unlimited possibilities. This course will introduce traditional techniques and explore innovative methods. Instruction will include the use of hand, pneumatic and electric tools as well as inlay, lamination, construction and pointing (copying). New alternatives such as the combining of colored stones in constructed sculptures will be taught. Creative thinking in classical, modern and contemporary sculpture will be encouraged. There will be discussions on theory and technique, from Michelangelo and Rodin to Heizer and Burton. Field trips will vary from a visit to a stone carver's studio to a site-specific stone installation.

NOTE: The studio fee includes use of compressors, consumables, hand tools and safety equipment. All materials must be purchased by the student. A release will be provided for each student registering for this course. The release must be signed by the student at the beginning of the first session. This course will be held at the instructor's studio, 88 Alta Avenue, Yonkers, NY. Access to the SVA Sculpture Center is not included.

BARBARA SEGAL, sculptor. BFA, Pratt Institute; École des Beaux-Arts, Paris. Exhibitions include: Krause Gallery; Gallery Biba, Palm Beach, FL; Jim Kempner Fine Arts; Art Angels, Los Angeles; Verona Art Fair, Italy; A-part Contemporary Arts Festival, Provence, France; ABC Worldwide Stone. Public projects include: “Muhheakantuck,” MTA Arts for Transit at Yonkers Metro North, NY; New York City Department of Parks and Recreation. Publications include: The New York Times, Art & Antiques, New York Daily News, Art New England, Stone World, Village Voice. Awards include: MTA/Arts for Transit; HUD; Silvermine; Public Art Network Year in Review Award; Americans for the Arts; Mayoral Citation, City of Yonkers; Westchester Arts Council; NYS Assembly Citation. The instructor's work may be viewed at: barbarasegal.com.
Transmedia Workshop  
**FIC-2422-A**  
**Tues., September 24–November 26**  
**Hours: 6:30 pm–9:30 pm**  
**9 sessions; 2.5 CEUs**  
**$340; studio fee, $200**  

This course will allow you to really explore and invent by embracing all media, and will encourage anyone who desires a nurturing critical discourse and consciousness of themselves in relation to what is happening in the visual arts today. A fully mixed-media orientation is receptive to all approaches, including students who are primarily painters, photographers or videomakers, performers, among others. The emphasis will be on enabling experimentation with a full range of traditional, unconventional and exotic materials, techniques and ideas: digital fabrication, audio, electricity, fluids, mechanical parts, photomontage, optics, metal, paper, wood. The development of your concepts and personal interests will be strongly supported. Our thinking will be placed in contemporary and historical context through presentations of visual and textual resources: slides, videos, articles, web-based online materials and weekly updates on current exhibitions. Among the many ideas that will be explored are perception, transformation, performance, the body and language, as well as the environmental, political and site-specific in art. This course is perfect for those seeking to renew their creative work and develop a portfolio. Professional resources will be discussed and extensive technical help will be provided.

There will be group critiques and individual instruction.

**NOTE:** In addition to class time, studio access to the Sculpture Center is during open access hours for continuing education students: Friday, 5:00 pm to 9:00 pm; Sunday, 12:00 noon to 6:00 pm. The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the wood and metal workshops during posted open access hours, based on facility availability. All other materials must be purchased by the student.

**ANDREW GINZEL**, sculptor, visual artist. Bennington College, SUNY. One-person exhibitions include: List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA; New Museum of Contemporary Art; Kunsthalle, Basel; Wadsworth Atheneum, Hartford, CT; Frederieke Taylor Gallery; Artists Space; Virginia Museum of Fine Arts, Richmond; Art Galaxy; Damon Brandt Gallery. Commissions include: Public Art Fund; Creative Time; Merce Cunningham Dance Company; Brooklyn Academy of Music; Kansas City Airport; Tampa Airport; Olympic Arts Festival; Battery Park City Authority; City of Chicago, General Services Administration; Museo d'Arte Contemporanea, Prato; Metro, St. Louis; University of Colorado, Boulder; MTA; New Jersey Transit. Awards and fellowships include: Pollock-Krasner Foundation; National Endowment for the Arts; New York Foundation for the Arts; Louis Comfort Tiffany Foundation; Indo-American Fellowship; New York State Council on the Arts; Rome Prize Fellowship, American Academy in Rome; Rockefeller Foundation; Yaddo Residency; Ucross Foundation; MacDowell Colony; Dejerassi Foundation. The instructor's work may be viewed at: jonesginzel.com.

Digital Sculpture  
**FIC-2687-A**  
**Mon., September 23–December 2**  
**Hours: 6:30 pm–9:30 pm**  
**10 sessions; 3 CEUs**  
**$400; studio fee, $200**  

Making sculptures using computer-aided fabrication and rapid prototyping machines is the focus of this course. Students will explore various uses of 2D and 3D scanning software to create objects with the help of CNC and 3D printers. These technologies offer the ability to execute intricate and precise designs that would be impossible or extremely time-consuming with traditional techniques. The basics of Pixologic Sculptris, Modo, Adobe Illustrator, 3D Systems Geomagic and SolidWorks will be covered. We will examine different techniques to identify the best workflow for various types of work, and students have the opportunity to work in a variety of materials, such as plywood, acrylic glass, cardboard and foam. Turn your ideas into objects with the precision of laser and CNC technology.

**NOTE:** The studio fee includes safety equipment, access to electronic media workstations, 3D printing materials and laser cutting. Access to SVA Sculpture Center outside of class time is not available. Artwork created using CNC equipment, laser cutter, CNC ShopBot and rapid prototyping machines may incur additional material fees based on the individual project. All other materials must be purchased by the student.

**LUIS RODRIGO NAVARRO**, new media artist. BBA, University of Puerto Rico; MFA School of Visual Arts. Group
exhibitions include: Visual Arts Gallery; Museo de Arte Contemporáneo de Puerto Rico; Galleria Francisco Oller, Puerto Rico; Casa Cruz de la Luna, San Germán, Puerto Rico.

**Metal Sculpture**

*FIC-2434-A*

**Mon., September 23–December 16**

**Hours:** 6:30 pm–9:30 pm  
**12 sessions; 3.5 CEUs**  
**$480; studio fee, $200**

This course covers a broad range of metalworking processes, enabling beginning and more advanced students to discover the enigmatic qualities of metal. Instruction will be given in shop safety; hand and power tools; MIG and TIG welding; plasma cutting and sheet metal forming. Following a guided first project students will develop independent projects to synergize learned skills with their own sculptural methods, concepts and sensibilities. No previous sculpture or metal experience is required.

**NOTE:** The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the metal workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student.

**MARSHA TRATTNER, sculptor.** BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire–Fulton Ferry State Park. Publications include: *The New York Times, Veranda, Home Fashion, Provincetown Arts, Metropolitan Home, New York Post.* Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work may be viewed at: marshatrattner.com.

**Metal Furniture Fabrication**

*FIC-2438-A*

**Wed., September 18–December 18**

**Hours:** 6:30 pm–9:30 pm  
**12 sessions; 3.5 CEUs**  
**$480; studio fee, $200**

This hands-on course will cover the fundamentals of designing and making metal home furnishings and furniture. Students will learn shop safety and a variety of techniques to cut, bend, form, join (including welding) and finish metals. Individual assistance is given with applying techniques to directed projects of the students' own designs. Students with prior experience in metalworking will work with the instructor to plan independent projects and learn advanced techniques. Past projects have included tables, lamps, mirror frames, shelves, trays, coat racks, candelabras, birdhouses, bowls and planter boxes. The class is open to students of all levels, from those with no experience with art or using tools to working designers who need practical knowledge of the material and how to add structure to their designs.

**NOTE:** The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the metal workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student.

**MARSHA TRATTNER, sculptor.** BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire–Fulton Ferry State Park. Publications include: *The New York Times, Veranda, Home Fashion, Provincetown Arts, Metropolitan Home, New York Post.* Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work may be viewed at: marshatrattner.com.
Creative Blacksmithing  
**FIC-2441-A**  
**Tues., September 24–December 3**  
**Hours: 6:30 pm–9:30 pm**  
**10 sessions; 3 CEUs**  
**$400; studio fee, $200**  
An introduction to the ancient art of blacksmithing, this course will use traditional and modern tools to create forged metal objects—functional and sculptural. Students will learn to take an otherwise intractable material like steel and make it malleable and adaptable to their own vision. Topics include: bending, drawing down, hot-cutting, spreading, twisting and braiding, sheet-metal forming, hot-punching and riveting. We will mainly use gas forges; though traditional coal forges will be introduced during the semester. Thorough instruction will be given in oxy-acetylene and oxy-propane torch work—heating, cutting, welding, brazing and silver soldering. MIG and Arc welders are also available.  
**NOTE:** A release will be provided for each student registering for this course. The release must be signed by the student at the beginning of the first session. This course will be held at 27 Coffey Street, Red Hook, Brooklyn. Access to the SVA Sculpture Center is not included.  
**MARSHA TRATTTNER, sculptor. BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire-Fulton Ferry State Park. Publications include: *The New York Times, Veranda, Home Fashion, Provincetown Arts, Metropolitan Home, New York Post.* Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work may be viewed at: marshatrattner.com.
**Welding Workshop**  
*FIC-2452-B*  
Sun., November 24  
Hours: 10:00 am–5:00 pm  
1 session; $220; materials fee $50  
See FIC-2452-A for course description and instructor.

**No Prerequisite Needed—An Introduction to Fabrication**  
*FIC-2467-A*  
Sat., September 21–November 23  
Hours: 12:00 noon–3:00 pm  
10 sessions; 3 CEUs  
$400; studio fee, $200  
The fundamentals for creating three-dimensional objects will be the focus of this course. Demonstrated techniques and processes will cover a broad range of materials, including metal, wood, mold making/casting, fiberglass, silicone, plastics, resins, finishes and paint. Students will also gain hands-on training for installation, sculpture and prop making for films. The goal is to provide contemporary skills to assist in the fabrication of 3D objects and environments. Students can work on approved projects of their choosing, or an assigned project that will be based on their creative interests. If you want to be a "maker," this class is for you.  
**NOTE:** The studio fee includes safety equipment, hand tools, welding equipment, drill bits, saw blades, abrasives, compressed air, lubricants and wood glue, as well as access to only the plaster, wood and metal workshops during posted open access hours, based on facility availability. All other materials must be purchased by the student.  
**JOSEPH P. PASTOR, sculptor, designer, prop-maker,** BFA, School of Visual Arts. Group exhibitions include: Bravo Shear Genius Premiere; Art Directors Club; Long Island Museum of American Art, History and Carriages, Stony Brook, NY; Visual Arts Museum. Publications include: *Monumental: The Reimagined World of Kevin O’Callaghan; People.* Awards include: Grand Prize Winner, Shear Genius Salon Chair Design, Bravo TV.

**Woodworking I**  
*FIC-2463-A*  
Wed., September 18–December 18  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs  
$480; studio fee, $200  
This course will introduce students to woodworking with traditional hand tools, and is designed to help foster the mindset and skills necessary to make simple craft items and small furniture pieces without access to a shop full of machines. This experience will benefit anyone who is interested in learning traditional joinery (dovetails) and workmanship for furniture making and sculpture. We will discuss tool selection, sharpening, basic joinery and the elements of furniture design/construction, as well as touch upon basic finishing materials and techniques. Students will work toward the completion of a traditional dovetailed wooden box, the design and construction of their own wooden hand plane, and turn a wooden mallet on a lathe. Anecdotal discussions on the history of the craft and tools will also be included.  
**NOTE:** Students must purchase a small kit of their own tools and wood for in-class projects. A supply list will be provided during the first session.  
Woodworking and Metalworking II  
FIC-3458-A
Thurs., September 19–December 12  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs  
$480; studio fee, $200

This course will develop creative, technical and problem-solving skills in woodworking and metalworking techniques in a sculptural context. Weekly demonstrations of all shop tools will be provided, including the table saw, sliding compound miter saw, horizontal and vertical band saws, drill press, router table, MIG and TIG welding, plasma cutting and sandblasting equipment. Students will learn the fine art of sculpting metal, such as how to cut, shape, forge and weld, as well as polishing and finishing. In the woodshop, advanced techniques of joinery, woodcarving and finishing will be covered. The elements and principles of design will be explored, and good studio practices will be cultivated.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the wood and metal workshops during posted open access hours, based on facility availability. All other materials must be purchased by the student.

SUNG JIN CHOI, fine artist; sculptor; senior technical advisor, Sculpture Center, School of Visual Arts. BFA, MFA, Seoul National University; MFA, Hunter College; Skowhegan School of Painting and Sculpture. Exhibitions include: Dumbo Arts Center; Rosenberg Gallery, New York University; Steuben South Gallery, Pratt Art Institute; Rush Arts Gallery; Spaces, Cleveland, OH; Real Art Ways, Hartford, CT; Front Room Gallery; Vaudeville Park; Korean Cultural Service; M55 Gallery; Hunter College; Sculpture Space, Utica, NY; Creative Arts Workshop, New Haven, CT. Grants include: Gwanak Graduate Grant, Seoul National University; Skowhegan School of Painting and Sculpture. The instructor’s work may be viewed at: sungjinchoi.com.

Interdisciplinary and New Media

It is mandatory for students to attend the first session of class, during which essential information on the proper use of tools and materials as well as safety demonstrations will be given. If the first session is missed, the instructor and the appropriate lab manager (i.e., Bio Art, Digital, Fibers, etc.) must be informed. The School of Visual Arts reserves the right to prohibit any student from tool use or facilities access as deemed necessary.

Access to BFA Fine Art facilities and tools is limited to designated CE class times. No extra lab time is available outside of these hours.

NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

Bio Art in the Mysterious World of the Microbes  
FIC-2611-A
Sat., September 21–October 26  
Hours: 3:00 pm–6:00 pm  
6 sessions; 1.5 CEUs; $220

Microbes represent the most diverse group of organisms on Earth and have been found throughout the world to the far reaches of the planet. They are capable of living in places we once thought were uninhabitable from the deep sea hydrothermal vents to the ice masses of the Arctic tundra. These microorganisms are capable of eating petroleum, metals, acids, plastics and toxic wastes, and are thus valuable in the process of removing pollutants and contaminants from our environment. Here, we take a bio art approach to discovering new species within the microbial world. We will visualize and image the wonderful beauty of these fascinating creatures by studying their many shapes and morphologies that often take the form of rods, spheres, coils and helixes. We will use a variety of collecting techniques to obtain these microbes from the waterways throughout and surrounding Manhattan. We will use sophisticated culturing techniques in the SVA Bio Art Lab and state-of-the-art techniques, including the polymerase chain reaction (PCR) and DNA sequencing to identify the microbes we collect. Through this process we will study bioluminescent diatoms, cyanobacteria, protozoans like amoebas and paramecium, zooxanthellae the symbiotic algae that live inside coral polyps, and many others. Come
collaborate on an adventure of art and science and dive into the mysterious world of microbes.


**Bio Art in the Mysterious World of the Microbes**  
**FIC-2611-B**  
Sat., November 2–December 14  
Hours: 3:00 pm–6:00 pm  
6 sessions; 1.5 CEUs; $220  
See FIC-2611-A for course description and instructor.

**Botanica: Imaging the Green Planet**  
**FIC-2614-A**  
Sun., September 22–October 27  
Hours: 11:00 am–2:00 pm  
6 sessions; 1.5 CEUs; $220  
Plants are among the most diverse organisms on the planet, growing in arid deserts and rain forests, on mountaintops and in the savannahs, as well as in marshes, lakes, rivers and the seas. They can take on beautiful forms with vivid colors and highly evolved features. While they are often thought of as almost inert objects, they can exhibit elaborate behaviors such as opening their blossoms at dawn, tracking the sun as the earth rotates, or baiting and trapping insects as a source of food. In this course, we will capture photographic representations of these lush life forms and explore the beautiful and bizarre world of plants and take an in-depth look at the intricate composition of their sexual structures, roots, vascular tissues and the photosynthetic machinery that create these primary producers. In particular, we will use time-lapse imaging to capture their movements, macro lenses to obtain images of their details, and microscopes to image tissues and cells. The fun begins as we focus on these unrelenting worshipers of the sun.  

**Botanica: Imaging the Green Planet**  
**FIC-2614-B**  
Sun., November 3–December 15  
Hours: 3:00 pm–6:00 pm  
6 sessions; 1.5 CEUs; $220  
See FIC-2614-A for course description and instructor.

**Biological Imaging: The Use of Microscopy to Observe and Photograph Life**  
**FIC-2616-A**  
Sat., September 21–October 26  
Hours: 11:00 am–2:00 pm  
6 sessions; 1.5 CEUs; $220  
Capturing images of nature and biological phenomena is an essential component of the scientific process; it is also an intricate aspect of art. In this course we will utilize macro lenses and dissecting stereo microscopes, as well as compound and fluorescent microscopes to obtain images of the microscopic world. Students will photograph marine invertebrates, including sea urchins, starfish, tunicates, comb jellies, anemones and sponges. Under the high-mag objective, we will image zooplankton and phytoplankton from marine and freshwater samples, and tissues prepared with our hands for microscopic observations. Students will develop a portfolio of images through projects that can include still life, video, time-lapse imaging, stereo pairs of 3D images, focal stacking and high-dynamic range photography. See what you can discover under magnification.  

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Biological Imaging: The Use of Microscopy to Observe and Photograph Life
FIC-2616-B
Sat., November 2–December 14
Hours: 11:00 am–2:00 pm
6 sessions; 1.5 CEUs; $220
See FIC-2616-A for course description and instructor.

Electronics and Arduino Microcontroller for Artists
FIC-2642-A
Thurs., September 19–November 21
Hours: 6:30 pm–9:00 pm
10 sessions; 2.5 CEUs
$340; studio fee, $100
This course is an introduction to electronics, for fine artists, sculptors, installation and performance artists, as well as those who want to add computer-controlled elements to their creations. Using the Arduino microcontroller, we will explore some of the essential and useful electronic sensors (light, sound, motion, sonar, infrared, angle bending), powerful actuators (relays, motors, servomotors, stepper motors, muscle wires and solenoids, among others), and telecommunication tools for microcontrollers (radio frequency transmitters, Bluetooth, Ethernet). This is a practical course and does not include theory. Class time will be allocated to help students work on their projects.
FEDERICO MUELAS ROMERO, new media artist. BFA, Universidad de Castilla; MFA, School of Visual Arts. Group exhibitions include: Ars Electronica, Linz; Stuttgart Filmwinter Festival; Japan Media Festival, Tokyo; ARCO 2005, Madrid; Metronom, Barcelona; PS122; Location One; Electrohype Biennial, Malmö, Sweden; PikseliACHE Festival, Helsinki; New Jersey Film Festival; Cuban Digital Salon, Havana; Katzen Arts Center, American University, Washington, DC. Publications include: NY Arts, Rhizome Digest, Neo2 Magazine, Tentaciones, El País, El Ciberpais, Metro, Art of the Digital Age. Awards include: New York Foundation for the Arts, Life 7.0, SGAE, La Caixa, Spanish Cultural Council, UNESCO, Experimental Television Center. The instructor's work may be viewed at: federicomuelas.com.

Advanced Electronics and Arduino Microcontroller for Artists
FIC-2643-A
Mon., September 23–December 2
Hours: 6:30 pm–9:00 pm
10 sessions; 2.5 CEUs
$340; studio fee, $100
This course is a continuation of FIC-2642, Electronics and Arduino Microcontroller for Artists. It will focus on theory and practice of object-oriented computer programming within the context of developing interactive artworks. We will review cutting-edge technology such as GPS technology, accelerometers, video tracking, low-level microcontrollers, Ethernet connectivity and radio frequency communication, among others. Students will work to integrate their programming projects and custom circuitry, connecting the virtual and physical worlds in interesting and meaningful ways. Some class time will be spent on studio projects and students are expected to work on their projects outside of class.
FEDERICO MUELAS ROMERO, new media artist. BFA, Universidad de Castilla; MFA, School of Visual Arts. Group exhibitions include: Ars Electronica, Linz; Stuttgart Filmwinter Festival; Japan Media Festival, Tokyo; ARCO 2005, Madrid; Metronom, Barcelona; PS122; Location One; Electrohype Biennial, Malmö, Sweden; PikseliACHE Festival, Helsinki; New Jersey Film Festival; Cuban Digital Salon, Havana; Katzen Arts Center, American University, Washington, DC. Publications include: NY Arts, Rhizome Digest, Neo2 Magazine, Tentaciones, El País, El Ciberpais, Metro, Art of the Digital Age. Awards include: New York Foundation for the Arts, Life 7.0, SGAE, La Caixa, Spanish Cultural Council, UNESCO, Experimental Television Center. The instructor's work may be viewed at: federicomuelas.com.
Video Mapping Art  
FIC-3627-A  
Tues., September 24–December 3  
Hours: 6:30 pm–9:00 pm  
10 sessions; 2.5 CEUs  
$340; studio fee, $100  

This course situates itself between contemporary installation and the projected image. It will examine 3D video mapping techniques through which geometric shapes or architectural facades can be used as the artist’s canvas. Students will create projects that explore how to combine real objects with projection. Techniques covered include spatial scanning, multi-projector systems, projecting on moving objects, Kinect-based augmented-reality installations, colossal outdoor video projections and multiplatform performance environments.  

FEDERICO MUELAS ROMERO, new media artist. BFA, Universidad de Castilla; MFA, School of Visual Arts. Group exhibitions include: Ars Electronica, Linz; Stuttgart Filmwinter Festival; Japan Media Festival, Tokyo; ARCO 2005, Madrid; Metronom, Barcelona; PS122; Location One; Electrohype Biennial, Malmö, Sweden; PikseliACHE Festival, Helsinki; New Jersey Film Festival; Cuban Digital Salon, Havana; Katzen Arts Center, American University, Washington, DC. Publications include: NY Arts, Rhizome Digest, Neo2 Magazine, Tentaciones, El País, El Ciberpais, Metro, Art of the Digital Age. Awards include: New York Foundation for the Arts, Life 7.0, SGAE, La Caixa, Spanish Cultural Council, UNESCO, Experimental Television Center. The instructor’s work may be viewed at: federicomuelas.com.

Fiber Art + Fashion  
FIC-2522-A  
Tues., September 24–December 3  
Hours: 6:30 pm–9:30 pm  
10 sessions; 3 CEUs  
$400; studio fee, $50  

This course will explore fiber art and fashion as art practice. Students will learn how to design and make clothing or costumes, soft sculpture, fiber art, and other fiber-based projects. These can be worn, exhibited as art, and used in performances, videos, films, photographs and installations. The primary focus of the course is for students to work on designing and creating their own fiber art and fashion projects with guidance from the instructor. Students of all levels are welcome. If you don’t have sewing experience, I will teach you how to sew. Techniques shown include sewing methods, designing and constructing clothing and costumes, embroidery, and other fibers techniques. Students can also design and print their own fabrics with our fabric printer. We will also look at and discuss examples of fiber art and fashion, especially in relation to student work.  

NOTE: The studio fee includes the use of sewing machines in the Fibers Lab, thread, and computers with software. All other materials must be purchased by the student.  

AIMEE MORGANA, fine artist, video artist, scientific researcher. BA, Southern Illinois University; MFA, San Francisco Art Institute; Whitney Museum Independent Study Program. One-person exhibitions include: Institute of Contemporary Art, Boston; American Fine Arts; Pat Hearn Gallery; Michael Kohn Gallery, Los Angeles. Screenings include: Palais de Tokyo, Paris; Anthology Film Archives; Royal Society of the Arts, London; Animal Planet International; Whitney Biennial; Institute of Noetic Sciences; Cambridge University, U.K.; American Cinemathèque, Hollywood; Wildscreen Festival; Toward a Science of Consciousness Conference; American Museum of Natural History. Publications include: Artforum; USA Today; Art in America; Installation Art; The New York Times; Flash Art; Times of London; BBC Global News; ARtnews; Art and Feminism; Journal of the Society for Scientific Exploration; contributor, Encyclopedia of Human-Animal Relationships. Awards and honors include: Pollock-Krasner Foundation, New York Foundation for the Arts, Louis Comfort Tiffany Foundation, Bial Foundation Research Fellowship, Lifebridge Foundation. Artist residency, P.S.1 Contemporary Art Center Artist residency: P.S.1 Contemporary Art Center. The instructor’s work may be viewed at: sheldrake.org/nkisi.
Digital Embroidery
FIC-3621-A
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$480; materials fee, $145
Digital embroidery transforms handcrafted couture into a fine arts medium. Just like a tattoo, where an image is created with color and needles, the embroidered fabric or paper is needle-stitched in colored threads. The image is a sewing file that can be saved and re-sewn as a multiple or repeat pattern. Working on Brother and Husqvarna Viking designer sewing machines with oversize hoops, students will use Brother software to sew out their original designs on fabric, garments or paper. Techniques related to both fashion and the fine arts will be explored.


Designing for 3D Printing: From Virtual Model to Physical Objects
VLC-2614-A
Thurs., September 19–October 24
Hours: 6:00 pm–9:00 pm
6 sessions; 1.5 CEUs
$220; lab fee, $120
Technologies in 3D printing offer an array of creative options to artists and designers. In this course students will dive into 3D printing processes from virtual model to physical object. It will cover critical 3D modeling and mesh repairing techniques, as well as assembly, multiple material/color prep, complex geometries and how to finish printed objects. The primary modeling software is Rhino; however, students may use other applications. Sessions will be held at the Visible Futures Lab, a state-of-the-art digital fabrication and rapid prototyping facility.

PREREQUISITE: Basic knowledge of 3D modeling software.
NOTE: The lab fee includes demo materials, safety equipment, access to finishing equipment and a generous 3D printing limit per student. Any additional request of printed volume or special material may incur separate fees.

OYA KOSEBAY, manager, Visible Futures Lab, School of Visual Arts; designer, creative technologist. B.Arch., Mimar Sinan Güzel Sanatlar Üniversitesi; MPS, New York University. Exhibitions include: Maker Faire, New York; Sony Wonder Technology Lab; IAC Building Big Screens; The Makery @ Governors Island. Publications include: Educating Modern Learners, Wired. The instructor's work may be viewed at: oyakosebay.com.

Designing for 3D Printing: From Virtual Model to Physical Objects
VLC-2614-B
Thurs., October 31–December 12
Hours: 6:00 pm–9:00 pm
6 sessions; 1.5 CEUs
$220; lab fee, $120
VLC-2614-A for course description and instructor.

Moving Objects: Simple Automata and Mechanical Toys
VLC-2713-A
Sun., September 22–October 27
Hours: 9:00 am–12:00 noon
6 sessions; 1.5 CEUs
$220; lab fee $120
Motion can add an important dimension to fine arts, design projects, puppets, toys, and more. Applying basic mechanical concepts to make objects that move will be the focus of this course. We will look at the ways that artists and craftspeople have incorporated movement into their work, and students will experiment with simple mechanisms to plan and build...
movable sculpture. In-class time will be spent working primarily with cams and gears; we will discuss a wide range of mechanism types and students will have the opportunity to incorporate additional concepts into their work. Experimentation with different building techniques is emphasized, and students will design, prototype and build their own pieces. Sessions are held in the Visible Futures Lab, a state-of-the-art digital fabrication and rapid prototyping facility.

NOTE: The lab fee includes in-class demo materials, safety equipment and access to tools and workstations. Additional materials must be purchased by the student. Use of some digital fabrication machines may incur additional fees.


Moving Objects: Simple Automata and Mechanical Toys
VLC-2713-B
Sun., November 3–December 15
Hours: 9:00 am–12:00 noon
6 sessions; 1.5 CEUs
$220; lab fee $120
See VLC-2713-A for course description and instructor.

DigiFab 101
VLC-2569-A
Mon., October 7–December 2
Hours: 6:00 pm – 9:00 pm
8 sessions; 2 CEUs
$280, lab fee $120
In this course students will be introduced to digital fabrication and common methods of rapid prototyping: 3D printing, laser cutting, CNC milling, UV and vinyl printing. This will be a hands-on exploration of the strengths and shortcomings of computer-aided design. By the end of this course, students will have a fabricated project and an understanding of 3D modeling, file handling for digital fabrication, and techniques for refining craft and finishings. Sessions will be held in the Visible Futures Lab, a state-of-the-art rapid prototyping facility.

NOTE: The lab fee includes in-class demo materials, safety equipment, and access to tools and workstations. Use of laser cutters, CNC router, and other digital fabrication machines may incur additional fees. Basic materials will be provided; all other materials must be purchased by the student.

CHESTER DOLS, prototyping specialist, Visible Futures Lab, School of Visual Arts. MPS, New York University. TraClients include: Irina Verona Architecture. Awards and honors include: Collaboration, Ohne Titel, New York Fashion Week; BioDesign Challenge, Intrexon Food and Agriculture Prize; design residency: New Museum. The instructor’s work may be viewed at: ckdols.com.

Printmaking
Students registered for printmaking courses have access to the printmaking facilities outside of class hours, based on facility availability.

NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

Silkscreen
FIC-2812-A
Tues., September 24–December 17
Hours: 7:00 pm–10:00 pm
12 sessions; 3.5 CEUs
$480; materials fee, $160
Silkscreen, one of the most versatile and widely used methods of printmaking, will be fully explored in this course through demonstrations and self-initiated projects. Painters, photographers, designers and illustrators will find new ways
of expressing their ideas graphically through screen printing. Images can be hand drawn, or use photographic or digital
techniques, or by using a combination of the three. Large-scale work and printing on paper, canvas, T-shirts, wood,
metal and glass are all possible. Water-based silkscreen ink is used, allowing for soap-and-water cleanup. Large-scale
digital output is available. Previous printmaking experience is not required.

GUNARS PRANDE, printmaker; director of operations, printmaking facilities, School of Visual Arts. BFA, MFA,
School of Visual Arts; Rochester Institute of Technology, One-person exhibition: Namba City Museum, Japan. Group
exhibitions include: Pera Museum, Istanbul; Visual Arts Gallery; New York Society of Etchers; Galerie Aelier
Herenplaats, the Netherlands; Altos de Chavon, Dominican Republic; Mission Gallery; Bill Rice Gallery; Leo Castelli
Graphics Gallery; John Nichols Print Gallery; Bennet Siegal Gallery; Sarah Lawrence College, Bronxville, NY; John
Gerstad Gallery.

Silkscreen

FIC-2812-C
Thurs., September 19–December 12
Hours: 7:00 pm–10:00 pm
12 sessions; 3.5 CEUs
$480; materials fee, $160
See FIC-2812-A for course description.

SHANNON BRODER, owner, Broderpress LLC. BFA, MFA, School of Visual Arts. Professional experience includes:
Co-founder, Degenerate Craft Fair. Group exhibitions include: Antica Libreria Cascianelli, Rome; American Folk Art
Museum; Mehu Gallery; SIPMA Contemporary Gallery: Monmouth Museum, Lincroft, NJ; Greenpoint Gallery.

Silkscreen

FIC-2812-D
Fri., September 20–December 13
Hours: 7:00 pm–10:00 pm
12 sessions; 3.5 CEUs
$480; materials fee, $160
See FIC-2812-A for course description.

DONALD M. SHERIDAN, printmaker, publisher. Professional experience includes: assistant to Rupert Jasen Smith,
printer for Andy Warhol. Artist editions include: Larry Zox, Dan Christiansen, Larry Poons, Robert Rauschenberg. Artists
who have developed work at his studio include: Christian Marclay, Mary Weatherford, Cady Noland, John Baldessari,
Martin Wong, Rob Pruitt, Judy Giantzman, William Anastasi, Tishan Hsu, Mark Kostabi, Alfredo Jaar, Christopher Makos,
Matthew Weinstein and Stephen Westfall. The instructor's work may be viewed at: dmsfinearts.com.

Silkscreen

FIC-2812-E
Sat., September 21–December 14
Hours: 10:00 am–1:00 pm
12 sessions; 3.5 CEUs
$480; materials fee, $160
See FIC-2812-A for course description.

DONALD M. SHERIDAN, printmaker, publisher. Professional experience includes: assistant to Rupert Jasen Smith,
printer for Andy Warhol. Artist editions include: Larry Zox, Dan Christiansen, Larry Poons, Robert Rauschenberg. Artists
who have developed work at his studio include: Christian Marclay, Mary Weatherford, Cady Noland, John Baldessari,
Martin Wong, Rob Pruitt, Judy Giantzman, William Anastasi, Tishan Hsu, Mark Kostabi, Alfredo Jaar, Christopher Makos,
Matthew Weinstein, Stephen Westfall. The instructor's work may be viewed at: dmsfinearts.com.
Silkscreen: The Artist's Book Series  
**FIC-2806-A**  
**Wed., September 18–December 18**  
**Hours:** 7:00 pm–10:00 pm  
**12 sessions; 3.5 CEUs**  
**$480; materials fee, $160**  
This course will explore various ways to present prints as sequential images: artists’ books, themed portfolios, comics, even fanzines. We will explore the process from concept to finished and bound multiples. Students will learn methods of making color separations for multicolor prints using both traditional hand-drawn and modern photographic techniques. Bookbinding techniques will be demonstrated, including Japanese binding, accordion folding and signature binding. Previous printmaking experience is not required.  
**NATALYA BALNOVA, designer, illustrator, printmaker, Natalya Balnova Design.** BFA, The New School; MFA, School of Visual Arts. Professional experience includes: Senior designer, Other Press LLC. Clients include: *The New York Times, Washington Post, Blue Q, Village Voice, Hyperakt*. Former clients include: Farrar, Straus and Giroux; HarperCollins; *Boston Globe; The Wall Street Journal*. Group exhibitions include: New York Society of Etchers; Monmouth Museum, NJ; Center for Contemporary Printmaking, Norwalk, CT. Publications include: *Carrier Pigeon, Nurtant, Comics Cookbook*. Awards and honors include: Bronze Medal, Art Directors Club Annual; *American Illustration*; Society of Illustrators; *Creative Quarterly; Print; Communication Arts*; 3x3; International Print Center New York. The instructor's work may be viewed at: natalyabalnova.com.

Silkscreen for Illustrators  
**FIC-2824-A**  
**Sat., September 21–December 14**  
**Hours:** 1:00 pm–4:00 pm  
**12 sessions; 3.5 CEUs**  
**$480; materials fee, $160**  
This course is for those interested in both silkscreen and drawing. Students will learn the process of silkscreen as well as various methods of making color separations to optimize their drawings for the medium. Starting from hand-drawn and digital images, separation techniques for both opaque and transparent color will be explored. Projects include posters, mini-comics, postcards, T-shirts and zine covers. Previous printmaking experience is not required.  
**SARA VARON, illustrator.** BFA, School of the Art Institute of Chicago; MFA, School of Visual Arts. Books include: *Chicken and Cat, Chicken and Cat Clean Up, Sweaterweather, Robot Dreams*. Clients include: *The New York Times, Nickelodeon* magazine, Scholastic, First Second Books, UNICEF, Walker Art Center, Roaring Brook Press. The instructor's work may be viewed at: chickenopolis.com.

Screen Printing: The Power of the Printed Image  
**FIC-2869-A**  
**Mon., September 23–December 16**  
**Hours:** 7:00 pm–10:00 pm  
**12 sessions; 3.5 CEUs**  
**$480; materials fee, $160**  
What's your message? In this new political age, the medium of screen printing has resurfaced as a powerful way of creating forceful posters and T-shirts. Artists and designers are using the power of the printed image to make their messages heard. Take this course and learn how to turn your ideas into powerful, professional screen prints. Emphasis will be placed on design and concept. Previous printmaking experience is not required.  
**NICK PAPARONE, visual artist, principal, Print Liberation.** Professional experience includes: Art director, Urban Outfitters; print fellow, Fabric Workshop and Museum. Co-author: *Print Liberation: The Screen Printing Primer, Hang On To Your Hot Lights; contributor, White Zinfandel*. Exhibitions include: Socrates Sculpture Park; SculptureCenter; Institute of Contemporary Art, Philadelphia; Fleisher/Ollman Gallery, Philadelphia. The instructor's work can be viewed at nick-paparone.com.
Silkscreen: Fine Arts and Design  
**FIC-2814-A**  
Wed., September 18–December 18  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
Silkscreen is one of the easiest and most versatile of all print media. It can be a simple as one color or as complex as multiple layers of bright, transparent colors. It lends itself equally to hand-drawn imagery, as it does to digitally manipulated photographs. Our state-of-the-art computer lab allows any image to become a silkscreen, be it in large editions of look-alike images or as multiple examples of unique variations. In addition to paper, other materials such as canvas, wood, metal, Plexiglas and fabrics can be printed as well as T-shirts and tote bags. The use of water-based inks allows for easy soap and water cleanup. Previous printmaking experience is not required.  
CHARLES YODER, printmaker, painter, writer, curator. BFA, Pratt Institute. Professional experience includes: Director, Castelli Graphics; project curator, Rauschenberg Overseas Culture Interchange. Ille Arts, Amagansett, NY; The Atelier at Flowerfield, St. James, NY; Mattatuck Museum, Waterbury, CT; Islander Art Gallery, Texas A&M University, Corpus Christi; Woodward Gallery; University of Maine, Orono. Group exhibitions include: ArtPrize, Grand Rapids, MI; Dada Post, Berlin; Gestaltreform, Frankfurt; Vose Galleries, Boston; Pera Museum, Istanbul.

Silkscreen and Street Graphics  
**FIC-2865-A**  
Sat., September 21–December 14  
Hours: 10:00 am–1:00 pm  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
This silkscreen course will explore unconventional graphics and the experimental use of printmaking separation techniques, both analog and digital. Paying homage to the NYC urban landscape with its layers of signage, wearable art, graffiti, high- and low-brow text and imagery, we will focus on the content and design of eye-catching graphics. Hands-on methods of image-making, such as photocopy, collage and stencil printing will be explored through projects that range from small-run silkscreened zines and t-shirts to multicolored wheat-pasted posters. An overview of silkscreen printing and color separation techniques will be given and then incorporated into each student's work through self-directed projects. Group print projects will be documented in the form of a photocopied zine. This course is geared toward fine artists, designers, illustrators and photographers. Previous printmaking experience is not required.  

Monoprint, Woodcut, Linoleum  
**FIC-2841-A**  
Mon., September 23–December 16  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
This course will explore the richness and graphic qualities of monoprint, linocut and woodcut. These various techniques share a direct method of working, from carving surfaces to painting and drawing images. The use of line, shape and contrast will be emphasized through work in linoleum and woodcut printing. Images will be carved into the block, the surface inked and transferred to paper. Color will be applied using the separation techniques of reduction printing and color overprinting. Monoprints begin with drawing and painting directly on blank plates and transferring the result to paper. Every monoprint created is unique, resulting in large, direct, painterly prints. The different ways of applying color in this technique will be fully explored including color overlays, overprinting and stencil techniques. All processes will be demonstrated and applied through printing sessions and critiques. Previous printmaking experience is not required.  
CARLOS PISCO, president, eyepop.com; printmaker; designer. BS, Instituto Militar de Engenharia, Brazil. One-
person exhibitions include: Amos Eno Gallery, Archive Health and Fitness Center, Mega Fitness. Group exhibitions include: National Institute of Photography, Rio de Janeiro; Leslie-Lohman Gallery; 750 Gallery, Sacramento, CA; Visual Arts Gallery.

**Fine-Art Lithography from Stone and Photographic Plates**  
*FIC-2844-A*  
Fri., September 20–December 13  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs  
$480; materials fee, $160

Hand printed lithography is most like drawing and painting, but the colors can be changed at will. An artist can draw with pencil, crayon or liquid tusche directly on lithographic limestone using a process that was invented in 1798. Additionally, artists can easily transfer images digitally and photographically to aluminum plates using modern technologies. Multiple transparent colors yield rich overlays and complex color notes when printed on fine art and handmade papers. All aspects of color proofing and editioning fine art lithographs will be demonstrated. Previous printmaking experience is not required.

**JUDITH SOLODKIN,** printmaker; Tamarind master printer; president, Solo Impression Inc.  
BA, Brooklyn College;  

**Etching Workshop**  
*FIC-2858-A*  
Wed., September 18–December 18  
Hours: 10:00 am–1:00 pm  
12 sessions; 3.5 CEUs  
$480; materials fee, $160

The many ways of working with traditional and contemporary techniques to create linear, tonal, painterly and photographic images will be explored in this course. Traditional techniques include drypoint for velvety lines, hard ground for crayon and chalk-like lines, aquatint for charcoal-like tones, and white ground and lift grounds for the quality of watercolor. These can be combined on a single plate or with multiple plates to build up the image. Separations for multiple-plate printing will be demonstrated. Inking techniques include black-and-white and color intaglio, surface rolls, viscosity inking, stenciling, and chine collé for added color and texture. Collagraphs, carborundum prints, monoprints, Xerox transfers, embossing and offsetting methods will be shown, along with photo-etching processes in which hand-drawn, painted and photographic images can be transferred to the metal. Print on various papers, canvas, silk and other materials. Create one-of-a-kind prints, editions and artists’ books from this versatile, inventive medium. Think it, ink it, print it. Previous printmaking experience is not required.

**ELAINE BREIGER,** printmaker.  
BFA, The Cooper Union. One-person exhibitions include: Pace Gallery; Martha Jackson Gallery; Contemporary Gallery, Dallas; Glaser Gallery; Source Gallery, San Francisco; Westchester Gallery; Silicon Gallery, Philadelphia. Group exhibitions include: Library of Congress, Washington, DC; Susan Teller Gallery; Luise Ross Gallery; SAGA; Smithsonian Institution, traveling exhibition; Albright-Knox Art Gallery, Buffalo; Las Cruces Museum of Fine Art, NM; International Print Triennial traveling exhibition, Krakow; Francesca Anderson Fine Art, Lexington, MA; Danforth Museum of Art, Framingham, MA. Awards include: National Endowment for the Arts, CAPS.
Etching: Illustrating Books with Prints
FIC-2864-A
Fri., September 20–December 13
Hours: 7:00 pm–10:00 pm
12 sessions; 3.5 CEUs
$480; materials fee, $160
How to use printmaking as a viable approach for illustrating magazines and fine books is the focus of this course. Students will be introduced to basic etching and monoprint techniques, including hard ground, soft ground, aquatint and color printing. Students will be encouraged to select or develop a story and then to illustrate it with the techniques they find most interesting. Artists past and present who used printmaking as an illustration technique will be discussed and studied. Previous printmaking experience is not required.

Six in One: A Printmaking Primer
FIC-2334-A
Sat., September 21–December 14
Hours: 10:00 am–1:00 pm
12 sessions; 3.5 CEUs
$480; materials fee, $160
This course will explore six printmaking techniques: dry point, blind embossment, collagraph, monoprint, linoleum cut and woodcut. These techniques share a direct method of working, from carving surfaces to painting and drawing images. The use of line, shape and contrast will be emphasized through work in linoleum and woodcut printing. Images will be carved into the block, the surface inked and transferred to paper. Various ways to apply color will be explored, including color overlays, overprinting and stencil techniques. Processes will be demonstrated and applied through printing sessions. Students will develop their own projects with assistance from the instructor as needed. This is a fast-paced course that will get you printing right away. How to present your work and create an engaging portfolio will be discussed. Previous printmaking experience is not required.
CARLOS PISCO, visual artist, digital design consultant. BS, Instituto Militar de Engenharia, Brazil. One-person exhibitions include: Amos Eno Gallery, Archive Health and Fitness Center, Mega Fitness. Group exhibitions include: National Institute of Photography, Rio de Janeiro; Leslie-Lohman Gallery; 750 Gallery, Sacramento, CA; Visual Arts Gallery.

Letterpress: An Introduction
FIC-2867-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$480; materials fee, $160
Letterpress is versatile and adaptable, and mixes easily with other printmaking processes. Through hand typesetting vintage metal and wood typefaces, students will gain a broader understanding of typography. Printing blocks and plates range from completely manual, hand-cut and collaged, to digital photopolymer plates. Accurate color registration is simple and easy. The image can range from hard edge to feathered and painterly, and the relief impression adds a third dimension. Operation and maintenance of different kinds of letterpress is included. Sessions begin with a demonstration followed by studio time to work on projects that range from type-based graphic designs to fine art limited editions. Previous printmaking experience is not required.
DIKKO FAUST, typographer; letterpress printmaker; founder, Purgatory Pie Press. Group exhibitions include: Victoria & Albert Museum, London; The Metropolitan Museum of Art; Harvard University, Cambridge, MA. Collections include: Tate Gallery; National Gallery of Art, Washington, DC; Corcoran Gallery; New York Public Library; Walker Art Center; Museum of Modern Art.

**Letterpress: Variations**

*FIC-2873-A*

Wed., September 18–December 18

Hours: 6:30 pm–9:30 pm

12 sessions; 3.5 CEUs

$480; materials fee, $160

This course will concentrate on nontraditional, experimental and painterly uses of letterpress. Printing from collagraphs and linocut plates offers endless possibilities for image-making and color overprinting. We will explore moiré and interference patterns by shifting type set-ups and the use of multiple printings. We will also look at the type experiments of avant-garde movements, such as Dada and futurism, and innovative printers from the 19th and 20th centuries. Sessions will begin with demonstrations and are followed by studio time to work on self-initiated projects. Previous printmaking experience is not required.

DIKKO FAUST, typographer; letterpress printmaker; founder, Purgatory Pie Press. Group exhibitions include: Victoria & Albert Museum, London; The Metropolitan Museum of Art; Harvard University, Cambridge, MA. Collections include: Tate Gallery; National Gallery of Art, Washington, DC; Corcoran Gallery; New York Public Library; Walker Art Center; Museum of Modern Art.

**Textile Printing: An Introduction**

*FIC-2876-A*

Tues., September 24–December 17

Hours: 6:30 pm–9:30 pm

12 sessions; 3.5 CEUs

$480; materials fee, $160

This course is geared toward fine artists, illustrators, graphic designers and emerging fashion designers. Various methods of printing on fabric (from silkscreen to block printing and stencils), step-and-repeat color separation used for bolts of fabric and "engineered" images for pre-made piece goods such as jackets, hats and patches will be demonstrated. Students will use textile inks that are permanent and washable for professional results. Print on canvas, T-shirts or totes, or start your own T-shirt business and know what to buy and where to buy it. Previous printmaking experience is not required.


**Screen Printing with Conductive Inks**

*VLC-2721-A*

Fri., September 20–October 25

Hours: 7:00 pm–10:00 pm

6 sessions; 1.5 CEUs

$220; lab fee, $180

In this course students will be introduced to the techniques and concepts of interactive printmaking. We will begin by reviewing the proper techniques of silkscreening. Students will then explore new media interactive art concepts. Class time will be used to prototype projects and experiment with new ways for artists to engage with their audiences. The basics of electrical circuits, working with electro-conductive materials and innovative approaches to integrating responsive materials into students' work will be included. Previous printmaking experience and knowledge of electronics are not required.

**NOTE:** The cost of conductive inks is included in the lab fee.
CHESTER DOLS, prototyping specialist, Visible Futures Lab, School of Visual Arts. MPS, New York University. Clients include: Irina Verona Architecture. Awards and honors include: Collaboration, Ohne Titel, New York Fashion Week; BioDesign Challenge, Intrexon Food and Agriculture Prize; design residency: New Museum. The instructor’s work may be viewed at: ckdols.com.

OYA KOSEBAY, manager, Visible Futures Lab, School of Visual Arts; designer, creative technologist. B.Arch., Mimar Sinan Güzel Sanatlar Üniversitesi; MPS, New York University. Exhibitions include: Maker Faire, New York; Sony Wonder Technology Lab; IAC Building Big Screens; The Makery @ Governors Island. Publications include: Educating Modern Learners, Wired. The instructor’s work may be viewed at: oyakosebay.com.

**Screen Printing with Conductive Inks**

VLC-2721-B

Fri., November 1–December 13

Hours: 7:00 pm–10:00 pm

6 sessions; 1.5 CEUs

$220; lab fee, $180

See VLC-2721-A for course description and instructors.

**Letterpress: Modular Pattern Weekend Workshop**

FIC-2881-A

Sat., Sun.; November 16–November 17

Hours: 10:00 am–3:30 pm

2 sessions; 1 CEU

$150; materials fee, $50

This hands-on workshop will focus on letterpress relief printing techniques. Students will be setting metal type, type ornaments, and found and made pieces. In addition to studio work we will view historical examples of this art form that include archeological, architectural, vernacular weaving, bricklaying and tiling. We will continue this tradition with modular pieces from the printshop, as well as found and made type-high hardware. Experiments will include moiré, interference, shifted and pinwheel prints, ink transparency and color overlay. The first day focuses on group patterns; the second day concentrates on individual projects.

**NOTE:** All levels welcome; some letterpress or relief printmaking experience is helpful, but not required.

DIKKO FAUST, typographer; letterpress printmaker; founder, Purgatory Pie Press. Group exhibitions include:

Victoria & Albert Museum, London; The Metropolitan Museum of Art; Harvard University, Cambridge, MA. Collections include: Tate Gallery; National Gallery of Art, Washington, DC; Corcoran Gallery; New York Public Library; Walker Art Center; Museum of Modern Art.

**The Painterly Figure: A Monotype Weekend Workshop**

FIC-2886-A

Sat., Sun.; October 26–October 27

Hours: 2:00 pm–6:00 pm

2 sessions

$150; materials fee, $50

This workshop will use the model as a subject matter as we explore the fundamentals of monotype. The immediacy of monotypes allows for multiple prints to be made relatively quickly, permitting a fresh exploration of line, mark and gesture. On the first day, trace monotype will be introduced—a simple and direct process that combines drawing and printmaking, and students will practice additive and subtractive techniques. We will create prints with and without a press and discuss methods for modifying inks, paper choices, color overlays, overprinting and stencil techniques. On the second day, the techniques covered will be applied to create monotypes from a live model. Previous printmaking or drawing experience are not required.

DIKKO FAUST, typographer; letterpress printmaker; founder, Purgatory Pie Press. Group exhibitions include:

Victoria & Albert Museum, London; The Metropolitan Museum of Art; Harvard University, Cambridge, MA. Collections include: Tate Gallery; National Gallery of Art, Washington, DC; Corcoran Gallery; New York Public Library; Walker Art Center; Museum of Modern Art.

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CARLOS PISCO, visual artist, digital design consultant. BS, Instituto Militar de Engenharia, Brazil. One-person exhibitions include: Amos Eno Gallery, Archive Health and Fitness Center, Mega Fitness. Group exhibitions include: National Institute of Photography, Rio de Janeiro; Leslie-Lohman Gallery; 750 Gallery, Sacramento, CA; Visual Arts Gallery.
NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

**Jewelry Design and Wax Model Making**
CAC-1078-A
Tues., September 24–December 3
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; materials fee, $30
Wax model making allows jewelry designers to create original designs without the restrictions of working directly from metal. With wax, prototypes can be created in a soft medium that can be carved, molded or a combination of both. After the designs are completed in wax, a caster then casts the originals in the metal of choice making one-of-a-kind pieces or making several copies. In addition to wax model making, this course will also cover metal finishing. No previous jewelry design experience is required.

NOTE: Please bring a small sketchpad, a pencil and an apron to the first session.

**ARTHUR KUTCHER,** special order jeweler, Gemcraft Jewelry Inc. SUNY Farmingdale, New York City Technical College, CCNY. Professional experience includes: Bellcraft, Inc.; DeCor Jewelry Co., Inc.; Avante Jewelry Co., Inc.; Renaissance Jewelry Co., Inc. Contributing author: *Modeling in Wax for Jewelry and Sculpture.*

**Jewelry: Metallsmithing Basics**
CAC-2137-A
Thurs., September 19–December 12
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$480; materials fee, $30
This course will cover the basics to get you a solid foundation in direct metal fabrication using traditional metalsmithing techniques. We will start with techniques for pattern layout, sawing, filing and finishing, and then move into joining techniques, such as riveting, cold connections and soldering. We will cap off the course with a basic stone-setting project to hone more precision into your craft. Every session will include demonstrations as well as studio time with individual assistance from the instructor.

NOTE: Previous jewelry making experience is not required. Please bring a sketchbook to the first session.

**ALEXIA COHEN,** multidisciplinary designer. BFA, Massachusetts College of Art and Design; MFA, School of Visual Arts. Clients include: Machine.io.; Dalberg Design; Omidyar Network; Mobilia Gallery, Cambridge, MA; Gallery Loupe, Montclair, NJ. Publications include: *500 Plastic Jewelry Designs,* Niche Magazine. Awards and honors include: Paula Rhodes Memorial Award, School of Visual Arts; Design Award, Core77; Faculty Development Fund, Pratt Institute; TekTiles Fellowship, Brooklyn Fashion + Design Accelerator; Haystack Open Studio Residency; Organizer, ENVIROmetal Symposium, Pratt Institute.

### Illustration and Cartooning

**Information Session**
One night: Tues., August 20
6:30 pm–8:30 pm
Open to the general public, free of charge
What is illustration? What is cartooning? What do you need to begin working as an illustrator or cartoonist? Spend an evening with some of our continuing education illustration and cartooning faculty and see their work and their students' work.
NOTE: This information session will be held at 209 East 23rd Street, room 311, 3rd floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.

MODERATOR: Jason Little, cartoonist.

Cartooning Basics
CIC-2011-A
Thurs., September 19–December 12
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
A cartoonist is the proverbial jack-of-all-trades, functioning by turns as writer, cinematographer, graphic designer and illustrator. This course will explore essential components of cartooning: cartoon figure drawing in ink, background basics, comic-strip writing, graphic storytelling, panel and page composition, and creative games. Students will develop a self-published mini-comic alongside several class exercises and worksheets. This course is helpful for anyone interested in comics, animation or advertising.

NOTE: Please bring plain white paper, a mechanical pencil, a kneaded eraser and two black Sharpie markers (fine and ultra fine) to the first session.


Illustration Basics
ILC-2012-A
Thurs., September 19–December 12
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
This course focuses on the needs of the illustration student, concentrating on the fundamentals of composition, color, media application and the basic elements of picture-making. Other issues covered in depth include the acquisition and proper usage of reference materials, the development and visual expression of precise imagery, and the function of the sketch in the process and execution of the finished illustration. Excellence in design, drawing and presentation will be stressed throughout the course. Guest lecturers and slide presentations are included.

NOTE: Assignments vary each semester.


Inking Comics
ILC-2114-A
Fri., September 20–December 13
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
Comic book inking and realistic ink drawing involve different but overlapping skillsets. This course will explore ways in which the tools and techniques of ink draftsmanship can be put into the service of comic storytelling. Emphasis will be on building skills, value organization and designing an orderly reading experience. Through exercises in line sensitivity, contrast, “noodling” and correcting, and through visual narrative projects, students will learn to effectively cartoon in ink.

Formula Drawing and Analysis for Cartoonists I  
ILC-2119-A  
Tues., September 24–December 17  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480  
This course is designed to teach formulas that will allow students to understand common forms drawn by the working cartoonist. By introducing a basic set of formulas and rules, students will be able to draw such things as the male figure, the female figure, heads, hands and feet, among other subjects, without reference. This system can then be incorporated into one's personal style and can also be implemented to diagnose problems in one's drawings. An introduction to basic perspective will assist in placing figures and objects into complex and realistic three-dimensional scenarios. The formula templates will help students to better understand the nuances of the human form and how it moves.  

Formula Drawing and Analysis for Cartoonists IV  
ILC-2134-A  
Mon., September 23–December 16  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480  
In this course students will create an original eight-page story of their own. It will focus on original character development and story arc structure with a strong emphasis on storytelling logistics, back story, pacing, camera use, directional fluidity and design. These stories will be designed as part of a larger, ongoing project that can be continued after the course. Students who do not wish to create an original story may extend their stories from the previous course, ILC-2132, Formula Drawing and Analysis for Cartoonists III, or choose to draw from other existing scripts.  
PREREQUISITE: ILC-2132, Formula Drawing and Analysis for Cartoonists III.  

Digital Coloring for Illustrators and Comic Artists  
ILC-2149-A  
Wed., September 18–December 4  
Hours: 6:30 pm–9:30 pm  
10 sessions; 3 CEUs; $600  
The use of color as applied through digital media is the focus of this course. Digital coloring techniques offer artists access to an unlimited palette and an often-daunting array of techniques. This palette allows artists as much of a personal voice as can be created with a brush and canvas, and with more immediate control over the final product. We will explore a variety of approaches, including digital painting and brushes, creating and using textures and organic forms, coloring comic books and other drawing techniques. This course takes students beyond formulaic approaches, and demonstrates how digital color is used for experimentation and exploration.  
PREREQUISITE: A working knowledge of the Macintosh computer operating system.  
NOTE: It is recommended that students have access to a computer with Adobe Photoshop for home assignments. Lab time is included in the instructional hours; additional lab time is not available.  
MATT ROTA, illustrator. BFA, cum laude, Maryland Institute College of Art; MFA, School of Visual Arts. Clients include: The New York Times; McSweeney's; Nylon Guys; Utne Reader; LA Weekly, Russian Esquire; Philadelphia Weekly; Good But Cheap Eats: New York; Columbia Journalism Review; Science News; Ninja Tune Records; Time Out Chicago; City; Isthmus; Wax Poetics; Feats Inc.; Soft Skull Press. Anthologies include: Top Shelf 2.0, Gutter, Rabid Rabbit, Supertalk. Exhibitions include: Society of Illustrators; Marte Contemporaneo, Semantica, San Salvador; Danger Danger Gallery, Philadelphia; Smash Gallery, Toronto; Visual Arts Gallery; Lower Manhattan Cultural Council; Current Gallery, Baltimore; Copro Gallery, Los Angeles; Last Rites Gallery; Curly Tail Fine Arts, Chicago; The Whole Gallery, Baltimore. Awards and
honors include: Silver Medal, Society of Illustrators; American Illustration; Communication Arts; 3x3; Creative Quarterly; Lürzer's Archive. The instructor's work may be viewed at: mattrotasart.com.

**Drawing Workshop: Between the Lines**

*ILC-2022-A*

**Fri., September 20–December 13**

**Hours:** 9:00 am–12:00 noon

**12 sessions; 3.5 CEUs; $480**

Drawing is a way to examine, explore and express life. The human body provides simple, unifying form principles found in all visual arts and design. In this intense class we explore the structural aspect of the body and ways to depict the rhythms and forms inherent to our bodies. We develop a language of line that connects us to the earliest known and most sophisticated drawings made by humans. One goal is to have you on a knowledge-seeking path about drawing, seeing through the history of drawing and allowing for personal expression with meaning. The series of exercises will enhance your drawing abilities no matter what your level. The pencil and brush will be the primary tools to make effective line drawings that show structural anatomy, rhythm and archetypes of form. We work primarily from short poses with nude and clothed, male and female models. Each week, demonstrations of exercises, presentations and research deepen our understanding and our connection to the abundant drawings we can learn from, now at our fingertips more than ever. To see examples of student work, please visit: drawingmatters.tumblr.com.

**NOTE:** Please bring a smooth, white sketchpad (18x24") and soft graphite pencils to the first session.

**STEPHEN GAFFNEY,** fine artist, muralist, designer. BFA, School of Visual Arts; MFA, New York Academy of Art.

One-person exhibitions include: First Street Gallery; Galerie Timothy Tew, Atlanta. Group exhibitions include: Samson Fine Art; McKee Gallery; Bachelier Cardonsky Gallery, Kent, CT; New York Academy of Art. Projects include: Sogno Ristorante, Fairfield, CT (interior design); Church of St. Agnes (altarpiece); Marine Park Playground; P.S. 58 Library; Playground for All Children; Paul's Daughter (signs and design). Clients include: Hazelwood Foods, U.K.; New York City Department of Parks and Recreation. Awards and honors include: National Academy of Design, Edwin Austin Abbey Fellowship. The instructor's work may be viewed at: stephengaffney.net.

**Watercolor Painting**

*ILC-2124-A*

**Tues., September 24–December 17**

**Hours:** 6:30 pm–9:30 pm

**12 sessions; 3.5 CEUs; $480**

The fundamental and the most useful skills needed to create watercolors will be the focus of this course. Demonstrations of different techniques will enable students, including those new to watercolor, to manage large and organic gestures as well as paint practically anything—birds, flowers, insects and still-life compositions—with dexterity and finesse. An informative tutorial will be given on paper, pigment and brushes. While students are encouraged to pursue their own interests as they learn to manage the medium, an introduction to the works of great watercolorists is given by way of emulating the styles of Charles Burchett, Winslow Homer, Charles Demuth, William T. Wiley, Georg Grosz and Emil Nolde. Weather permitting, will paint out of doors, from figure models, from actual insect specimens and flowers and from imagination.

**NOTE:** A supply list will be distributed upon registration in this course.

Illustration as Design as Illustration  
ILC-2756-A  
Thurs., September 19–December 12  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480  
It is very important for anyone in the field of Illustration or graphic design to be sensitive to the overall look and feel of a  
design, and the relationship between images, decorative elements and text. This course will explore many ways in which  
illustration can be incorporated into a design, allowing the artist to create the whole package. Working in a variety of  
styles inspired by artists of the 19th and 20th centuries, students will make food labels, maps, book covers and interiors,  
magazine illustrations, posters, shopping bags, and more. Work will be done using many different mediums, including  
gouache (with a demonstration), pen-and-ink (another demo), colored pencil and watercolor. Students are encouraged  
to work traditionally. Traditional methods and digital methods may be combined. Beginners to advanced students are  
welcome. Assignments vary each semester.  
NOTE: A short video about this course can be viewed at: melaniemarderparks.com. Please bring samples of your work  
and some sketching materials to the first session.  
MELANIE MARDER PARKS, illustrator, calligrapher, designer. BFA, The Cooper Union. Clients include: Martha  
Stewart Living; Simon & Schuster, Inc.; Random House; Klutz; Penguin USA; Hyperion (Disney); Travel + Leisure;  
Vogue; Seventeen; Money; St. Martin's Press; Time; Disneyworld; The New York Times. Publications include: Print,  
Watercolor, Communication Arts, American Illustration. The instructor's work may be viewed at: melaniemarderparks.  
com.

Figure Drawing for Cartoonists  
CIC-2218-A  
Wed., September 18–December 18  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480  
When you’re a graphic illustrator, understanding human anatomy is only part of the skill set you need to successfully  
compose vivid and expressive figures. This course will survey key concerns such as solidity, movement, body language  
and stagecraft, in an effort to coordinate what you can learn about the figure with what you can see and imagine.  
Sessions will alternate between life drawing from the model and figure construction from memory and imagination. This  
is a good course for people who draw well and would like to draw better.  
NOTE: Please bring drawing paper and pencils, and your best cartoon character or figure drawing to the first session.  
TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: National Endowment for Financial Education,  
Mizel Arts and Culture Center, Centennial Press, Pearson Publishing, Merrill Corporation, Rain Taxi. Exhibitions include:  
Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: Comics Journal, Aline the  
Alien, Steel Pulse Pro-Wrestling Adventures, Brooklyn Rail, True Fiction, Backwards City Review, Betty Paginated, The  
Twilight of the Bums, Eros Comix, The Stranger. The instructor's work may be viewed at: tmotley.com.

Essential Knowledge and Skills for Comics Creators  
CIC-2239-A  
Tues., September 24–December 17  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480  
Students will gain hands-on knowledge of the principles and techniques for juxtaposing visuals, narrative and sequential  
visual storytelling to tell clear and compelling stories. Through a combination of presentations, reading and short comics  
assignments, students will learn to combine instinct and intellect to create comics and become more versatile artists.  
CARL POTTS, creative director, artist, writer, editor. BA, SUNY Empire State. Professional experience includes:  
Executive editor, editor-in-chief, Marvel Comics/Epic Comics; senior creative director, Agency.com; creative director,  
VR1 Entertainment; creative director, Teaching Matters; creative consultant: DC Comics, HarperCollins, Mainframe  
Entertainment, Victorinox/Swiss Army, Jerry Bruckheimer Films. Publications include: The DC Comics Guide to  
Creating Comics: Inside the Art of Visual Storytelling, Punisher War Journal, Alien Legion, Shadowmasters, Last of the  
Dragons, Doctor Strange, Moon Knight, Marvel Fanfare.
Webcomics That Work  
*CIC-2317-A*  
Tues., October 1–November 26  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $280

With the rise of social media and distributed content, one art form that is seeing huge growth and lots of new possibilities online is comics. Creators are using comics to tell fresh stories, connect with new audiences and promote themselves, all while finding new ways to monetize their work. Today, many established media companies are embracing the value that webcomics offers as content. This course is designed to help comics makers improve their craft as storytellers, better understand how social media platforms (like Instagram, Twitter and Patreon) work, investigate how other artists are finding success online, and experiment with how they can get the most out of online publishing. These will be pursued through in-class drawing and writing, group critiques, class discussions, guest speakers, instructor feedback, online posting, and more. By the end of the course participants will have at least one social media account dedicated to their webcomics, a business model for their future as a comics professional, connections with others in the comics community, and will be better equipped and motivated to use the tools that are available to them online. Open to all levels.  
**WILL VARNER,** illustration director.  
BFA, Brigham Young University; MFA, School of Visual Arts. Clients include: *BuzzFeed.* Publications include: *Bloomberg Business, Tennis, Time Out New York, Birdsong, Nylon.* Awards include: Future Legends Award, Movado.

Visual Narratives: Many Ways to Tell a Story  
*ILC-2512-A*  
Wed., September 18–December 4  
Hours: 6:30 pm–9:30 pm  
10 sessions; 3 CEUs; $400

This hands-on course will explore a variety of ways to tell a story or present information through forms that include drawing, painting, sewing, printing and collage. We will look at the history of visual narrative from around the world. We will study graphic novels, comics, cartoons and contemporary narrative painting and drawing and use these forms as a source for our own work. Open to all from beginners to advanced. Instruction in basic drawing and in more advanced concepts.  
**NOTE:** A supply list will be distributed upon registration in this course.  
**ELISE ENGLER,** fine artist, art educator. BFA, Hunter College; MFA, Bennington College. One-person exhibitions include: PS 122; Cynthia Broan Gallery; John Davis Gallery, Hudson, NY. Group exhibitions include: National Academy Museum and School of Fine Art; Dowling College, Oakdale, NY; Colgate College, Hamilton, NY; Weatherspoon Art Museum, Greensboro, NC; Elizabeth Leach Gallery, Portland, OR; Gracie Mansion Gallery; Islip Art Museum, NY. Publications include: *Art in America, The New York Times, Newsday.* Awards and honors include: New York Foundation for the Arts, National Science Foundation Antarctica Artists and Writers Program, MacDowell Colony, Civitella Ranieri Foundation. The instructor’s work may be viewed at: eliseengler.com.

Children’s Book Illustration: An Introduction  
*ILC-2563-A*  
Wed., September 18–December 18  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480

Writing and illustrating picture books for young children is the focus of this introductory course. Through weekly home assignments and in-class critiques and discussions, you will build your illustration portfolio and develop your book project. Discussions will include the history of children's books, materials and techniques, design considerations, the business of publishing, and the challenges and opportunities of working in the field today. There will be lectures from visiting professionals in the book industry. If you want to jump into the world of children’s books and enjoy lots of hard work, this course is for you.  
**NOTE:** If you have a story you are already working on, please bring it and illustration samples to the first session.  
**MONICA WELLINGTON,** illustrator, author. BFA, University of Michigan. More than 30 picture books, including: *Riki’s Birdhouse, Zinnia’s Flower Garden, All My Little Ducklings, Apple Farmer Annie, Night City, Squeaking of Art, Crêpes by
Advanced Children's Book Illustration  
**ILC-2565-A**

Mon., September 23–December 16  
Hours: 6:30 pm–9:30 pm  
12 sessions; 3.5 CEUs; $480

This course is for those who are working on a children's book project and want to bring it to the next level. You will continue developing individual style, craftsmanship and practical bookmaking skills with weekly home assignments and in-class critiques and discussions. You will build a professional-level portfolio and website, as well as a book dummy suitable for presentation to editors and agents. There will be lectures from visiting professionals in the book industry. If you want inspiration, motivation and structure to keep you on track with your goals, this course is for you.

**PREREQUISITE:** ILC-2563, Introduction to Children's Book Illustration, or equivalent.

**NOTE:** Please bring your book project and illustration samples to the first session.

**MONICA WELLINGTON,** illustrator, author.  
BFA, University of Michigan. More than 30 picture books, including: *Riki's Birdhouse*, *Zinnia's Flower Garden*, *All My Little Ducklings*, *Apple Farmer Annie*, *Night City*, *Squeaking of Art*, *Crêpes by Suzette*, *Mr. Cookie Baker*, *Pizza at Sally's*, *Truck Driver Tom*. Clients include: Scholastic, Children's Television Workshop, Penguin Group, Dover Publications. The instructor's work may be viewed at: monicawellington.com.

Collage Improv  
**ILC-3422-A**

Thurs., October 3–November 21  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $280

In this course, we will consider the potential of materials and their creative application, as well as explore working methods that emphasize improvisation. Students will create projects with a minimum of planning: no rough sketches or preliminary layouts. The development of spontaneity, problem solving and resourcefulness is the goal. Projects will be executed and completed in class—one assignment per session with a final artwork that will extend over three weeks. Typical assignments include: working from the live model, a portrait of oneself as an opposite, employing a few random phrases that will serve as the basis for an illustration, working from a grab bag of supplied materials. A wide range of techniques will be explored, using materials that include (but are not limited to) all kinds of paper, 3D objects, matte medium, an assortment of glues, drawings, photographs and other things that occur to us along the way.

**NOTE:** A supply list will be distributed upon registration.

**STEPHEN BYRAM,** art director, graphic designer, illustrator. Clients include: Sony Music, Time Warner, MTV, Blue Note Records, EMI Music, Universal Music, MTA, *Rolling Stone*, Winter & Winter. Publications include: *Eye; Cover Art By: New Music Graphics; 100 Best Album Covers*. Awards include: Silver Award, Broadcast Design Association; Silver Award, Art Directors Club; AIGA; Society of Illustrators. The instructor's work may be viewed at: screwgunrecords.com/byram.php.

Accordion Book Workshop  
**ILC-2576-A**

Sat., Sun.; November 2–November 3  
Hours: 10:00 am–4:00 pm  
2 sessions; 1 CEU; $150

This workshop will include creating a short narrative through drawing, painting or collaging the narrative in an accordion format and then assembling the accordion book and creating a cloth or other mixed-media cover. There will be instruction and assistance in developing the sequence (that may be traditionally narrative or more abstract) as well as in the art-making, using any drawing or water-based painting medium. The end result will be a finished, illustrated accordion book.

**ELISE ENGLER,** fine artist, art educator. BFA, Hunter College; MFA, Bennington College. One-person exhibitions include: PS 122; Cynthia Broan Gallery; John Davis Gallery, Hudson, NY. Group exhibitions include: National Academy Museum and School of Fine Art; Dowling College, Oakdale, NY; Colgate College, Hamilton, NY; Weatherspoon Art Museum, Greensboro, NC; Elizabeth Leach Gallery, Portland, OR; Gracie Mansion Gallery; Islip Art Museum, NY. Publications include: *Art in America, The New York Times, Newsday*. Awards and honors include: New York Foundation
for the Arts, National Science Foundation Antarctica Artists and Writers Program, MacDowell Colony, Civitella Ranieri Foundation. The instructor’s work may be viewed at: eliseengler.com.

**Pop-Up Book Design and More**

*ILC-2583-A*

**Tues., September 24–December 3**

**Hours:** 6:30pm–9:30pm

**10 sessions; 3 CEUs; $400**

In this course students will explore techniques to create movement with paper, from 2D to 3D paper engineering mechanisms used in publishing for creating children’s pop-up books, pull tabs, novelty board books, pop-up greeting cards and fine-art installation environments. How to create movement with paper and animate ideas will be emphasized. Students will develop a concept proposal or dummy book ready for submission; prepress production and book submission requirements will be covered.

**TEEN NAMIKO LIU,** principal, Paper Engine Creative. BFA, with honors, Art Center College of Design. Professional experience includes: Paper engineer, designer, Sabuda & Reinhart Pop-ups; The Museum of Modern Art; Clarion Books; Candlewick Press; Scholastic; Penguin; Simon and Schuster; Toei Entertainment; Nickelodeon; Missing Pces; TED. Group exhibitions include: Seibu Gallery, Tokyo; Gallery 825, Los Angeles; Mendenhall Sobieski Gallery, Pasadena, CA; Synchronicity Space, Los Angeles; Walt Disney Imagineering Gallery, Glendale, CA; Society of Illustrators. Awards include: Society of Children’s Book Writers and Illustrators. The instructor’s work may be viewed at: teenliu.com.

**From Fantasy to Reality: Production/Concept Design**

*ILC-2548-A*

**Tues., September 24–December 3**

**Hours:** 6:30 pm–9:30 pm

**10 sessions; 3 CEUs; $400**

When one imagines a dramatic story in a remarkable setting, often the details are a bit fuzzy. This course will explore how to create concrete designs and plans of interior and exterior spaces that convey narrative content. After researching the design of different historical periods, basic drafting and perspective techniques will be covered, including multiple angles, elevations and prop details. Character and costume designs, as well as how to professionally present ideas and plans to prospective clients and collaborators will all be addressed. Each student will be assisted in choosing the best medium/applications (including Adobe Photoshop) to bring a project to completion. The techniques covered can be applied to areas of stage, screen, animation and gaming. Open to students at all levels.

**NOTE:** Please bring a vellum tracing pad (11x14” or larger), a sketchpad (11x14” or larger) and 2B pencils to the first session.

**SIMONA MIGLIOTTI AUERBACH,** production/set designer. BA, Sapienza–Università di Roma. Film projects include: The Life Aquatic with Steve Zissou, La Seconda Notte di Nozze, The Conquering Knights, Enchanted, Morning Glory. Television projects include: Rome (HBO), Strange Love, Il Sicomoro, Tickling. Awards include: Best Italian Production Design, Chioma di Berenice Award; Premio di Qualita Award, Italian Ministry of Culture; Berlin Film Festival. The instructor’s work may be viewed at: simonamigliottiauerbach.com.

**Crash Course for Artists, Illustrators and Cartoonists**

*ILC-2448-A*

**Fri., September 20–November 22**

**Hours:** 6:30 pm–9:30 pm

**10 sessions; 3 CEUs; $400**

The fundamentals of representational art will be the focus of this course. We will explore subjects that include: perspective and how to create believable form and space; the structure, proportion and anatomy of the human figure and head; drapery and the clothed figure; the principles of light and value; color theory and its practical application; abstract composition and narrative storytelling. Sessions will include lectures and in-class exercises, and there will be weekly home assignments. Resources for further study will be provided for each subject. Students from all levels are welcome.

**NOTE:** Please bring drawing materials to the first session. A complete supply list will be distributed at that time.
TRISTAN ELWELL, illustrator. BFA, with honors, School of Visual Arts. Book cover illustration clients include: Avon; Berkley Books; Harcourt; HarperCollins; Penguin; Pocket Books; Henry Holt; St. Martin's Press; Simon & Schuster, Inc.; Random House; Tor Books; Scholastic. Other clients include: U.S. News & World Report, American Kennel Club, Forbes, Atlantic Monthly, Playboy, Upper Deck, Psychology Today, E.J. Gallo Winery, Wizards of the Coast, Boy Scouts of America, Saatchi & Saatchi, Village Voice Media, Lifetime Networks. Exhibitions include: Society of Illustrators; Art Directors Club; Copro Nason Gallery, Santa Monica; Visual Arts Gallery; United Nations. Awards include: Society of Illustrators; Print; Chesley Award, Association of Science Fiction and Fantasy Artists; Spectrum; Communication Arts. The instructor's work may be viewed at: tristanelwell.com.

Battle Lines Drawn: Creating Political Action Comics
CIC-2572-A
Wed., September 18–December 4
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
This course will guide students through the process of shaping their powerful political opinions into a sequential narrative structure. It will include concise illustrated lectures on the history and process of political cartooning and graphic novels, with an emphasis on the governmental and societal pressures brought to bear on free expression in the United States and abroad. Students will practice transforming ideas into visual metaphors by sketching in class and at home. This work will be discussed and shaped during group sessions and through individual instruction. By mid-semester students will decide on the subject matter for a multipage project. The second half of the course will focus on producing a finished sequential story in comic form that expresses each student's unique points of view.
NOTE: Please bring a drawing pad (9x12" minimum), drawing pencils, a kneaded eraser, a straight edge and a pencil sharpener to the first session.

MARTIN KOZLOWSKI, illustrator, cartoonist. BA, Thomas Edison State University; Certificate, Parsons School of Design. Exhibitions include: New York University; Grady Alexis Gallery; Frostburg State University, MD; University of Massachusetts Dartmouth; St. John's University; Maryland Institute College of Art, Baltimore; Muzeum Karykatury, Warsaw. Clients include: Wall Street Journal, The New York Times, Newsday, Barron's, Ad Age, Washington Post, Libération, Politico, Mother Jones, Earth Times, Fortune, Daily Star, Al Arabiya. Publications include: Trump Tweets Alt-American History: 500 Years, 140 Characters at a Time; Downtown Drowned: Superstorm Sandy Strips; Inx Battle Lines: Three Decades of Political Illustration; 2012 Doomsday Planner; All the Art That's Fit to Print (And Some That Wasn't): Inside The New York Times Op-Ed Page.

Best in Show
ILC-2592-A
Mon., September 23–December 2
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
How to create animal portraits from photographs is the focus of this course. Using colored pencils, paint, watercolor and gouache, students will explore these mediums to create a timeless memory of your pet. From the beautiful to the bizarre, whether a straight rendering or a suggestion of personality, a variety of concepts and imagery from the classical to the surreal can be added to your pet's portrait. Students will receive individual and group instruction.
NOTE: Please bring photographs of the pet you wish to portray, a Strathmore Bristol vellum paper pad (14x17''), a Borden & Riley vellum sheer trace pad (14x17'') and graphite pencils (HB, 2B and 6B) to the first session.

Comics Projects
CIC-2773-A
Thurs., September 19–November 21
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
This course is designed for people who might want to create comics they have an idea for, have already written, or wish to otherwise bring up from a script and thumbnails. Beginning to advanced cartoonists will explore the fundamental principles of cartooning, from a formal analysis of how the aesthetics of a comics construction can help to promote its content, and how to take your readers on an experiential journey. All areas of cartooning craft and writing will be covered, from page and panel layout and composition to inking and drawing skills to constructing a narrative. Each week a page of your comic will be critiqued, along with the previous week's page in finished form. At the end of the course you will self-publish (and we will critique) a finished 10-page comic as a "mini comic" that can be used to promote the work to publishers and other creators, at comic conventions, and more.


The Art of Cartooning
CIC-2781-A
Tues., September 24–December 13
Hours: 6:30 pm–9:30 pm
10 sessions; 3.5 CEUs; $400
If you like humor and like to create funny drawings, this course is for you. We will talk about the different types of humorous art—cartoons, gags, strips, comics, illustrations, animation, editorial—and analyze the diverse categories of humor—ironic, sarcastic, poetic, whimsical, etc. Whatever your sense of humor is, you'll learn to develop concepts and dialogues in your personal style, merging ideas with drawings to create fully developed works that can be pitched. We will explore the processes professional cartoonists use (like visual composition and caption writing) and discuss diverse categories of humor featured in publications such as The New Yorker, Mad Magazine, and others. The course will address how to submit your work for various professional opportunities, such as print and online markets, syndication, international competitions and even art exhibitions.

NOTE: Please bring drawing samples or your ideas and your choice of tools (sketchbook, tablet, etc.) to the first session.

FELIPE GALINDO, cartoonist, illustrator, animator, painter. BFA, Universidad Nacional Autónoma de México. Clients include: The New Yorker, Wall Street Journal, International Herald Tribune, MAD, Reader's Digest, Barron's, The Spectator, Newsday, Nickelodeon, The New York Times. Books include: No Man is a Desert Island; Manhattan: Mexican and American Cultures Intertwined; Cats Will Be Cats. Books illustrated include: The Big Book of How, My Teacher Can Teach Anything. Animated projects include: The Manhattan Chronicles, Feggorama, Manhattan Codex. Awards include: Puffin Foundation; New York Foundation for the Arts; US/Mexico Fund for Culture; Rockefeller Foundation; Lower Manhattan Cultural Council; National Association of Latino Arts and Culture; Porto Cartoon Festival, Portugal; United Nations Correspondents Association; Greek Ministry of Culture; Turkey Ministry of Tourism; San Antonio CineFestival.

Designing Tattoos and Emblems
ILC-3826-A
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
Designing images for bodies is a complex process with different rules from standard two-dimensional design. This course will explore the historical traditions of tattoo imagery and address the principles necessary to create a design that will fit and grow with a living body. The course will focus on traditional tattoo design through the creation of a pen-and-ink flash sheet as well as traditional Japanese tattoo design through painting a half sleeve. The final project will be
an entire painted back piece of a theme of your choosing, using the concepts discussed in class. These concepts can also be applied to other forms of fashion and industry.


Exploring Career Opportunities for Illustrators: A Drawing Workshop
ILC-3596-A
Thurs., October 10–December 5
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280
This course is for students who would like to explore drawing and career possibilities through a variety of forms, including storyboarding for film/music videos, editorial illustration, cartooning and comics, storyboarding for advertising, children's book illustration and drawing as a fine art medium. In-class exercises, lectures and replicated real-world job assignments will broaden each student’s sense of what is possible through drawing. With weekly class crits as well as individual guidance, students will learn to find their voice by concentrating on drawing techniques and styles. Home assignments will be encouraged, working from thumbnail sketches to final portfolio pieces. How to find clients, pricing and presentation of work will be covered.


Creating and Developing Entertainment Properties for Visual Media
CIC-3312-A
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
Through a combination of presentations, discussions, writings and critiques, students will develop an original story idea and transform it into an entertainment intellectual property (IP). Each student's fictional world or universe will be designed to support the student's series/franchise story ideas with cohesive themes, three-dimensional characters, conflicts and internal logic. Developing the IP for use across a variety of media will also be covered. An initial draft of an entertainment IP “bible” will be a class deliverable. It will include a draft of the story designed to launch the IP, history and facts about the world/universe, character profiles and character/environment designs. Creator-owned and work-for-hire rights deals and protections will be covered. The course is geared toward students with a wide range of experience—from those who have generated personal or professional fiction-writing projects to those with significant professional writing experience.

NOTE: Please bring an original entertainment property idea to develop further for use in visual media (film, TV, comics, games, Internet).

Visual Narrative

Information Session
One night: Tues., September 10
6:30 pm–8:30 pm
Open to the general public, free of charge
What is visual narrative? What is a Risograph? How do you self-publish comics, zines, photo and artist's books? Spend an evening with some of our continuing education visual narrative faculty, and see their work and their students’ work to find out.
NOTE: This information session will be held at 136 West 21st Street, 11th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.
MODERATOR: Panayiotis Terzis, RisoLAB manager, School of Visual Arts.

Architecting the Story
VNC-2351-A
Mon., Wed., October 21–November 20
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
Ready to immerse yourself in your work, find a community and contextualize your ideas? Architecting the Story is an incubator for artists across disciplines who have a narrative project they want to start or are struggling to finish. Whether you already have a body of work or are just starting out, this course offers a collaborative support system to help develop and produce a story while presenting the skill sets, insights and feedback necessary to bring the project to life—and ultimately to its chosen audience or client(s). During the course, students will be asked to approach their project in different ways, take risks, explore and discuss various fields and media in narrative art, and hear from guest speakers sharing their own project and story development processes. Students will focus on building collaboration, research, story production, fundraising, written proposals and presentation skills that will culminate in an evening of public presentations. By the end of the course students will know how to articulate the what and the why of their project clearly, and be able to confidently take their project to fruition. Architecting the Story is appropriate for creators in any field or media where communication, concept development and creative collaboration are essential.
CHRISTINA ROUSSOS, director, producer. BA, Emerson College, MFA, with honors, Brooklyn College. Professional experience includes: Associate director, Theater Breaking Through Barriers. Awards include: Buchwald Fellowship, Clubbed Thumb Directing Fellowship. The instructor's work may be viewed at: christinaroussos.com.

RISO Printing: Zines and Small Publishing
VNC-2239-A
Mon., September 23–December 16
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$500; studio fee, $175
The past few years have seen an explosion of zines and small publishing among artists, designers and photographers. Even the most digitally based creative professionals are embracing the zine as a vital tool for experimentation, collaboration and communication. The Risograph Duplicator has emerged as a medium of choice for zine publishing. This technology fuses analog and digital printing techniques, combining the vibrant colors of silkscreen printing with the speed and automation of digital and offset printing. In this course students will be given a rigorous introduction to this medium and how to use it effectively as a tool for self-publishing. We will explore color, form, layout and pagination, and how to communicate ideas in book form. Class assignments will act as conceptual sparks to point students in new directions. In addition, collaborative projects among classmates will foster creative cross-pollination. Students will complete several zine editions, and discover that producing a simple pamphlet in an edition can be an empowering act—a way of multiplying one's vision and spreading it out into the world.
NOTE: This course includes access to the RisoLAB only; access to the 5th floor printmaking facilities is not included.
PANAYIOTIS TERZIS, RisoLAB manager, School of Visual Arts; owner, Mega Press. BFA, MFA, School of Visual Arts. Group exhibitions include: Elizabeth Foundation for the Arts; Swiss Institute; Robert Rauschenberg Foundation; Trestle Project Space; Mountain Fair; Ed. Varie; Allegra LaViola Gallery; Endless Editions; Exit Art; Art Basel; Pera Museum, Istanbul; NADA Art Fair; Open Space Gallery; Andreas Melas Presents, Athens; OMMU, Athens; ABC No Rio; Projekt722; No. 12 Gallery, Tokyo; Galerie Atelier Herenplaats, Rotterdam; Dieschönestadt Gallery, Berlin; Visual Arts Gallery. Collections include: Museum of Modern Art Library, Brooklyn Museum, New York Public Library, Stanford University Library. Illustration/design clients include: Lurid Records; Gigantic Books; American Apparel; VICE; Printed Matter, Inc.; Digitaria; Threadless; Crudlabs. Publications include: Editorial Magazine, Mondo Zero, Mould Map 2, Madame Figaro Japan, Vision Zero, ZMAP, Trapper Keeper, Spectrum Test, Cosmos Zine, Megalith, Time Tunnels, 100 Artists of the Mid-Atlantic, Bad Stones, Zine Soup, Salt Hill Literary Anthology, Modern Spleen Comics, Gigantic Worlds. The instructor’s work may be viewed at: panterzis.com.

RISOGRAPH: Introduction to Photography and Graphics
VNC-2176-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$500; studio fee, $175
Imagine the interface of a photocopier with the image quality of a highly detailed screen printer, printing at incredible speed—this is the Riso duplicator. The speed and capacity enables student experimentation in real time. Best practices will be outlined for print production, including both practical and creative color use, concentrating on photographs and graphic images. Students will experiment with Riso CMYK, CMY, and Hexachrome processes to reproduce photographic images, and will also be able to create multicolored graphics comparing raster images and vector images. Assignments will be based on personal practice, and will include creating color charts, exploring multiple registration techniques, producing photobooks, and other seasonal projects. Examples from presses around the world will be reviewed and field trips will be organized. No prior Risograph experience is necessary.

NOTE: This course includes access to the RisoLAB only; access to the 5th floor printmaking facilities is not included. It is recommended that students have intermediate experience with Adobe Suite.

PAUL JOHN, director, Endless Editions; printer, Robert Blackburn Printmaking Workshop. BA, University of Richmond; MFA, SUNY New Paltz. Group exhibitions include: Ljubljana Biennial, Slovenia; Disjecta Contemporary Arts Center, Portland, OR; Alfred University, NY; Eyebeam; Printed Matter. Clients include: Condé Nast; Columbus Museum of Art, OH; Outdoor Voices; Picture Room: McNally Jackson Store; Bruce High Quality Foundation University; Partnership for a Healthier America; Keap BK; Bon Appétit. Publications include: SPRTS; Attempt for Pure K; Trapper Keeper; Packet Biweekly. Awards and honors include: Sojourner Truth Fellowship, SUNY New Paltz; Transitional Artist Award, Kimmel Harding Nelson Center for the Arts; Printer Without Press Fellowship, Robert Blackburn Printmaking Workshop. The instructor’s work may be viewed at: endlesseditions.com.

RISO Printing: An Introduction
VNC-1577-A
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$500; studio fee, $175
Risograph Duplicator printing technology combines the vibrant spot colors of silkscreen, the high resolution and speedy mass production of offset lithography, and the user-friendly automation of an advanced color copier. These compact machines can function as a print shop in a box. Their ease of use, print quality and low overhead costs make them extremely popular among independent publishers, zine makers, graphic designers, photographers, and others who are interested in making quick and vibrant editions on paper. In this course, students will be given a thorough overview of Risograph printing and its range of printing techniques. Each student will generate a portfolio of various Risograph projects in the form of print editions, zines, cards, promotional fliers, and other printed matter.

NOTE: This course includes access to the Risolab only; access to the 5th floor printmaking facilities is not included.
Mini-Comics: From the Page to Production
VNC-2362-A
Thurs., September 19–December 12
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$500; studio fee, $175

The goal of this course is to make comics from start to finish. Students will experiment with writing and drawing short
narrative comics, while also being introduced to book design and Risograph printing techniques. Comics will be ana-
lyzed not only in terms of writing and illustration, but also in terms of color, printing, book production and short-form
editing. Printing and reproducing booklets with a Risograph will be covered. By the end of the course, students will have
completed several comic booklets, have gained a thorough understanding of Risograph printing, and created an edi-
tioned multicolored mini-comic.

NOTE: This course includes access to the RisoLAB only; access to the 5th floor printmaking facilities is not included.

WREN MCDONALD, illustrator, cartoonist. BFA, with honors, Ringling College of Art and Design. Current clients
include: The New York Times, VICE, Wired, The New Yorker, GQ, Entrepreneur, Washington Post, Consumer Reports,
Scientific American, Fast Company, The North Face, Nobrow Press, PEOW! Studio. Publications include: Resort on
Caelum, Precinct X99 series, SP4RX, Dirt Dart, Cyber Realm, Heaven’s Dream Town!, What’s in Brick’s Bag. Awards and
honors include: Kirkus Reviews Prize, YALSA Graphic Novel List, Comic and Cartoon Art Annual, Society of Illustrators;
Illustrators Annual, Society of Illustrators. The instructor’s work may be viewed at: wrenmcdonald.com.

Interior Design

Information Session
One night: Thurs., August 29
6:30 pm–8:30 pm

Open to the general public, free of charge

Spend an evening with some of our continuing education interior design faculty: learn about the world of interior design
and how our courses can get you started in the profession. There will be time at the end of the program for questions
and answers.

NOTE: This information session will be held at 133/141 West 21st Street, room 1104C, 11th floor.

MODERATOR: Carol Bentel, architect, partner, Bentel & Bentel Architects; chair, BFA Interior Design Department.

Perspective Drawing for Beginners
IDC-1019-A
Thurs., September 19–December 12
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480

This course will use the grid method of drawing perspectives. How to transform basic drawing skills into dynamic
three-dimensional interiors on paper and how to demonstrate ideas through quick-sketching problems will be covered.
Perspective skills will also be honed to help visualize and develop ideas.

RICHARD SPOKOWSKI, architectural illustrator. BFA, Concordia College; MFA, Pratt Institute. Projects include: Nina...
Designing Interiors I
_IDC-1132-A_
Wed., September 18–December 18
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
This course will organize the creative process into distinct steps: the study of client and user needs, writing the design “program,” understanding the building that will house the interior design, diagramming activity areas and drawing the interior, selecting materials and furniture, and presenting the design. Small design projects will serve as our focus, requiring the application of basic skills and visual design studies.


Designing Interiors II
_IDC-2232-A_
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
This course will look more intensely at the subjects addressed in IDC-1132, Designing Interiors I. Students will become familiar with furniture sources and furniture design in addition to studying the work of well-known architects and designers. Interior design projects will be assigned for both residential and commercial use and students will design interiors based on the programs established. We will study form, color and light and how these elements affect the interior.

PREREQUISITE: IDC-1132, Designing Interiors I, or equivalent.


Rendering
_IDC-2123-A_
Mon., September 23–December 16
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
Using traditional media (watercolor, marker, pencil, various papers), students will work on plans, elevations and perspectives of interiors and exteriors, which show shade, shadow, light and color. Each session will be divided between demonstrations and work on drawings. Your background may be illustration, interior design or architecture. Expect to get your hands dirty!

NOTE: Knowledge of perspective is helpful, but not required.

RICHARD SPOKOWSKI, architectural illustrator. BFA, Concordia College; MFA, Pratt Institute. Projects include: Nina Shoes, Miron Lumber, Delacre Chocolates/CCD&K Advertising, Toy Park. Clients include: GGMC; Newmark, Posner & Mitchell; Calvin Klein; Open Works, Inc. Publications include: _How to Create Your Own Painted Lady_.

Shoes, Miron Lumber, Delacre Chocolates/CCD&K Advertising, Toy Park. Clients include: GGMC; Newmark, Posner & Mitchell; Calvin Klein; Open Works, Inc. Publications include: _How to Create Your Own Painted Lady_.

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Introduction to Revit and Photorealistic Rendering  
IDC-1423-A  
Monday, October 7–December 2  
Hours: 6:30pm–9:30pm  
8 sessions; 2 CEUs; $520  
This course will prepare you to proficiently use Autodesk Revit in a production environment, and enhance your presentation skills with photorealistic renderings. We will develop a project from schematic design through construction documents, and prepare renderings and virtual walkthroughs of the project.  
ANDY CHRISTOFOROU, project manager, Ben Hanson Architects; co-founder, consultant, Mythic VR. B.Arch., New York Institute of Technology. Professional experience includes: project manager, Bouler Pfluger Architects; architectural designer, Island Drafting; draftsman, KAAPE Interiors; draftsman, NBO4 Architecture. Clients include: Northwell Health; Pepsi; Gensler; Nest Seekers International; Urban View Development Group; MNS; The Design High; RTSPC Pinnacle. Former clients include: Unilever, HOK, Empire Office, Keller Williams, West Elm, Hersheypark. The instructor's work may be viewed at: mythic-vr.com.

Introduction to AutoCad  
IDC-1103-A  
Tuesday, October 1–November 26  
Hours: 6:30pm–9:30pm  
8 sessions; 2 CEUs; $520  
This course will prepare you to proficiently use Autodesk AutoCAD. This course is designed to take beginner AutoCAD users and prepare them for working in a design office. We will create floor plans, sections, and elevations while developing lineweights and graphic standards.  
ANDY CHRISTOFOROU, project manager, Ben Hanson Architects; co-founder, consultant, Mythic VR. B.Arch., New York Institute of Technology. Professional experience includes: project manager, Bouler Pfluger Architects; architectural designer, Island Drafting; draftsman, KAAPE Interiors; draftsman, NBO4 Architecture. Clients include: Northwell Health; Pepsi; Gensler; Nest Seekers International; Urban View Development Group; MNS; The Design High; RTSPC Pinnacle. Former clients include: Unilever, HOK, Empire Office, Keller Williams, West Elm, Hersheypark. The instructor's work may be viewed at: mythic-vr.com.

Photography  

NOTE: Students cannot take equipment out of the College or use equipment and facilities outside of class time.

Information Session  
One night: Tues., August 20  
6:30 pm–8:30 pm  
Open to the general public, free of charge  
What is the difference between taking a picture and making a photograph? What do you need to begin working as a photographer? Spend an evening with some of our continuing education photography faculty: see their work and their students' work, hear them discuss it, and let them answer your questions on how to begin working as a photographer. There will be a short portfolio review.  
NOTE: This information session will be held at 136 West 21st Street, room 631F, 6th floor. Seating is given on a first-
come, first-served basis. Session begins promptly at 6:30 pm.
MODERATOR: Keren Moscovitch, visual artist, curator, writer.

Courses are listed under the following categories:
Basic
Digital Photography
On Location
In the Studio
Specialized and Advanced
Portfolio Development

Basic

Black-and-White Photography
PHC-1003-A
Tues., September 24–December 17
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$480; lab fee, $85
Serving as an introduction to the analog darkroom, this course will cover black-and-white film and print processing along with the fundamental technical tools of the medium, such as shutter speed, aperture, depth of field and exposure metering. Weekly assignments will explore the creative uses of light, motion, subject matter and composition with class time devoted to aesthetic concerns and critiques. The goal is for each student to balance technical skills with aesthetic decisions to achieve a unique artistic vision.
NOTE: Please bring a 35mm manually adjustable film camera and two rolls of Tri-X film to the first session. Students should estimate $300 in supplies for this course.

MICHAEL KATCHEN, photographer; senior archivist of performance and installation art, Franklin Furnace Archive, Inc. BFA, Philadelphia College of Art; MFA, Hunter College. Clients include: Watch Time, Kanebo Cosmetics. One-person exhibitions include: Stamford Museum, CT; Housatonic Museum of Art, Bridgeport, CT. Group exhibitions include: Rhode Island School of Design; Henry Street Settlement; College of New Rochelle; Artists Alliance Inc. Publications include: Crain’s, Village Voice, New York Magazine, American Artist, Flavor and Fortune. The instructor’s archive work can be viewed at: franklinfurnace.org.

Digital Photography: Basic
PHC-1042-A
Wed., September 18–December 18
Hours: 6:30 pm–10:00 pm
12 sessions; 4 CEUs
$800; studio fee, $50
For those who wish to begin their photographic education in the digital realm, this course will embrace digital technology for its potential to push photography’s aesthetic and conceptual boundaries. Fundamental photographic theory and the basics of digital equipment will be covered, including a practical introduction to Adobe Lightroom, digital printing, backup and an introduction to Adobe Photoshop. In addition to camera basics such as composition, exposure, aperture and shutter speed, students will learn about RAW image files and how to exploit their possibilities. Though we will leave the physical darkroom behind, this course will engage photography in much the same way as its innovators, emphasizing an understanding of light and the concept of seeing photographically. Through our studies, students will begin to master photographic ideas and digital tools in order to make intentional and innovative creative choices. Lab time will be used for demonstrations and individual instruction.
PREREQUISITE: A working knowledge of the Macintosh computer operating system.
NOTE: A current version of the Adobe Lightroom software is required. Please bring a digital SLR camera to the first session. Lab time is included in the instructional hours; additional lab time is not available.

TODD CARROLL, photographer, systems administrator, BFA Photography Department, School of Visual Arts. BA,
Know More, Shoot Better: Intro to Photo Techniques  
**PHC-1040-A**  
Mon., September 23–December 2  
Hours: 6:30 pm–9:30 pm  
10 sessions; 3 CEUs; $400  
The core technical knowledge required to create images for commercial clients is the focus of this course. Through examples of practical application, real-world scenarios and problem solving, weekly lectures and demonstrations will emphasize image control and creation in camera. Topics include exposure, metering, flash, white balance, color management and optics. The goal of the course is to impart the expertise necessary to create original images that align with the photographer's vision while conforming to client requirements.


Digital Photography

**Color Correction**  
**PHC-1023-A**  
Sat., November 9  
Hours: 10:00 am–3:00 pm  
1 session; $150  
The intricacies of color calibration will be studied to form an understanding of the linkage among monitor, scanner and output. RGB and CMYK color definitions will be discussed. This workshop will broaden one's creative options, and delve into color as an essential digital tool.

TOM P. ASHE, associate chair, MPS Digital Photography Department, School of Visual Arts; photographer, consultant. BS, Rochester Institute of Technology; MS, RMIT University. Professional experience includes: Regional sales manager, Monaco Systems; development engineer, Eastman Kodak, Polaroid, Itek Optical Systems. Group exhibitions include: RMIT Fine Art Gallery, Melbourne; Rochester Institute of Technology. Clients include: MAC Group (Mamiya America Corporation), X-Rite, Art Institute of Philadelphia, Massachusetts Institute of Technology, Northeastern University, International Center of Photography, Yale University. The instructor's work may be viewed at: tom.ashe.com.

**Photoshop: Basic Retouching**  
**PHC-1019-A**  
Sat., October 12  
Hours: 10:00 am–3:00 pm  
1 session; $150  
In this workshop, we will explore the uses of Adobe Photoshop to remove, correct and manipulate various flaws in original images, and reach a full understanding of the process so that the intervention is undetectable. This workshop is an appropriate place for beginners to explore ways to digitally enhance their analog images.

NOTE: Lab time is included in the instructional hours; additional lab time is not available.

DINA KANTOR, photographer, visual artist. BA, University of Minnesota; MFA, School of Visual Arts. Exhibitions include: Centro Cultural Borges, Argentina; Museum of Contemporary Art Bahía Blanca, Argentina; Embassy of Argentina, Rome; Labyrintho, Caserta, Italy; Ballroom Studios, Atlanta; Chashama. Group exhibitions include: Farnsworth Art Museum, Rockland, ME; Eyedrum Gallery, Atlanta; Galapagos Art & Performance Space; Centro Culturale Cooperativa Obrera, Argentina. Publications include: Photo District News, Visual Arts Journal, Kronenzeitung, Juice, Time Out New York, Village Voice. Awards include: Edwards Foundation Arts Fund, Brooklyn Arts Council. The instructor's work may be viewed at: toddcarrollphotography.com.

Beauty Retouching Workshop

SWC-2331-A
Sat., Sun.; September 28–September 29
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400

The artistic and business aspects of professional beauty retouching will be addressed in this course. We will cover retouching techniques that include maintaining skin texture, enhancing makeup and improving body contours that are used to make the beautiful look perfect. Additionally, the course will address working with clients, negotiating the “redo” and submitting final files.

PREREQUISITE: A working knowledge of Adobe Photoshop that includes complex compositing, mastering image retouching and refining masks.


Beauty Retouching: Professional Techniques Workshop

SWC-2334-A
Sat., Sun.; October 19–October 20
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400

Creating an advertising image begins with multiple retouching decisions, and ends with a single image ready for publication. In this course, we will review this process using basic retouching skills as well as new techniques. Students will compose multiple image files, perform beauty retouches, create a convincing silhouette, add various effects and properly match product colors. The end result will be a client-ready deliverable file.

PREREQUISITE: SWC-2331, Beauty Retouching Workshop, or equivalent.


Advanced Black-and-White Digital Printing

PHC-3452-A
Sun., October 6–November 10
Hours: 1:00 pm–5:00 pm
6 sessions; 2 CEUs
$480; studio fee: $60

This course is for students who already have a basic understanding of black-and-white printing and want to focus on the refinement of their printing style. The premise of the course is that great prints are made first and foremost with great eyes; technique is only the beginning of mastery. Through demonstration, comparison and discussion, we will work on enhancing each student’s ability to discern print quality and to navigate through the hundreds of small aesthetic decisions that go into creating high-quality prints.

RICHARD ROTHMAN, fine art photographer. BFA, Tyler School of Art. One-person exhibitions include: Robert Morat Galerie, Hamburg; Museum of Contemporary Art of the Yucatan, Mexico; Paul Rodgers/9W. Group exhibitions include: Foam, Amsterdam; Galerie f5,6, Munich. Collections include: The Museum of Modern Art; Bibliothèque Nationale, Paris; Brooklyn Museum; International Center of Photography; Center for Creative Photography; Joy of Giving Something, Inc. Publications include: Redwood Saw, Camerawork, The New York Times, Village Voice, The New Yorker,
Video Installation
PHC-3063-A
Mon., October 7–November 18
Hours: 6:30 pm–9:30 pm
6 sessions, 1.5 CEUs; $480
This course explores the narrative properties and potential of the immersive video environment. We will concentrate on the numerous implications of the relationships among the artist, the moving image, sound, three-dimensional space and the audience, as well as on the use of these complex relationships to convey meaning. Class time will employ electronic media presentation, analog and digital technical instruction, discussion and student experimentation. The intention of the course is to provide students with a fundamental knowledge of antecedents of video installation as well as basic skills of spatial conceptualization through diagraming and 3D computer modeling (using the free version of SketchUp), with the ultimate goal for students to develop and design their own video installation projects. Adobe Premiere Pro will be used in class.
NOTE: Prior knowledge of basic video editing is preferred, but not required.
PETER GARFIELD, fine artist. BA, cum laude, Dartmouth College; Pratt Institute; École Nationale Supérieure des Beaux-arts, Paris. One-person exhibitions include: Wexner Center for the Arts, Columbus, OH; Musée Historique de Vevey, Switzerland; Dartmouth College, Hanover, NH; Pierogi; Art & Public, Geneva; Feigen Contemporary; Kapinos Galerie, Berlin; Vaknin Schwartz, Atlanta; Queens Museum at Bulova Center; Freight + Volume. Group exhibitions include: Mass MoCA, MA; Nassau County Museum of Art, Roslyn, NY; Centre Georges Pompidou, Paris; Brooklyn Museum; San Francisco Camerawork; Whitney Museum of American Art at Champion, Stamford, CT; Aldrich Museum of Contemporary Art, Ridgefield, CT; International Film Festival, Rotterdam. Collections include: FRAC Bourgogne, Dijon, France; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; MIT List Visual Arts Center; International Center of Photography; Berkshire Museum. Publications include: Artforum, Tema Celeste, ARTnews, Tank, The New York Times, The New Yorker, The Village Voice, Blind Spot, Wired. Awards include: National Endowment for the Arts, New York Foundation for the Arts, Edward F. Albee Foundation, Smithsonian Artist Research Fellowship. Artist residencies: Blue Mountain Center, Millay Colony for the Arts, MacDowell Colony, Yaddo, Wexner Center for the Arts. The instructor's work may be viewed at: petergarfield.net.

On Location
NOTE: Students cannot take equipment out of the College or use equipment and facilities outside of class time.

Location and Event Photography
PHC-2146-A
Wed., September 18–October 30
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220
Students will photograph live performances, active sound stages, sporting events, parades and other challenging subjects on location. Specialized techniques for exposure and development in extremely low light will be demonstrated. Advanced methods for color correcting, flash, metering and focus will be taught. Using the tools of creative photography to render unpredictable and compelling images is the aim of this course. Students may work digitally or with film. The last session will be an in-class critique.
NOTE: Printing facilities are not available.
Theater, Dance, Musicals
PHC-2152-A
Wed., November 6–December 18
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220
Shooting various live musical performances and events on location is the focus of this course. Students will practice techniques and hone their skills through photographing musical artists. Pop music, musical theater, clubs and orchestral music are examples of some of the assignments we'll tackle. Advanced techniques for creating compelling images, capturing fleeting moments, and working in extremely low light will all be demonstrated. How to communicate aural phenomena through a visual medium will be emphasized. Students may work digitally or with film.

NOTE: Printing facilities are not available.


Street
PHC-2157-A
Wed., October 2–November 13
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220
Street photography carries the potential to make work that is experimental, experiential and fresh, while offering the chance to push ourselves to make ‘something from nothing.’ Street photography can incorporate portraiture, architecture, landscape and/or still life. In this course we will discuss camera technique, lighting, composition and perspective, and grow our understanding of what street photography can be. Shooting assignments and critiques will be reinforced with readings and discussions about historical and contemporary street photography. The goals of this course are to improve visual language skills and create a portfolio of images.

STACY MEHRFAR, photographer. BA, University of Wisconsin–Madison; MFA, University of New South Wales. One-person exhibitions include: ClampArt, Perth Centre for Photography, TEDxSydney. Group exhibitions include: International Center for Photography; Head On Photo Festival, Sydney; Art Gallery of New South Wales, Sydney; Humble Arts Foundation; Camera Club of New York; Fotofestival, Lodz, Poland; Center for Fine Art Photography, Fort Collins, CO. Clients include: The New York Times, Out, The Walrus, Sunday Times Travel, The New York Times Magazine. Publications include: Tall Poppy Syndrome, Der Greif, Photofile, Photo District News, FlakPhoto, Artist Profile, Urbanauctica, GUP, Phases. Awards and honors include: Moran Prize; Australian Photobook of the Year; Australian Postgraduate Award; Australian Artist's Grant, College of Fine Arts, Sydney; Photo District News Annual; Head On Portrait Prize; NSW Artist's Grant; Clip Award, Perth Centre for Photography; residency, Camera Club of New York.

Trends in Contemporary Art: What’s Happening Now
PHC-2432-A
Sat., October 5–November 9
Hours: 10:30 am–1:30 pm
6 sessions; 1.5 CEUs; $220
This course is an unmissable event for anyone interested in finding out what’s currently shaping the New York art scene. It will explore the social and financial context in which dealers and collectors operate, with special emphasis on the formal and conceptual nature of the most important, exciting and relevant work that gets shown in the ultra-competitive New York art market. The role of the art critic, art journalist, art adviser and art curator will be explored as well as the role of provenance when determining value. Through visits to Chelsea and the Upper and Lower East Side galleries, we will explore these factors as well as others that contribute to the aesthetic and cultural values of contemporary art, and how these interact with market forces. Each class session will include visits to several galleries.

BRIAN APPEL, art critic, art consultant, editor, writer. BFA, University of Manitoba; MA, University of Iowa. Publications include: contributing writer, editor, rovetv, iphotocentral, Artcritical, contemporaryworks, vintageworks,
In the Studio

**Digital Portrait**  
*PHC-3302-A*  
**Wed., September 18–December 4**  
**Hours:** 6:30 pm–9:30 pm  
**10 sessions; 3 CEUs**  
**$400; studio fee, $75**  

The creation of a powerful portrait requires many things from the photographer: a concept, the ability to connect with the subject, and technical proficiency in terms of lighting, exposure and composition. It doesn’t stop there—in the digital age, we have infinitely more control over our images than we did in the darkroom. This course will guide you in the digital portrait process. We will learn lighting and design concepts, as well as discuss the psychology of the portrait. Assignments, in-class discussions and studio set-ups will help students develop their vision and creative process. In the computer lab, using Adobe Photoshop to enhance the portrait, we will be covering topics of workflow, techniques for color correction, making selections and retouching techniques.  

**PREREQUISITE:** A working knowledge of the Macintosh computer operating system and a familiarity with Adobe Photoshop.  

**NOTE:** Please bring a digital SLR camera and three portraits that you think are successful to the first session.  

**DINA KANTOR,** photographer, visual artist.  

**Fashion Photography**  
*PHC-2419-A*  
**Tues., September 24–December 3**  
**Hours:** 6:30 pm–9:30 pm  
**10 sessions; 3 CEUs**  
**$400; model and studio fee, $100**  

This course is for students who are interested in fashion photography and wish to begin or polish their portfolio. Primarily a hands-on studio course, all aspects of the fashion photography field will be introduced. We will examine what is needed to become a fashion photographer, including how to create a fashion portfolio, and how to pitch a photo shoot to a fashion magazine and get published. The relationships between photographer and model, and art director and client will be discussed. Fashion photography and advertising requires special skills and knowledge of light. Working with models and makeup artists, this course will focus on specific lighting techniques extensively used in the fashion, beauty and advertising industries. Students will be introduced to new lighting set-ups using strobe, Kino Flo and hot lights, as well as the use of color gels and filters in order to execute a compelling fashion photograph. Models, equipment and a makeup artist will be provided.  

**PREREQUISITE:** A course in studio photography, or equivalent.  

**JANUSZ KAWA,** photographer.  
BFA, School of the Art Institute of Chicago. Clients include: *Vogue* (Britain, Australia), *Vogue Hommes*, *Cosmopolitan*, *Rolling Stone*, *Interview*, Sony Music, *The New York Times*. One-person exhibitions include: Hagedorn Foundation Gallery, Atlanta; Galerie Art d’Ailleurs d’Aujourd’hui, Paris; E3 Gallery; Ex Convento Del Carmen, Guadalajara. Group exhibitions include: The Cooper Union; International Center of Photography; Soho Photo Gallery; Les Elysées de l’Art, Paris; Westchester Center for the Arts; Zieher Smith Gallery; Chelsea Art Museum. The instructor's work may be viewed at: januszkawa.com.
Advanced Fashion and Editorial Photography  
**PHC-3419-A**  
**Mon., September 23–December 2**  
**Hours: 6:30 pm–9:30 pm**  
10 sessions; 3 CEUs  
$400; model and studio fee, $100  
This course is designed for students who have successfully completed PHC-2419, Fashion Photography, or have equivalent experience, and who wish to further their expertise in shooting advertising and editorial narrative and fashion assignments. Students will move beyond exploring lighting concepts to executing their vision through previsionalization, research and thorough preparation of their idea in order to build a portfolio. How to create and develop mood boards for a shooting concept will be covered and individual style will be refined. A professional, digital studio environment requires the ability to shoot tethered (into a computer station or laptop). Students will become proficient with Capture One software, which is the standard in professional digital workflow today. The goal is to refine concept-building skills and translate them into a successful photo shoot. Models and a makeup artist will be provided.  
**JANUSZ KAWA,** photographer.  
BFA, School of the Art Institute of Chicago. Clients include: *Vogue* (Britain, Australia), *Vogue Hommes, Cosmopolitan, Rolling Stone, Interview, Sony Music, The New York Times.* One-person exhibitions include: Hagedorn Foundation Gallery, Atlanta; Galerie Art d’Ailleurs d’Aujourd’hui, Paris; E3 Gallery; Ex Convento Del Carmen, Guadalajara. Group exhibitions include: The Cooper Union; International Center of Photography; Soho Photo Gallery; Les Elysées de l’Art, Paris; Westchester Center for the Arts; Zieher Smith Gallery; Chelsea Art Museum. The instructor’s work may be viewed at: januszkawa.com.

Lighting Workshop  
**PHC-2674-A**  
**Tues., September 24–December 3**  
**Hours: 6:30 pm–9:30 pm**  
10 sessions; 3 CEUs  
$400; studio fee, $75  
This course will demonstrate how to control and combine lighting situations, as well as the creative potential of light to interpret and define. A variety of lighting conditions and tools will be explored. Techniques and personal style will be emphasized and we will work with professional lighting equipment. In-class assignments are given weekly. No previous lighting experience is required.  
**NOTE:** Please bring a notebook, 8 to 10 examples of your work and a camera to the first session.  

Portraiture  
**PHC-2426-A**  
**Fri., September 20–November 22**  
**Hours: 6:30 pm–9:30 pm**  
10 sessions; 3 CEUs  
$400; model and studio fee, $80  
What is the difference between a photograph of a person and a portrait? Pictures of people describe; portraits define. An effective portrait gives viewers a sense of the inner makeup of the subject: not just what he or she looks like, but what he or she is like. During this course we will investigate a number of different approaches to meaningful portraiture. Along with in-class discussion and demonstration of tools, methods and lighting, there will be sections concerning subject choice, approach, direction, and how to overcome special problems. Critique sessions will allow students to share their personal work and experiences. This course is open to photographers using all photo media, including digital, analogue and alternative processes.  
**NOTE:** Please bring examples of your work (portraits or other photographs) to the first session.

Studio Lighting: What You Really Want to Know
PHC-2362-A
Wed., September 18–December 4
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; studio fee, $75
Through a series of slide and video presentations, demonstrations and hands-on experimentation, students will analyze lighting styles and explore the principles and hardware used to create images we see online and in print. We will examine the technical information hidden in the highlights and shadows in existing imagery and use that information to form a lighting recipe. Using Profoto, Kino Flo, Lowel and Arri hardware, students will set up and work with the lighting styles of well-known photographers such as Juergen Teller, Martin Schoeller, Jill Greenberg, Albert Watson, Richard Avedon and Irving Penn, as well as those working in today's contemporary styles. In this hands-on course, students will photograph models using the lighting techniques discussed in class. Still-life product lighting will also be explored. The purpose of the course is to gain an understanding of how creative lighting is achieved and to apply these techniques toward the development of a personal style.

PREREQUISITE: At least one course in studio photography.

NOTE: Lighting equipment, light meters, models and seamless backgrounds will be provided. Students must supply their own digital or film cameras with manual exposure settings and a hot-shoe or PC flash sync connection.

LEN DELESSIO, photographer. BFA, School of Visual Arts. Clients include: Alice Cooper, Apple, Credit Suisse, Time, OfficeMax, Dolce & Gabbana, Microsoft, Viacom, Women’s Health, Crayola, Clairol, Fujinon optical, General Foods, Mercedes benz, Proctor & Gamble, Sony, Elle, Glamour, GQ, Self. One-person exhibitions include: East Wing Gallery, Columbia University; Calkins Gallery, Hofstra University. Group exhibitions include: The Rock and Roll Hall of Fame, Cleveland; Brooklyn Art Library; Union Square Gallery; George Eastman House; Amos Eno Gallery; Troika 8, England; Minna Gallery, San Francisco; ZieherSmith; Soho Photo Gallery; Art House Gallery, Atlanta; Gallery Aferro, Newark. Awards include: Photographis, Art Directors Club, Graphis, Society of Publication Designers, AIGA, Desi. The instructor's work may be viewed at: delessio.com.

Lighting on Assignment: How to Make It Work No Matter What
PHC-2368-A
Sat., September 21–November 23
Hours: 10:30 am–3:00 pm
10 sessions; 4.5 CEUs
$520; studio fee, $110
From lifestyle and social media shoots to quick headshots and big studio setups: If you want to become a people photographer today, you need to be prepared to do it all. This hands-on course will build your skills with on-camera flash, hot lights, LEDs and strobes. We'll explore how to mix lighting on location for interesting effects, how to build a beautiful look from scratch in an all-studio environment and how to bring a studio setup out to a location. Inspiring your subjects to build their trust in you will be addressed. In-class assignments build in complexity week to week. We'll talk about what worked and what didn't—and what to do when things go awry. By the end of this course you will have the skills to work with your own equipment on simple assignments, and the confidence to rent expensive studio strobes for more complex jobs.

NOTE: Please bring 6 to 10 samples of your work (prints or digital files) and a DSLR camera that can be set in manual mode to the first session.

BARBARA NITKE, photographer. Baruch College, The New School, School of Visual Arts. Clients include: The Good Wife, Project Runway, Royal Pains, America's Next Top Model, Dr. Oz. Exhibitions include: Art at Large; Barrister's Gallery, New Orleans; Barbara Levy Gallery; Richard Anderson Gallery; International Center for Photography; Museum of Sex;

Specialized and Advanced

**Interpreting the Self**  
*PHC-2136-A*  
**Tues., October 1–November 12**  
**Hours: 6:30 pm–9:30 pm**  
**6 sessions; 1.5 CEUs; $220**

We turn the camera on ourselves and travel through our psyche and our memories to create factional and fictional stories, and reinvent personal notions of self-portraiture. Lectures on dreams, family, portraits and the cosmos will focus this course on the self as a tool, as a subject and as a place of inspiration for new work. We will look at and discuss the work of contemporary photographers, and explore how various cultures interpret the idea of the “self.” Through weekly assignments, students will engage in various approaches to interpret and project their inner world. Discussions, short readings, screenings, critiques and writing exercises will be pivotal components of the course. Students may work in either film or digital formats.


**Business of Photography**  
*PHC-3212-A*  
**Thurs., October 3–November 21**  
**Hours: 6:30 pm–9:30 pm**  
**8 sessions; 2 CEUs; $280**

Creating images for clients requires planning and expertise unrelated to your creative skills. This course will address how to approach and manage the activities necessary to execute projects for clients and run your photography business in an organized and successful way. Each class session will focus on a different topic, including: pricing, contracts, insurance, copyright, locations and permits, content and long-term secure image storage. How to coordinate people, facilities and supplies for photography assignments will be addressed, with the aim of helping you retain clients, attract new ones, increase your income and enhance your reputation.


**Documentary Photography**  
*PHC-2153-A*  
**Wed., September 18–December 18**  
**Hours: 6:30 pm–9:30 pm**  
**12 sessions; 3.5 CEUs; $480**

This course will explore how to create a compelling narrative told through pictures and make photographs like the “giants” and their contemporaries, including Henri Cartier-Bresson, André Kertész, Josef Koudelka, Robert Frank, Stephen Shore and Alex Webb. Throughout the course we will examine their work, explore their agendas as documentarians, and discuss how their sensibilities make impressions upon us. While this is a shooting course, classroom time is structured so that open discussions and weekly critiques of your work are an integral component as you create a photo
documentary. We will also take shooting field trips, watch films and documentaries, and read from works that illustrate what it means to think and see photographically. Independent visits to galleries and museums to view great photographs will be assigned.

NOTE: Please bring your work (prints or digital files) to the first session. Darkroom facilities are not available.


Alternative Photographic Processes
PHC-1231-A
Fri., September 20–November 22
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; lab fee, $100

In this course students will create hand-coated prints using raw materials and chemistry. We will examine analog printing processes from the dawn of photography—cyanotype, kallitype, platinum/palladium, gum bichromate and salted paper printing. Sessions will include lectures and printing demonstrations followed by darkroom practice. Each week, students will bring in large format negatives, digital negatives, or items to make photograms with lace, botanical specimens, etc., and will have ample opportunity to create prints using these processes. Through guided darkroom sessions, students will create a body of work using an alternative photographic process of their choice. Regularly scheduled critiques will focus on intent, creativity and technical issues of these processes.

NOTE: No previous darkroom experience is required. Students who wish to pursue palladium printing beyond the in-class demo will need to purchase additional materials.

MOLLY RAPP, workshop coordinator, Penumbra Foundation. BFA, School of Visual Arts. Exhibitions include: BRIC; School of Visual Arts; Kiernan Online Gallery; Goucher College, Towson, MD; Maryland Artists Equity Foundation, Ellicott City. Publications include: Ginger Zine; The Book of Alternative Photographic Processes; The Mercury Visions of Louis Daguerre. Awards include: Robin Forbes Award, School of Visual Arts.

Queering the Portrait
PHC-2335-A
 Tues., October 1–November 26
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280

Queering the Portrait is about making radical photographs. You will make portraits that defy norms, challenge your viewers, undermine tropes and defy categorization. This is a tall order and you will be put to the task. We will develop core technical skills (such as composition, lighting, giving direction to your subjects and choosing your location), so you can unlearn them, which is equally important. Artists at the forefront of queer politics will be discussed, such as Vaginal Davis, Lyle Ashton Harris, Leonard Fink and Catherine Opie, as well as current artists Paul Mpagi Sepuya, Cassils, Juliana Huxtable and Zackary Drucker. You will receive feedback on short, weekly projects and individual guidance in the development of a larger project. This course is developed and taught by a queer-identified media artist, photographer and activist, and all are welcome.

LORENZO TRIBURGO, photographer. BA, New York University; MFA, School of Visual Arts. Professional experience includes: Commercial photographer, Straub Collaborative, Inc. One-person exhibitions include: Portland State University, OR; University of the Arts, Philadelphia; Governors State University, Chicago; Newspace Center for Photography, Portland, OR. Group exhibitions include: Portland Art Museum, OR; Magazzini del Sale di Palazzo Pubblico, Siena, Italy; Photographic Resource Center, Boston; Bruce Silverstein Gallery; Philadelphia Photo Arts Center; Oude Kerk, Amsterdam. Publications include: Transgender Studies Reader 2, Routledge, Portland Monthly, Photo District News. Awards and honors include: First Place, The Curator Competition, Photo District News; First Place, Pride Photo Award, Amsterdam; The Center for Fine Art Photography. The instructor’s work may be viewed at: lorenzotriburgo.com.
Photographing Intimacy, Love and Human Narratives
PHC-2451-A
Thurs., September 19–December 12
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480
The focus of this critique-based course is to enhance the artist’s vision and photographic language while exploring chronicling the human condition. As they work on their own projects over the semester, students will be encouraged to break through the boundaries between themselves and their subjects by delving into the sentiments and nuances of their own lives, the realities of the people around them and their surroundings, the people and places they choose to observe, and the experiences in which they find intimacy.

Monographs include: CLOSER, Diary of a Dancer. Publications include: The New Yorker, W, Photo District News, The New York Times Magazine, Newsweek, Details. Awards include: John Simon Guggenheim Memorial Foundation Fellowship; Memorial Foundation for Jewish Culture; Friends of Photography; Ruttenberg Award, Buhl Foundation; Infinity Award, International Center of Photography; New York Foundation for the Arts. The instructor’s work may be viewed at: elinorcarucci.com.

Photo Theory in Practice
PHC-3411-A
Tues., November 12–December 17
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220
This course introduces a series of foundational theoretical texts about the photographic medium, unfolding a history of representation, subjectivity and ideology. Students will hone their conceptual focus through readings and critical analysis, with opportunities to make new work within a theoretical framework. Readings will include texts by canonical philosophers, art theorists and critics, as well as artists working in the photographic medium. Each session will include opportunities for critique and discussion of student work, fostering a critically and historically informed practice.

KEREN MOSCOVITCH, visual artist, curator, writer. BA, Georgetown University; MFA, School of Visual Arts. Exhibitions include: Bruce Silverstein Gallery; I-20 Gallery; SLAG Gallery; Foley Gallery; Vlepo Gallery; Visual Arts Gallery; Laune Gallerie, Tokyo; SoFA Gallery, Bloomington, IN; Art + Commerce Festival of Emerging Photographers; Rosenzweig Gallery, Durham, NC; Makor/Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO. Performances include: Gasser Grunert Gallery, Chelsea Museum, AW Asia, Grace Exhibition Space. Collections include: The Core Club, Noble Maritime Museum, Kinsey Institute. Publications include: New York magazine, Zeek, Visual Arts Journal, Playboy, Quest, PolicyMic, Der Spiegel, Huffington Post, ArtPulse, Peek, Domino, Industry. Monograph: Me Into You. The instructor’s work may be viewed at: kerenmoscovitch.com.

Structuring a Photograph
PHC-2324-A
Sat., October 5–November 9
Hours: 2:00 pm–5:00 pm
6 sessions; 1.5 CEUs; $220
This course will focus on the formal concerns of image-making for fine art photographers: powerful compositions that fill the frame with grace and tension, and exceptional lighting that has the ability to transmute the ordinary into a thing of photographic beauty. Through presentations on a variety of master photographers, students will learn how to deconstruct the fundamental decisions that make compelling compositions while using the frame to convey meaning and emotion. Students will be given lessons designed to enhance an awareness of photographic seeing and the nuances of light. Assignments will stress the grammatical components of photography with the intention of understanding how to deepen photographic insights and make pictures that more accurately reflect our intentions.

NOTE: Please bring a brief written proposal for a personal project you want to pursue to the first session.

RICHARD ROTHMAN, fine art photographer. BFA, Tyler School of Art. One-person exhibitions include: Robert Morat

The Photobook Maquette

**PHC-2647-A**

**Tues., September 24–December 3**

**Hours:** 6:30 pm–9:30 pm

10 sessions; 3 CEUs; $400

What is a photobook? This course looks at the photobook as an object/exhibition in and of itself. We will consider subject matter, presentation and visual concept. As a class we will look at successful photobooks (historical and contemporary), discuss self-publishing vs. working with a publisher, and the difference between trade vs. artist book. Guest lecturers may include publishers, artists who have published photobooks, and others involved in the dissemination of them.

**NOTE:** Students must have a project they are ready to make into a maquette and access to a laptop and printer (photo printer a plus). A basic understanding of Adobe InDesign is recommended.

**STACY MEHRFAR, photographer.** BA, University of Wisconsin–Madison; MFA, University of New South Wales. One-person exhibitions include: ClampArt, Perth Centre for Photography, TEDxSydney. Group exhibitions include: International Center for Photography; Head On Photo Festival, Sydney; Art Gallery of New South Wales, Sydney; Humble Arts Foundation; Camera Club of New York; Fotofestiwal, Lodz, Poland; Center for Fine Art Photography, Fort Collins, CO. Clients include: The New York Times, Out, The Walrus, Sunday Times Travel, The New York Times Magazine. Publications include: Tall Poppy Syndrome, Der Greif, Photofile, Photo District News, FlakPhoto, Artist Profile, Urbanautica, GUP, Phases. Awards and honors include: Moran Prize; Australian Photobook of the Year; Australian Postgraduate Award; Australian Artist's Grant, College of Fine Arts, Sydney; Head On Portrait Prize; NSW Artist's Grant; Clip Award, Perth Centre for Photography; residency, Camera Club of New York.

Advanced Critique: Long-Term Project

**PHC-3321-A**

**Sat., October 5–November 9**

**Hours:** 10:00 am–1:00 pm

6 sessions; 1.5 CEUs; $220

This course is for photographers who are looking to begin or advance long-term projects. If you are working on a book, an exhibition, or a personal exploration of a subject, this course will give you the support, guidance and feedback to improve your work and stay on course. We'll begin the first session by presenting brief written project proposals (one or two paragraphs) followed by critiques and edits of ongoing work. You will bring in new work to each session to be reviewed in an atmosphere of seriousness and constructive criticism. Discussions designed to clarify the intention, meaning and significance of each individual's approach to photography will be emphasized.

**RICHARD ROTHMAN, fine art photographer.** BFA, Tyler School of Art. One-person exhibitions include: Robert Morat Galerie, Hamburg; Museum of Contemporary Art of the Yucatan, Mexico; Paul Rodgers/9W. Group exhibitions include: Foam, Amsterdam; Galerie f5.6, Munich. Collections include: The Museum of Modern Art; Bibliothèque Nationale, Paris; Brooklyn Museum; International Center of Photography; Center for Creative Photography; Joy of Giving Something, Inc. Publications include: Redwood Saw, Camerawork, The New York Times, Village Voice, The New Yorker, Time Out New York, Artforum, GUP, Photo-Eye, Daylight, Eyecurious, San Francisco Chronicle, Photo District News, Conscientious, The Great Leap Sideways, ABOVE, Foam. The instructor's work may be viewed at: richardrothman.com.

Portfolio Development

Articulating Your Vision: The Art of Portfolio Creation

PHC-3017-A
Tues., September 24–November 5
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220

This course is for emerging artists working in the photographic medium who are interested in polishing their portfolios both technically and conceptually. Through weekly group critiques, each student's work will be reviewed and discussed in relation to his or her immediate and long-term goals. We will also spend some time reviewing artists' statements, on which each student will receive individual feedback. Students will be encouraged to bring in completed projects or works-in-progress for editing, as well as to shoot new work for inclusion in their portfolios. Whether you are planning on applying to graduate school or seeking exhibition or commercial opportunities, this course will help you articulate your vision.

NOTE: Please bring samples of your work to the first session.

KEREN MOSCOVITCH, visual artist, curator, writer. BA, Georgetown University; MFA, School of Visual Arts.
Exhibitions include: Bruce Silverstein Gallery; I-20 Gallery; SLAG Gallery; Foley Gallery; Vlepo Gallery; Visual Arts Gallery; Laune Gallerie, Tokyo; SoFA Gallery, Bloomington, IN; Art + Commerce Festival of Emerging Photographers; Rosenzweig Gallery, Durham, NC; Makor/Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO.

Commercial Portfolio

PHC-3751-A
Tues., October 1–November 26
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280

Are you in the process of developing a commercial portfolio? Does your personal work reflect a consistent style that is ready to represent what you might shoot commercially? In this intensive course we'll take a deep dive into your existing work by editing and sequencing it to represent the start of your commercial portfolio. We'll look at your visual strengths as well as discuss personality strengths to understand how both influence the type of commercial work you'll get hired for. At the same time, we'll survey contemporary trends in commercial photography and look at who is shooting what, why they get hired and how you can begin to lay the foundation to find your own commercial clients. Guest lecturers will include agents and/or photographers established in the commercial realm. This course is geared toward the aspiring professional.

AMBER TERRANOVA, photography editor, curator. BFA, School of Visual Arts. Professional experience includes: Photo editor for Photo District News, New York magazine, Outside; interim director, Bilder Nordic School of Photography. The instructor's website may be viewed at: amberterranova.com.

You Have a Portfolio, Now What?

PHC-3031-A
Wed., September 18–December 4
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $440

This course is designed for artists working with images who are looking to not only refine their portfolio, but also to get their work out there and seen, by producing a portfolio that can live on, in a sustainable way and in unique forms. Co-taught by two artists with backgrounds in photography, book making and collaborative practices, students will receive dynamic, yet complementary perspectives that offer multifaceted feedback. Photography is an ever-changing medium, and images can have many lives and finalized forms that we will examine to give students the most thoughtful and useful contemporary portfolio. Through critiques, artist statement writing exercises and portfolio practice techniques, students will learn how to make their portfolio succinct and applicable to varying audiences. Examples of contemporary portfolio production, assigned readings, and visits to professional artists' studios, galleries and museums will
help to strengthen each student's visual literacy, critique skills and methods of working in order to walk away with a realized body of work that is innovative and perpetual.

**NOTE:** Please bring samples of your work and ideas in progress to the first session.

**MAGALI DUZANT, visual artist.** BA, Carnegie Mellon University; MFA, Parsons The New School for Design. One-person exhibitions include: Local Project. Group exhibitions include: Harbor Gallery; State Hermitage Museum, NARS Foundation; St. Petersburg; Aronson Gallery; Sawtooth ARI, Launceston, Tasmania; Friedman Gallery; Auckland Festival of Photography; Temple Contemporary, Philadelphia; DUMBO Arts Festival. Publications include: *The New York Times, Interview; I Looked & Looked; SoSo Magazine; Reframing Photography: Theory and Practice; Pittsburgh Tribune Review; Der Greif*. Awards and honors include: Queens Council on the Arts; New York Foundation for the Arts. Residencies include: Kala Art Institute, Parramatta Artist Studios, NARS Foundation.

**JEANETTE Spicer, visual artist.** BS, The Art Institute of Philadelphia; MFA, New School of Design. Group exhibitions include: Trestle Gallery; Gowanus Open Studios; Living Gallery; Bushwick Open Studios; Alice Austen House; BRIC; Camera Club of New York; Art Basel, Miami; Counterspace, Las Vegas; Arnold and Sheila Aronson Galleries; Subtle Rebellion Gallery, Abingdon, MD; Greenpoint Gallery; University of the Arts, Philadelphia, Steam Factory, Milan; New York Art Book Fair, MoMA PS1. The New Yorker, Musée; Dazed, Aint-Bad, Velvet Eyes, The International Photo Project. Residencies include: Vermont Studio Center, Contemporary Artist Center at Woodside, Brooklyn Art Space, Benaco Arte. The instructor's work may be viewed at: jeanettespicer.com.

**Portfolio Workshop: Landscapes and the Built Environment**

*PHC-3841-A*

**Fri., October 4–November 8**

**Hours:** 10:00 am–1:00 pm

6 sessions; 1.5 CEU; $220

In this specialized critique course, students have the opportunity to hone their personal vision and create a fine-art portfolio of work that is focused in the areas of landscape and/or the built environment. Through presentations, gallery and museum visits, critique and discussion of postproduction techniques, students will polish their photography projects for website or print. Discussions will touch upon current trends in photography, the difference between a commercial and a fine-art portfolio, and how to best present work in galleries and online.

**NOTE:** Please bring a portfolio of work that is current and relates to your interests to the first session.

**JADE DOSKOW, photographer.** BA, New York University; MFA, School of Visual Arts. Represented by: Wall Space Gallery, Santa Barbara and Seattle; Kipton Cronkite, New York. Exhibitions include: Savignano Immagini Festival, Italy; Onishi Project; Art Basel Miami Beach; Whitney Museum Art Party Benefit; inMotion; New Hampshire Institute of Art, Manchester; Pulse Contemporary Art Fair, Miami; Affordable Art Fair; Photo Center Northwest, Seattle; Biel/Bienne Festival of Photography, Switzerland; ABC No Rio. Publications include: *The Atlantic, CityLab, American Photo, NPR's The Picture Show, Flak Photo, Preservation, Wired, New Statesman, Lenscratch, Washington Post, New York Observer, ArchDaily*. Contributing photographer: *Huffington Post, ESTO Photographics*. Awards include: Alumni Scholarship, School of Visual Arts; Aaron Siskind Scholarship; Herbert C. Rubin Award, New York University. The instructor's work may be viewed at: jadedoskowphotography.com.
Visual and Critical Studies

Art History and Theory

Modern Aesthetics
VCC-2651-A
Thurs., September 19–December 12
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs; $480

This course is conceived of as an experiment of sorts: It will survey some of the most influential modern aesthetic theories by looking at them through the prism of Theodor W. Adorno’s reflections. It aims to illuminate facets of major problems in aesthetic theory—the relation of nature and art, the meaning of aesthetic theory for social critique, the relevance of the element of form in the artwork, and the nature of spontaneity in aesthetic experience—all considered from contrary, even contradictory perspectives. If, as Immanuel Kant once conceded, metaphysics has been a “battlefield . . . of endless controversies,” barely anything less can be said of the field of aesthetics. We will examine these controversies, expressed in modern aesthetic theories, as symptoms of society’s crisis. The class will deal with works by such authors as Søren Kierkegaard, Georg Lukács, Walter Benjamin, Benedetto Croce, John Dewey, Edmund Husserl, Martin Heidegger, Jean-Paul Sartre, Jacques Derrida and Theodor W. Adorno. Different texts are covered each semester and some authors may change.

NOTE: No previous knowledge of the works of these thinkers is required to take this course.

DEVI DUMBADZE, philosopher, sociologist. BA, Tbilisi State University; MA, Ruhr-University Bochum. Professional experience includes: Visiting scholar, The New School; scientific assistant, lecturer, Institute for Media Studies, Ruhr-University Bochum; scientific editions coordinator, Department of Philosophy and Social Sciences, Ili University. Publications include: Festschrift für Burkhard Mojsisch, Tbilisi; Limes: Rivista Italiana di Geopolitica; Netgazeti; Zeitschrift für Medienwissenschaft; Topos: Journal for Philosophical and Cultural Studies; Matsne: Series in Philosophy and Psychology; Jungle World; Neue Zürcher Zeitung. Translator, Habermas, Knowledge and Human Interest; Adorno and Horkheimer, Dialectic of Enlightenment (Georgian). Awards and honors include: Open Society Georgia Foundation; Munich Grant, Goethe-Institut; DAAD; Paul Celan Fellowship, Institute for Human Sciences, Vienna.

Radical Aesthetics of Art
VCC-2571-A
Wed., October 2–November 13
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs, $220

This is a project-based course that invites participants to reflect on how they might use radical aesthetics in the creation and discussion of art. We will consider the importance of social justice issues and the impact of socially engaged art as we consider historical factors within 20th-century art, from the rejection of art in the Dada movement to current practices. Time will be devoted to exploring art as political critique, anarchist theory, Black radical thought, collective meaning and the artist as political actor. We will consider how our positionality informs our interactions and how it intersects with our work. Class time will involve field trips to artist studios, exhibitions and talks.

ALICIA GRULLON, interdisciplinary artist. BFA, New York University; MFA, SUNY New Paltz; Columbia University. Exhibitions and performances include: Casita Maria Center for Arts & Education; BRIC; Wave Hill; 8th Floor; Smack Mellon; Miriam and Ira D. Wallach Art Gallery, Columbia University; El Museo del Barrio; Old Stone House; Bronx Museum of the Arts; Performa 11; University of Virginia; Community Space Litmus, Ansan-Si, South Korea; Center for Book Arts; Brooklyn Museum; Artists Space. Publications include: Rhetoric, Social Value and the Arts: But How Does it Work?; Hypoallergenic; City Limits. Awards and honors include: Franklin Furnace Fund; Foundation for Contemporary Arts; New York City Department of Cultural Affairs; presenter, Creative Time Summit. Residencies include: South Bronx Resiliency, Artists in the Market Place, Center for Book Arts, Hemispheric Institute of Performance and Politics.
Issues in Contemporary Exhibition
VCC-2709-A
Mon., October 7–December 2
Hours: 6:30 pm–8:30 pm
8 sessions; 1.5 CEUs; $220

Some contemporary artists claim that they think of their own practice in terms of exhibition and no longer in terms of medium, work or object. Since when, and why, can the exhibition be considered an autonomous art form? This course will combine a historical and philosophical approach, showing how major exhibitions from the 18th century are at the origin of the birth of the avant-garde and how present-day exhibitions influence contemporary art. We will take a fresh look at a series of major phenomena in current art practices: the new stakes of the exhibition practice, the notion of interdisciplinarity, and ecological and environmental issues. Sessions will include readings, discussions and visits to workshops and galleries, along with guest lectures by New York-based artists and/or curators whose works are at the heart of these new concerns.

Wilfried Laforge, research associate, Institut Acte/CNRS, Panthéon-Sorbonne University. PhD, Panthéon-Sorbonne University. Publications include: À la frontière des arts: Lectures contemporaines de l’esthétique adornienne; Le Bateau de Thésée, altérités des arts contemporains. Awards and honors include: MA Research Award, French Ministry of Higher Education and Research.

Studio

Music Videos: The Last Decade
VSC-2213-A
Tues., October 1–November 12
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220

Over the past decade, and especially over the past few years, music videos have evolved into a serious art form. They are scrutinized for cultural significance and auteur directors and name actors participate to leave their stamp on this ever-changing genre. In this course we will discuss the history of music videos and its stylistic trajectory. We will cover current techniques such as multi-cam editing, green screen, and various editorial effects and trends. Visiting professionals in the field will join us to discuss the creation of their music videos and why they chose their genre over others. Focusing on a handful of acclaimed music videos, we will explore their unique symbolism and historical context.

Students will contribute to this course though research presented to the group, delivered in the form of their choice (written paper, video, artwork).

NOTE: Students must have their own editing software (Adobe Premier Pro) and laptops. They may create footage using their smartphones or video cameras, or the instructor will provide footage. A basic knowledge of Premier Pro is preferred, but not required.

Miah Artola, video editor, Artola Digital. MA, The New School. Film projects include: Red Thread: The Prisoner and the Painter; Blind Spot; Past: A Retelling of Uncle Tom’s Cabin; Waiting for Goddard. Television projects include: Rights of Passage, Better Homes and Gardens, My Signature. TV screenings include: Anthology Film Archives, Dixon Place, Cage Gallery, Pier 59 Studios. Software authored: Audio Peak Etcher. Awards and honors include: “66 Brilliant Women in Creative Technology,” PR News; residency, Governor’s Island. The instructor’s work may be viewed at: artoladigital.com.

Cinematic Installation: When Cinema Meets Video Installation
VSC-2227-A
Wed., October 2–December 4
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280

In galleries and museums throughout New York City we see the formal aspects of film (cinematography, story, editing) translated into video installation. Cinematic installation adheres to a high level of filmmaking, yet works with new media elements and demonstrates original narrative design and incorporation of the physical space. The work of artists such as John Akomfrah and Diana Thater will be viewed and discussed, and guests speakers will visit the class to talk about
their work in this field. We will explore methodologies of working with multiple projections using programs such as MultiScreener and VDMX as well as a variety of audio systems. The class will develop and execute a collaborative multi-channel installation, which will be shown at Loisaida, Inc.

MIAH ARTOLA, video editor, Artola Digital. MA, The New School. Film projects include: Red Thread: The Prisoner and the Painter; Blind Spot; Past: A Retelling of Uncle Tom's Cabin; Waiting for Goddard. Television projects include: Rights of Passage, Better Homes and Gardens, My Signature. TV screenings include: Anthology Film Archives, Dixon Place, Cage Gallery, Pier 59 Studios. Software authored: Audio Peak Etcher. Awards and honors include: “66 Brilliant Women in Creative Technology,” PR News; residency, Governor’s Island. The instructor’s work may be viewed at: artoladigital.com.

Rewriting the Hit: An Introduction to Video Art
VSC-2246-A
Tues., October 1–November 26
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs, $280
In the entertainment industry, a hit is a song that is released and peaks in its popularity and often quickly fades away. That hit resonates in many people's lives and experiences, becoming a powerful signifier with potential for creating narratives. As such, the hit has come to be one of the most important myths and mythmakers of our times. In this course we will use the hit as the starting point for video art projects. We will analyze different hits through the history of popular music, and study its representations and effects in the collective consciousness. Students will create critical responses to the hit that will take the form of their own original audiovisual pieces. As the course moves from concept to storyboard to shooting and editing, students will develop an understanding of cinematic tropes and techniques, and will translate these to contemporary audiovisual language.

NOTE: Production and editing equipment is not provided. Students will use their own devices, such as smartphones and personal video cameras to capture footage, and computers for editing.

ITZIAR BARRIO, visual artist. BA, University of Deusto. One-person exhibitions include: Barcelona Museum of Contemporary Art; Rincon Projects, Bogotá; Abrons Arts Center; El Museo de los Sures; White Box; Artium Museum, Vitoria-Gasteiz, Spain. Group exhibitions include: Salzburger Kunstverein, Austria; Museum of Contemporary Art, Belgrade; Galerie Thomas Henry Ross, Montreal; Storefront for Art and Architecture; No Longer Empty; Judith Charles Gallery; Sala Rekalde, Bilbao; Tribes Gallery. Publications include: The New York Times, Huffington Post, Art in America, Time Out New York. Awards and honors include: Foundation of Contemporary Arts, Brooklyn Arts Council, Basque Government Visual Arts. Residencies include: International Studio and Curatorial Program; Skowhegan School of Painting and Sculpture; El Museo de los Sures; Bilbao Arte Foundation; La Escuelita Nicaragua; Etxepare Basque Institute. The instructor’s work may be viewed at: itziarbarrio.com.

Corrupting the Cinematic: Video Art as Avant-Garde Practice
VSC-2247-A
Wed., October 2–December 4
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs, $280
Early pioneers of independent film—such as Maya Deren and John Cassavetes—were deeply critical of the big-budget Hollywood films of their day. They responded by making low-budget films that thoughtfully corrupted the cinematic by breaking all the rules. Informed by such pioneers of independent film, in this course students will create their own audiovisual corruptions of the cinematic. We will approach video in ways that look beyond the technical, highlighting hidden mechanisms and methodologies. The course not only focuses on willful corruptions of the medium, but also on the use of accidents and errors to break established rules. Low cost and DIY philosophies will prevail as guiding creative mechanisms.

NOTE: Production and editing equipment is not provided. Students will use their own devices, such as smartphones and personal video cameras to capture footage, and computers for editing.

ITZIAR BARRIO, visual artist. BA, University of Deusto. One-person exhibitions include: Barcelona Museum of Contemporary Art; Rincon Projects, Bogotá; Abrons Arts Center; El Museo de los Sures; White Box; Artium Museum, Vitoria-Gasteiz, Spain. Group exhibitions include: Salzburger Kunstverein, Austria; Museum of Contemporary Art, Belgrade; Galerie Thomas Henry Ross, Montreal; Storefront for Art and Architecture; No Longer Empty; Judith Charles
Unconventional Museum
VSC-2311-A
Sat., October 5–November 23
Hours: 1:00 pm–4:00 pm
8 sessions; 2 CEUs, $280

In an age where museums are routinely designed by “starchitects” such as Zaha Hadid and Renzo Piano, some of the most effective museum contexts have been created unconventionally and indirectly-by the forces of history, nature and time. We will analyze and discuss the exhibition spaces around the world that have been formed by history and unexpected events, as well as pre-existing structures that have been repurposed to become exhibition venues. A focus will be placed on genre-defying spaces such as the National Museum of Cambodia, and we will discuss the coexistence of cultural tourism and sacred spaces by looking at heavily visited temples, mosques and churches from around the world. Archaeological sites that are actively embedded into the everyday life of the communities that surround them will also be discussed in depth. Spaces such as these are evidence that the necessary cultural specificity for presenting certain works of art cannot always be purchased, commissioned, or designed, and that an object more often retains its vitality when this is not the case. For the final project, students will curate their own exhibitions for unconventional museum spaces.

CHRISTIAN BREED, visual artist. Exhibitions include: AIM Biennial, Bronx Museum of the Arts; Museum of Contemporary Art Sannio, Benevento, Italy; Mimmo Scognamiglio Artecontemporanea, Milan. Curated projects include: Co-curator, “Copy, Translate, Repeat: Contemporary Works from the Coleccion of Patricia Phelps de Cisneros,” Hunter College Art Galleries. Awards and honors include: AIM Fellowship, Bronx Museum of Art; European Honors Program, Rhode Island School of Design; Kossak Travel Grant Painting Program. The instructor’s work may be viewed at: christianbreed.com.
Family Educational Rights and Privacy Act (FERPA)

Known by its acronym, FERPA, this important legislation guarantees students certain rights regarding their education records (records that include, but are not limited to, grades, financial records, and other personal information). FERPA applies to all students attending SVA, regardless of age.

STUDENT FERPA RIGHTS

• The right to inspect and review your educational records. You may submit a written request to the Registrar that specifies the record(s) you wish to inspect. SVA will make arrangements for access and notify you of the time and place where the record(s) may be inspected.

• The right to request the amendment of your education records that you believe to be inaccurate, misleading, or otherwise in violation of your privacy rights under FERPA. To do this, simply write the SVA office responsible for the record, make clear which part you want changed, and specify what you feel is inaccurate or misleading. If SVA decides not to amend the record, the College will notify you in writing of the decision and advise you of your right to a hearing regarding the request for amendment.

• The right to agree to disclosures of personally identifiable information (PII) contained in educational records (information that would make identity easily traceable—e.g., your Social Security number), except to the extent that FERPA authorizes disclosure without consent. An example of disclosure without consent would be the opening of your records to school officials with legitimate educational interests. A school official is a person employed by SVA in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of SVA who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for SVA.

• The right to file a complaint with the U.S. Department of Education concerning alleged failures of SVA to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

  Family Policy Compliance Office
  U.S. Department of Education
  400 Maryland Avenue SW
  Washington, DC 20202

DIRECTORY INFORMATION

SVA may disclose Directory Information to third-party organizations without a student's consent. Such outside organizations may include, but are not limited to, federal and state agencies offering jobs and educational benefits, potential employers, insurance agencies and financial institutions.

“Directory Information” is defined by SVA as: student's name, address, telephone number, email address, major field of study, enrollment status (undergraduate or graduate, full- or part-time), dates of attendance, and degree(s) conferred.

If students wish to restrict the disclosure of directory information, they should complete a FERPA Disclosure Form, which is available at the Registrar's Office and online at sva.edu/registrar. The College honors requests to withhold directory information but cannot assume responsibility for contacting a student for subsequent permission to release information. Regardless of the effect, the College assumes no liability for honoring instructions that such information be withheld.

DISCLOSURE POLICY

SVA typically will disclose personally identifiable information (PII)—such as a Social Security number, grades, or other private information—from a student's education record only with the written consent of the student. However, FERPA permits the disclosure of PII from students' education records, without consent of the student, if the disclosure meets one or more of the following conditions:

• To other school officials, including teachers, within SVA whom the school has determined to have legitimate educational interests. This includes contractors, consul-
tants, volunteers, or other parties to whom the school has outsourced institutional services or functions.
• To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student's enrollment or transfer.
SVA will make a reasonable attempt to inform the student before the disclosure, unless the student initiated the request.
• To authorized representatives of the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf.
• In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid.
• To organizations conducting studies for, or on behalf of, SVA, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction.
• To accrediting organizations to carry out their accrediting functions.
• To the parent(s) or guardian(s) of an eligible student who claimed the student as a dependent on their most recent income tax return, provided the parent(s) or guardian(s) provide adequate documentation of the dependent status, in writing. Disclosure may not be made without such written documentation.
• To comply with a judicial order or a lawfully issued subpoena. SVA will make a reasonable attempt to inform the student before the disclosure, unless ordered not to do so by the subpoena.
• To appropriate parties in a health or safety emergency.
• To a victim of an alleged crime of violence, including a non-forcible sex offense. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding.
• To the general public, the final results of a disciplinary proceeding if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her.
• To parents(s) or guardian(s) of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21.
• To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

Student Consent to Allow or Prevent Disclosure
The FERPA Disclosure Form allows students to instruct SVA to do the following:
• Allow or prevent disclosure of Directory Information to third parties, except to the extent that FERPA authorizes disclosure without consent.
• Allow or prevent disclosure of education records to parents, guardians, or other individuals of the student's choosing.

The FERPA Disclosure Form is available in the Registrar's Office and online at sva.edu/registrar.

ATTENDANCE
Attendance will be taken for each class session. The individual instructor determines the number of acceptable absences, if any, and how those absences will affect a student's final grade.

CLASS CANCELLATIONS
The College reserves the right to cancel or withdraw courses from this bulletin and to change course curricula and scheduling. The College also reserves the right to withdraw and substitute instructors. If your course is canceled for the semester, the Division of Continuing Education will notify you by telephone or email. We will do our best to help you find another suitable course.
However, if this is not possible, you will receive a 100% tuition refund for the canceled course and a 100% refund of any additional lab, equipment or model fees charged for the course.

CLASS LOCATION
All students will be emailed a course schedule. If you have not received a course schedule before your first week of classes, please contact the Registrar's Office, at 212.592.2200, or registrar@sva.edu, and a staff member will be happy to help you.
COLLEGE CLOSINGS: UNSCHEDULED
Announcements of SVA's closings due to inclement weather or other conditions will be posted to the College's website at: sva.edu. The College’s main telephone number, 212.592.2000, will also announce emergency closings. To receive announcements as they are issued, you are encouraged to enroll in SVAlert, the College’s electronic notification system, by visiting my.sva.edu.

CORPORATE TRAINING
The Division of Continuing Education offers customized training programs that are designed to help an organization achieve its business goals more effectively. Whether using our state-of-the-art facilities or convenient on-site corporate training facility, SVA will tailor training sessions to meet the particular needs of your organization.

For further information please contact Eric Sutphin, manager of special programs, Division of Continuing Education, at 212.592.2188, or email ce@sva.edu.

DISCOUNTS

DISCOUNTS FOR ALUMNI
Alumni who meet one of the following requirements are eligible to receive a 20% tuition discount per continuing education course. This discount does not apply to any fee associated with the course:
• Attended SVA from 1947-1979 and enrolled for one full semester.
• Attended SVA from 1980-1995 and completed 12 credits.
• All SVA degree and certificate graduates.
For more information about alumni benefits, programs and services go to: sva.edu/alumni.
Office of Alumni Affairs and Development
Telephone: 212.592.2300
Email: alumni@sva.edu

DISCOUNTS FOR VETERANS
SVA is honored to welcome veterans to our campus. SVA is a Yellow Ribbon Program participating school. Veterans who register for continuing education courses will receive a 20% tuition discount per continuing education course. This discount does not apply to any fee associated with the course. To be eligible to receive this discount through the Division of Continuing Education, you must supply one of the following documents certifying proof of service:
• DD Form 214 (Certificate of Release or Discharge from Active Duty)
• DD Form 2384 (Notice of Basic Eligibility)
This documentation should be submitted in-person at the Registrar's Office, 205 East 23rd Street, New York, NY 10010. Once you have submitted proof of service to SVA, you do not need to resubmit this documentation again. The 20% discount will automatically be applied when registering online, in-person, or by telephone. For more information about veterans benefits, programs and services, contact Gemma Prosper-Brown, veterans counselor, at: veterans@sva.edu or telephone 212.592.2201.

FINANCIAL INFORMATION
Tuition and fees are payable in full at registration. Payment can be made by check drawn on a U.S. bank, U.S. money order, American Express, Discover, JCB, MasterCard or Visa. There will be a $40 fee for checks returned by the bank for insufficient funds. When using a charge card, please list the necessary information on the registration form. All students must register before attending classes. Any student who attends classes without registering (auditing of classes is not permitted) will be charged a $25 late fee. Financial aid is available only to U.S. citizens and resident aliens enrolled in a degree program.

CONTINUING EDUCATION LOAN PROGRAM
Continuing Education Loans (CELs) are designed to provide flexible financing options for part-time, non-degree students, especially working adults enrolled in continuing education courses and workshops. For more information please contact the Office of Financial Aid at 212.592.2030 or email fa@sva.edu.

GRADING INFORMATION
Once submitted by your instructor, grades can be viewed through MySVA at my.sva.edu. Under the WebAdvisor menu, click on “Academic Profile Menu,” then “View Grades.”

CONTINUING EDUCATION UNITS (CEUs)
Students will receive continuing education units (CEUs) upon successful completion of the continuing education course(s). CEUs are a nationally recognized standard of measurement for students participating in nonacademic credit-granting programs. One CEU is defined as 10 hours of participation.
THE GRADING SYSTEM  
DIVISION OF CONTINUING EDUCATION

A quality point system from 0.00 to 4.00 is used for computing scholastic standing. The following grade points reflect the plus/minus range:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>4.00</td>
<td>Excellent</td>
</tr>
<tr>
<td>A</td>
<td>4.00</td>
<td>Excellent</td>
</tr>
<tr>
<td>A-</td>
<td>3.67</td>
<td>Excellent</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
<td>Above average</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
<td>Above average</td>
</tr>
<tr>
<td>B-</td>
<td>2.67</td>
<td>Average</td>
</tr>
<tr>
<td>C+</td>
<td>2.33</td>
<td>Average</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
<td>Average</td>
</tr>
<tr>
<td>C-</td>
<td>1.67</td>
<td>Average</td>
</tr>
<tr>
<td>D+</td>
<td>1.33</td>
<td>Lowest passing grade</td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
<td>Lowest passing grade</td>
</tr>
<tr>
<td>D-</td>
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<tr>
<td>F</td>
<td>0.00</td>
<td>Failing</td>
</tr>
<tr>
<td>I</td>
<td>0.00</td>
<td>Incomplete*</td>
</tr>
<tr>
<td>P</td>
<td>—</td>
<td>Pass (pass/fail courses)</td>
</tr>
<tr>
<td>X</td>
<td>0.00</td>
<td>Withdrawal for excessive absences with failure</td>
</tr>
</tbody>
</table>

* A grade of Incomplete may be awarded to a student to extend additional time to complete a project or assignment that will have a significant impact on the final grade. A grade of Incomplete is tabulated as a failing grade and should be resolved within 60 days of the end of the term in which it was awarded. A faculty member may allow a student additional time beyond 60 days to complete their work, but a final grade must be submitted by the last day the Registrar will accept grade changes for the term in which the Incomplete was awarded. See the academic calendar for exact dates.

TRANSCRIPTS AND ENROLLMENT VERIFICATION

Transcripts and enrollment verification letters are offered free of charge to students, but will not be released if a student has outstanding financial obligations to SVA. Transcripts may be requested in the following formats:

- Electronic Transcripts: SVA offers an eTranscript service, which delivers official transcripts as secure PDF files via email within the same day. Processing times may vary if students attended SVA prior to 1985 or if there are any outstanding holds on a student's account.
- Students sending official transcripts to another institution should verify that the receiving party will accept electronic transcripts prior to submitting their request.
- Students wishing to request an eTranscript may visit sva.edu/registrar and follow the link under the “Transcripts” header.
- Personal Use Transcripts (unofficial): Students who graduated from SVA in 1985 or after, or who have taken classes at SVA within the last year, may view their transcript at any time by logging in to MySVA (my.sva.edu), selecting “Academic Profile” then “Transcript” from the WebAdvisor menu.
- Printed Transcripts and Enrollment Verification Letter: Students who need a printed transcript or enrollment verification letter (for either official or personal use) may submit a completed and signed copy of the Transcript & Enrollment Request Form (available for download at sva.edu/registrar) via email at registrar@sva.edu, by fax at 212.592.2069, in person at the Registrar’s Office, 205 East 23rd Street, 1st floor, Monday-Thursday, 9:00 am–6:00 pm and Friday, 9:00 am–5:00 pm or by mail.
- Registrar–Transcripts
  209 East 23rd Street
  New York, NY 10010

INTELLECTUAL PROPERTY RIGHTS OF FACULTY

SVA does not have any ownership or other interest in any “Works” (including any artwork, writing, research, animation, film, video, design, software, application or other works that may be protected by copyright) created by an SVA faculty member while employed at SVA, unless the faculty member agrees otherwise in writing.

INTELLECTUAL PROPERTY RIGHTS OF STUDENTS

SVA does not have any ownership or other interest in any “Works” (including any artwork, writing, research, animation, film, video, design, software, application or other works that may be protected by copyright) created by a student while enrolled at SVA, unless the student agrees otherwise in writing, except that SVA has a limited right
to use the student’s “Works” for educational and accreditation purposes.

**INTERNAL COMPLAINT RESOLUTION POLICY**
If you are experiencing a problem with a continuing education class, please speak with your instructor. If the problem goes unresolved, please address it, in writing, to the Division of Continuing Education.

**INTERNATIONAL STUDENTS**
International students can take a vocational or recreational course as long as it is incidental to their main purpose of visiting the U.S. Please note that SVA is not authorized to issue the Form I-20, Certificate of Eligibility for the F-1 student visa for the Division of Continuing Education. Non-matriculated students are not eligible to apply for the F-1 student visa.

**IRS EDUCATION CREDIT**
If eligible, the Internal Revenue Service (IRS) allows students to apply for educational credits. The Hope Credit and Lifetime Learning Credit are educational credits you may deduct from your federal income tax. For more information regarding eligibility and instructions, refer to IRS publication 970, Tax Benefits for Higher Education.

**MySVA**
MySVA (my.sva.edu) is the online portal that keeps students, faculty, alumni and staff members connected to the SVA campus. It is available 24 hours a day, 7 days a week, from any computer, tablet or smartphone with Internet access. All students, faculty and staff members automatically receive a MySVA account.

A MySVA username and password is required to access MySVA and SVApps email. The username consists of the first part of the user’s email address, before the @ symbol. The initial password consists of the characters “Sva!” not including the quotation marks, followed by the user’s 7-digit SVA student ID number (e.g., Sva1234567). Users are encouraged to change their initial password by visiting myaccount.sva.edu.

SVApps email can be directly accessed by visiting webmail.sva.edu and logging in with a MySVA username and password.

For additional help with accessing MySVA, SVApps email or any other campus systems, please call the SVA Help Desk at 212.592.2400 Option 1 or email helpdesk@sva.edu. The Help Desk is available Monday–Friday, 9:00 am–5:00 pm.

**OFFICE OF VOCATIONAL REHABILITATION**
The School of Visual Arts works with all state and city offices of vocational rehabilitation. For information, contact the VESID officer in the Financial Aid Office at: 212.592.2033.

**ONLINE COURSES: TECHNICAL REQUIREMENTS**
The School of Visual Arts online courses are hosted in Canvas, our College-wide learning system. Most computers (5 years old or newer recommended) can access these online courses without a problem. The courses work with Windows (Windows XP, SP3 and newer), Macintosh (Mac OSX 10.6 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 1024x600 (the average size of a netbook) and good broadband Internet connection to participate in the online courses.

**REFUND POLICY**

**REGISTRATION CANCELLATION FOR NONMATRICULATED STUDENTS**

To withdraw from a credit or noncredit Division of Continuing Education course you must notify the Registrar’s Office, in writing, of your intention to withdraw. You may do so by emailing your withdrawal to dro paddce@sva.edu; by sending written notification via mail or fax; or by completing a withdrawal form, in person, at the Registrar’s Office. The office is located at 205 East 23rd Street. Failure to complete a course does not constitute official withdrawal, nor does notification to the instructor, nor does lack of attendance, nor does dissatisfaction with a course. Refunds are computed from the day on which written notice of withdrawal is received. The postmark will be considered the date of withdrawal for refunds requested by mail. All refunds for payment made by American Express, Discover, JCB, MasterCard or Visa, will be credited to the appropriate credit card account. Payment made by check or money order will be refunded by check, payable to the registrant. Processing of refunds takes approximately four weeks.
REFUNDS FOR 10 OR MORE SESSIONS
If written notice of withdrawal is received by the Registrar's Office:
• Before the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
• Before the second class session, the student will receive a 90% tuition refund, including any lab, equipment or model fee.
• Before the third class session, the student will receive an 80% tuition refund, including any lab, equipment or model fee.
THERE WILL BE NO REFUNDS AFTER THE START OF THE THIRD CLASS SESSION.

REFUNDS FOR 5 TO 9 SESSION COURSES
If written notice of withdrawal is received by the Registrar's Office:
• Before the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
• Before the second class session, the student will receive an 80% tuition refund, including any lab, equipment or model fee.
THERE WILL BE NO REFUNDS AFTER THE START OF THE SECOND CLASS SESSION.

REFUNDS FOR INTENSIVE AND WEEKLONG COURSES
If written notice of withdrawal is received by the Registrar's Office prior to the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
THERE WILL BE NO REFUNDS AFTER THE START OF THE FIRST CLASS SESSION.

REFUNDS FOR 6 TO 8 WEEK ONLINE COURSES
If written notice of withdrawal is received by the Registrar's Office:
• Before Monday of the first week, the student will receive a 100% tuition refund.
• Before Monday of the second week, the student will receive an 80% tuition refund.
THERE WILL BE NO REFUNDS AFTER THE MONDAY OF THE SECOND WEEK.

REFUNDS FOR 9 TO 12 WEEK ONLINE COURSES
If written notice of withdrawal is received by the Registrar's Office:
• Before Monday of the first week, the student will receive a 100% tuition refund.
• Before Monday of the second week, the student will receive a 90% tuition refund.
• Before Monday of the third week, the student will receive an 80% tuition refund.
THERE WILL BE NO REFUNDS AFTER THE MONDAY OF THE THIRD WEEK.

NONREFUNDABLE EXPENSES
From time to time, the School of Visual Arts may find it necessary to cancel a course or workshop, or change schedules or faculty for a course or workshop. If this occurs, the School of Visual Arts will attempt to give notice to those students who are registered for the affected course or workshop, to the email address or telephone number provided by the student in her or his registration materials. It is the student's responsibility to keep the College advised of a current mailing address, email address and telephone number at which he or she may be contacted. If a course or workshop is canceled, or the schedule or faculty for a course or workshop are changed and as a result of the change the student no longer wishes to take the course or workshop, the School of Visual Arts will reimburse to the student the tuition and course fees for that course or workshop within the guidelines published in this bulletin, but will not be responsible or liable for any other expenses that the student may have incurred, including but not limited to transportation and housing costs and the purchase of materials and supplies.

SPECIAL SERVICES
The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected status, and is committed to helping all enrolled students achieve their educational objectives.

The mission of the Office of Disability Services (ODS) is to assist in creating an accessible campus environment, where students with disabilities have equal access to educational programs and the opportunity to
participate in campus life. The Office of Disability Services will:

• Provide and coordinate appropriate academic accommodations and related services to meet the specific disability-related needs of students.
• Consult with faculty about reasonable and effective academic accommodations.
• Advise academic and administrative departments about student access to programs and facilities.
• Answer questions that prospective students may have about services for students with disabilities.

The ODS is staffed by a disability services coordinator and a learning disabilities specialist who work together with students to determine their eligibility for academic accommodations and to ensure that these accommodations are implemented. The ODS recommends accommodations for students with disabilities in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990.

The Office of Disability Services is located at 340 East 24th Street, 1st Floor. Individuals with questions or who are interested in receiving disability services may contact the office at 212.592.2281 or via email at: disabilityservices@sva.edu.

STUDENT CODE OF CONDUCT
The School of Visual Arts provides students with an environment that stimulates and nurtures creative exploration and interaction. Students are expected to support that environment and the community in which they work and live by actively practicing and living by the Student Code of Conduct. Each student must practice an ethic that includes fostering personal and professional integrity and trust, and being responsible for her or his actions.

Students registering for a Continuing Education course are expected to follow the School of Visual Arts Student Code of Conduct. Failure to adhere to these guidelines could result in disciplinary action. For a copy of the Code of Conduct, please refer the SVA Handbook: sva.edu/student-life/student-affairs/handbooks.

SVAlert
Get important announcements with SVA's electronic notification system. SVAlert is a convenient way to learn about unscheduled closings, emergency situations, classroom changes, class cancellations and more. The notification comes directly to your cell phone (text or voice message), email address or home phone. To register, log on to MySVA (my.sva.edu), click the SVAlert icon, and confirm your contact information.

SVA LIBRARY
Continuing education students may use the facilities and resources of the SVA Library, located at 380 Second Avenue, 2nd floor and SVA Library West, located at 133 West 21st Street, concourse level. The Library's resources, available for on-site use, include books, magazines, databases, e-books and e-journals, DVDs/Blu-rays, comics, and more. Please visit our website at: library.sva.edu for more information.

ADDITIONAL INFORMATION
For a full description of all institutional facilities, including the library and individual workshops, please consult the undergraduate catalog.

The College is not responsible for loss or breakage of artwork left in storage on College premises. No one is permitted to audit classes and visitors are not permitted in the studios or classrooms. All students accept full responsibility for personal injury and/or personal losses during class hours and while on College premises.

For the most up-to-date statistical information on student retention and graduate placement, please refer to the admissions catalog or contact the Admissions Office.

Students interested in matriculating in one of SVA's degree programs should contact the Admissions Office for an application.

Admissions Office
Telephone: 212.592.2100
Fax: 212.592.2116
Email: admissions@sva.edu
This guide to the Bachelor of Fine Arts degree in design offered through the Division of Continuing Education provides a description of the required foundation-year curriculum.

Information on admissions requirements, transfer credit, tuition, fees and financial aid is available in the School of Visual Arts Admissions Catalog. The SVA Handbook provides a description of all administrative services, procedures and regulations for SVA students. If you have any questions, please refer to these publications or contact the Office of Admissions, School of Visual Arts, located at 340 East 24th Street, 1st Floor, New York, NY 10010-3994; telephone: 212.592.2100; fax: 212.592.2116; email: admissions@sva.edu.

The Degree
To qualify for the Bachelor of Fine Arts degree in design, a student must successfully complete a minimum of 120 credits, including 72 studio credits, 30 humanities and sciences credits, 15 art history credits, and 3 elective credits from any area. All degree candidates must pass the Proficiency Examination.

Matriculation
After all admission requirements have been met, the Committee on Admissions will notify applicants of its decision in writing. This letter will specify any advanced standing, transfer of credit and/or waivers of requirements.

Students should meet with their departmental advisor prior to registration each semester. The advisor will provide course counseling and will help arrange a satisfactory schedule of courses so that the BFA degree requirements may be met in a cohesive way. Matriculated students must register for a minimum of 6 credits each semester. Course selection must be approved by the departmental advisor. Students who fail to register for a minimum of 6 credits will automatically lose their matriculated status unless they have filed an official leave of absence form.

Upon successful completion of the foundation-year requirements, students must transfer to the full-time Undergraduate Division.

Financial Aid
Matriculated students may apply for financial aid to help offset costs while attending the School of Visual Arts. In order to be eligible, students must make satisfactory academic progress, as outlined in the Admissions Catalog, in order to continue to receive financial aid funds. For more information contact the Office of Financial Aid, located at 340 East 24th Street, 1st Floor, New York, NY, 10010; telephone: 212.592.2030; email: fa@sva.edu.

Tuition and Fees
For the 2019-2020 academic year, the per-credit tuition rate is $1,400. Institutional aid, in the amount of $240 per credit, will be granted to matriculated students in the Continuing Education Design degree program. The departmental fee is $500 per semester for the fall and spring semesters.

<table>
<thead>
<tr>
<th>FOUNDATION YEAR</th>
<th>CREDITS</th>
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</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>6</td>
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<tr>
<td>Painting</td>
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<tr>
<td>Sculpture</td>
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<tr>
<td>Introduction to Digital Design</td>
<td>3</td>
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<tr>
<td>Art History I, II</td>
<td>6</td>
</tr>
<tr>
<td>Writing and Literature I, II</td>
<td>6</td>
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Administration

BOARD OF DIRECTORS
Milton Glaser, acting chairman
Joseph F. Patterson
Anthony P. Rhodes
David Rhodes
Lawrence B. Rodman
Eileen Hedy Schultz

OFFICE OF THE CHAIRMAN
Milton Glaser, acting chairman
Carla Tscherny, executive assistant to the acting chairman

OFFICE OF THE PRESIDENT
Ralph Appelbaum, special assistant to the president
Khristal Curtis, administrative assistant
John Dye, director of internal audit and control
Kenneth Faron, associate director, capital projects
Steven Heller, special assistant to the president
Jacqueline "Pif" Hoffner, executive assistant
Alberta Irene Kreh, special consultant to the president
David Rhodes, president
Lindsay Siegmann, administrative assistant

OFFICE OF THE EXECUTIVE VICE PRESIDENT
Anthony P. Rhodes, executive vice president
Michelle Mercurio, assistant to the executive vice president
Aziza Gaines, administrative assistant

Studio and Academic Departments

Undergraduate

ADVERTISING
Gail Anderson, chair
Richard Wilde, chair emeritus
Carolyn Hinkson-Jenkins, director of operations
Alida Beck LaRocca, academic advisor
Yolanda Powell, academic advisor
Adam Sarsfield, academic advisor
Daniel Tomlin, academic advisor
Ingrid Li, systems coordinator
Benita Raphan, project coordinator
Ori Kleiner, motion graphics coordinator
Arlyn Lebron, assistant to the chair
Paula Paylor, department assistant

ANIMATION
Hsiang Chin Moe, chair
Mark Minnig, director of operations
Gabriela Ilijeska, technology manager
Samantha Lee, assistant manager
Nicolette Piscitelli, lab assistant
Philip Fehr, systems administrator

ART HISTORY
Tom Huhn, chair
Paloma Crousillat, director of operations
Justin Elm, senior systems administrator, project coordinator

CARTOONING
Thomas Woodruff, chair
Carolyn Hinkson-Jenkins, director of operations
Nada Mohammed, academic advisor
Arlyn Lebron, assistant to the chair
Paula Paylor, department assistant

COMPUTER ART, COMPUTER ANIMATION AND VISUAL EFFECTS
Jimmy Calhoun, chair
Brian Frey, director of operations
Mahtab Aslani, academic advisor
Eduardo Lytton, senior systems director
Richard Hagen, senior systems administrator
Darryl Wright, senior systems administrator
Nicholas Coyle, systems administrator
Joseph Mulvanerty, systems administrator
Raphael Ribot, systems administrator
Gavin Slyman, front office manager
Alexandra Barsky, special project coordinator
Deanna De Maglie, secretary

DESIGN
Gail Anderson, chair
Kevin O’Callaghan, chair, 3D design
Richard Wilde, chair emeritus
Carolyn Hinkson-Jenkins, director of operations
Alida Beck LaRocca, academic advisor
Yolanda Powell, academic advisor
Adam Sarsfield, academic advisor
Daniel Tomlin, academic advisor
Ingrid Li, systems coordinator
Benita Raphan, projects coordinator
Ori Kleiner, motion graphics coordinator
Kaori Sakai, studio manager, 3D design
Arlyn Lebron, assistant to the chair
Paula Paylor, department assistant

FILM
Mary Lee Grisanti, acting chair
Salvatore Petrosino, director of operations
Charles Creighton Satterfield, assistant to the chair
John-Michael Byrd, academic advisor, film
Elvera Vilson, academic advisor, film
Michael DelVecchio, senior production manager
Luís Negron, repair manager, film
Angela Moore, budget and festival coordinator
Roxanne Miller, reservations coordinator
Tien-Li Wu, senior systems administrator
Kamil Dobrowolski, systems administrator
Mark Crowell, web administrator
Brian Petersen, studio supervisor
Angel Beltre, film repair assistant
Steven Burgess, production office assistant
Connor Landhauser, production office assistant

FINE ARTS
Suzanne Anker, chair
Gary Sherman, assistant to the chair
Dora Riomayor, academic advisor
Tyler Rowland, director of operations
Gunars Prande, director of operations, printmaking
Alejandro Chen Li, manager, printmaking
Ian Burnley, operations manager
Tarah Rhoda, bio art lab manager
Mark Rosen, senior systems administrator
Luís Rodrigo Navarro, systems administrator,

sculpture center
Joseph Tekippe, systems administrator, digital lab
Sung Jin Choi, senior technical advisor
Daniel Wapner, manager, sculpture center
Amy Stienbarger, assistant studio manager, sculpture center
Andrew Cziraki, digital lab assistant
Jung Hee Mun, digital lab assistant

HONORS PROGRAM
Jeremy Cohan, director
Paloma Crousillat, director of operations

HUMANITIES AND SCIENCES
Kyoko Miyabe, acting chair
Maryhelen Hendricks, chair, writing and literacy
Helene Rubinstein, associate chair, English and the Visual Arts program
Laurie Johenning, director of operations
Susan Kim, assistant to the chair
Phyllistine Travis, academic advisor, English and the Visual Arts program
Neil Friedland, coordinator, Writing Resource Center
Louis Phillips, editor, Words
William Fuentes, systems administrator, Writing Resource Center
Leslie Haller, office coordinator, Writing Resource Center
Luis Cordoba, administrative assistant Writing Resource Center

ILLUSTRATION
Thomas Woodruff, chair
Carolyn Hinkson-Jenkins, director of operations
Karina Ayure, academic advisor
Wayde McIntosh, academic advisor
Arlyn Lebron, assistant to the chair
Curtis Edwards, program coordinator
Gerard Newland, systems administrator
Kenneth Huertas, assistant lab technician
Paula Paylor, department assistant

INTERIOR DESIGN
Carol Rusche Bentel, chair
Malcolm Lightner, director of operations
Kathleen Hayes, academic advisor
Erin Davis, technical manager

PHOTOGRAPHY AND VIDEO
Joseph Maida, chair
Alice Beck-Odette, chair emeritus
Lacie Garnes, director of operations
Angela Kaniecki, academic advisor
Frank Priegue, academic advisor
Amber Dietz, assistant to the chair, curriculum coordinator
Maria Dubon, coordinator of special programs and projects
Giuseppina "Bina" Altera, digital lab manager
Adam Donnelly, studio manager
Todd Carroll, senior systems administrator
Alexandria Hovet, systems administrator
Anton Vancamelbeke, assistant studio manager
Ashley Cortes, exhibitions and maintenance coordinator
Jordan Cruz, photo technician
Joel Han, photo technician
Philip Garber, photo technician
Lauren Menzies, photo technician
Sebastiano Arpaia, studio assistant
Michael Kingman, studio assistant
Alexander Setzer, studio assistant
Steven Mayer, administrative assistant

VISUAL AND CRITICAL STUDIES
Tom Huhn, chair
Paloma Crousillat, director of operations
Paul D’Innocenzo, academic advisor
Justin Elm, senior systems administrator, project coordinator

ART EDUCATION
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Jaime Chan, assistant to the chair
Barbara Salander, thesis director
Michael Filan, student teaching supervisor
Anna Roman, secretary

ART PRACTICE
David Ross, chair
Jacquelyn Strycker, director of operations
Allison Simpson, assistant to the chair

ART THERAPY
Deborah Farber, chair
Emily Frederick, director of operations, student advisor
Valerie Sereno, special programs and projects coordinator
Elizabeth Dellicarpini, internship coordinator

ART WRITING
David Levi Strauss, chair
Annette Wehrhahn, assistant to the chair

BRANDING
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Katie Scott, studio manager

COMPUTER ARTS
Terrence Masson, chair
Bruce Wands, chair emeritus
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Angelica Vergel, assistant to the chair
Robert Campbell, systems administrator
Milos Paripovic, senior systems administrator
Darren Santa Maria, systems administrator
Charlotte Allen, project coordinator
Indiana Lombardi-Bello, administrative assistant

CURATORIAL PRACTICE
Steven Henry Madoff, chair
Michael Severance, director of operations
Brian Kuan Wood, director of curatorial research

DESIGN
Steven Heller, co-chair
Lita Tallarico, co-chair
Veronika Golova, director of operations
Ronald Callahan, senior systems administrator

DESIGN FOR SOCIAL INNOVATION
Miya Osaki, chair
Chessa Cahill, director of operations
Indiana Kuffer, systems administrator
Abigail MacMillan, administrative assistant

DESIGN RESEARCH, WRITING AND CRITICISM
Molly Heintz, chair
Eric Schwartau, director of operations

DIGITAL PHOTOGRAPHY
Tom P. Ashe, chair
Marko Kovacevic, studio manager

DIRECTING
Bob Giraldi, chair
Megan Hessenthaler, director of operations
Jeanette Sears, systems administrator

DIGITAL PHOTOGRAPHY
Barry Sutton, director of operations
Tiffany Smith, systems support specialist

FINE ARTS
Mark Tribe, chair
Mark Ramos, academic advisor
Michelle Sumaray, assistant to the chair
Alison Kuo, project coordinator

ILLUSTRATION AS VISUAL ESSAY
Marshall Arisman, chair
Kim Ablondi, director of operations
Ada Price, studio assistant

INTERACTION DESIGN
Liz Danzico, chair
Gwendolyn Kurtz, director of operations
Wolfgang Gil, senior systems administrator
Rodel Oiga, senior systems administrator
Naomi Barth, communication and projects coordinator
Eric Forman, student advisor

PHOTOGRAPHY, VIDEO AND RELATED MEDIA
Charles H. Traub, chair
Randy West, director of operations
Brenda Hung, assistant to the chair
Adam Bell, academic advisor
Seth Lambert, senior systems administrator
Elizabeth Zito, coordinator, special projects

PRODUCTS OF DESIGN
Allan Chochinov, chair
Kristine Lee, director of operations
Marko Manriquez, technical manager
Chester Dols, manager, Visible Futures Lab
Oya Kosebay, manager, Visible Futures Lab
Elizabeth Meiklejohn, prototype specialist
Visible Futures Lab

SOCIAL DOCUMENTARY FILM
Maro Chermayeff, chair
Charlotte Rose Vincelli, director of operations
Timothy Doyle, assistant to the chair
Kristian Gonzales, senior systems administrator
Joseph Eisenstein, video and production equipment manager

VISUAL NARRATIVE
Nathan Fox, chair
Joan McCabe, director of operations
Lucea Spinelli, project coordinator
Panayiotis Terzis, RisoLAB manager
Andrew Alexander, assistant RisoLAB technician

Continuing Education and Special Programs

CONTINUING EDUCATION
Joseph Cipri, executive director
Keren Moscovitch, associate director
Stephanie McGovern, course advisor
William Patterson, course advisor
Nika Lopez, program coordinator
Eric Sutphin, manager special programs

SVA DESTINATIONS
Dora Riomayor, director
Michelle Mercurio, associate director

Library
Caitlin Kilgallen, director
Rebecca Clark, associate director
Shea’la Finch, librarian, Library West
Zimra Panitz, head of technical services
Beth Kleber, head of archives
Seth Chang, information technology administrator
Lorraine Gerety, visual resources curator
Barbara Douglass, evening and weekend librarian
David Pemberton, periodicals/reference librarian
Phoebe Stein, digital services librarian
David Shuford, cataloger
Kelsey Short, administrative manager
Christopher Bussmann, circulation manager
Mark Roussel, circulation manager
Lawrence Giffin, assistant archivist
Eric Ingram, managing catalog technician
Keisha Wilkerson, catalog technician
Preston Nelson, acquisitions technician

Administrative Offices and Departments

ACADEMIC ADVISEMENT
A.–Lucky Checkley, director
Bibi Khan, administrative assistant
Rosa Paulino, receptionist

ACADEMIC AFFAIRS
Christopher J. Cyphers, provost
Emily Ross, associate provost
Jennifer Phillips, director of learning technology
Deborah Hussey, curriculum coordinator
Samantha Brooks, editorial associate
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<td>Julian Oddman</td>
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<td>Walter Tyler</td>
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<tr>
<td>Cosmin Tomescu</td>
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<tr>
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<tr>
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<tr>
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<td>Patricia Romeu</td>
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<td>Tricia Ross</td>
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<td>Elena Vasilenko-Blank</td>
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<tr>
<td>Lena Granoff</td>
<td>senior programmer</td>
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<tr>
<td>Irina Filimonova</td>
<td>senior programmer/analyst</td>
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<tr>
<td>Patricia Ewan</td>
<td>systems analyst/programmer</td>
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<tr>
<td>Roman Stanula</td>
<td>systems/database administrator</td>
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<td>Joyce Rutter Kaye</td>
<td>director</td>
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<td>Gregory Herbowy</td>
<td>assistant director</td>
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<tr>
<td>Rodrigo Perez</td>
<td>assistant director, digital content and social media</td>
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<tr>
<td>Maeri Ferguson</td>
<td>media relations manager</td>
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<td>Michelle Mackin</td>
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<td>Stephen Alvarado</td>
<td>manager</td>
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<td>Joseph Jones</td>
<td>studio manager</td>
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<tr>
<td>Andrew Vado</td>
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<td>Angel Ibanez</td>
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<td>Caitlin Beards</td>
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<tr>
<td>Kalik D. Hamilton</td>
<td>production coordinator</td>
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<tr>
<td>Anthony Choy-Sutton</td>
<td>equipment coordinator</td>
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<tr>
<td>Oret Pena</td>
<td>production assistant</td>
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<tr>
<td>Yader Fonseca</td>
<td>production assistant</td>
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JohnMichael Mitchell, casting coordinator, model registry
Kareem Barrett, assistant to the model registrar
Kerry Crowe, assistant to the model registrar
Jo’Lisa Jones, assistant to the casting coordinator, model registry
Amir Ali, assistant, office services and mail processing
Charles Davis, assistant, office services and mail processing
Dennis Gillyard, assistant, office services and mail processing
Alexander McRae, assistant, office services and mail processing
Kevin Brandon Smith, assistant, office services and mail processing

SECURITY SERVICES
Nick Agjmurati, director
Tyrone Benton, associate director
Joseph Soohoo, assistant director
Isat Paljevic, manager
Antonio Gutierrez, supervisor
Michelle Jones-Spain, supervisor
Christian Morales, supervisor
Latanya Grier, coordinator

STUDENT ACCOUNTS
Geanine Rando, director
Claudio Vargas, associate director
Jennyfer Scott, office manager
Maria Losada, operations manager
Maya Carter-Ali, coordinator
Rachel Jackson, customer service rep/cashier
Kelvin Morales, administrative assistant

STUDENT AFFAIRS
Javier Vega, executive director
Bill Martino, director
Maria Rovira-McCune, associate director
Christine Gilchrist, RN, associate director, health and counseling services
Mark Howell, LCSW, therapist
Jennifer Wilson, LCAT, therapist
Arielle Kempler, therapist
Brett Sharett, therapist
Stefanie Joshua, associate director, residence life
Caryn Leonard-Wilde, associate director, disability resources
Adam Krumm, assistant director, residence life
Jill Seplowitz, manager, student activities
Matthew Lee, coordinator, health and counseling services
Annemarie Veira, coordinator, disability resources

Kayla Vogel, coordinator, student engagement and leadership
Kristen Jassin, residence hall director
Margaret Pearson, residence hall director; coordinator, summer housing
Elijah Herman, residence hall director
Danielle Watson, residence hall director
Quennett Williams, receptionist

SVA CAMPUS STORE
Jennifer Sturtz, associate director
Jonathan Flaxman, buyer
Alex Hazel, senior technical support sales representative
Ian Stoner, e-commerce inventory coordinator
Bennett Yee, store manager
Eugene Hill, customer service associate
Alexandra Beguez, inventory and social media coordinator
Marsha Garcia, assistant buyer

SVA GALLERIES
Francis Di Tommaso, director
Maria Komer, operations manager
Tyson Skross, exhibitions manager
Evan Peltzman, exhibitions coordinator
Adam Cable, operations coordinator
Robert Campbell, exhibitions coordinator
Ana Bida, gallery assistant

SVA THEATRE
Adam Natale, director
Vidya Alexander, operations manager
Vincent Burich, technical manager
Amanda Duong, venue manager
Casey Gallagher, venue manager
Joseph Quartararo, assistant technical director
Brian Sierra, assistant technical director

VISUAL ARTS PRESS, LTD.
Anthony P. Rhodes, executive creative director
Gail Anderson, creative director
Dee Ito, writer
Brian E. Smith, senior art director
Jennifer Liang, assistant director
Eric Corriel, senior digital strategist
Declan Van Welie, website designer and developer
Linnea Taylor, multimedia designer
Sheilah Ledwidge, editor
Faculty

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Directory

1 205 East 23rd Street
Registrar, 1st floor

207 East 23rd Street
SVA Campus Store, 1st floor

209 East 23rd Street
Advertising (BFA), 2nd floor
Animation (BFA), 5th floor
Continuing Education, 1st floor
Design (BFA), 2nd floor
Digital Imaging Center, 1st floor
Environmental Health and Safety, lower level
Executive Vice President, 1st floor
Facilities Management, lower level
Film (BFA), 5th floor
Illustration and Cartooning (BFA), 2nd floor
Institutional Effectiveness, Assessment and Strategic Planning, 1st floor
Security Management, lower level
Student Lounge, 2nd floor
SVA Gramercy Gallery, 1st floor

2 215/217 East 23rd Street
23rd Street Residence
VASA Student Center, 1st floor

3 340/342 East 24th Street
24th Street Residence
Admissions, 1st floor
Financial Aid, lower level
Health Services, 1st floor
International Student Office, 1st floor
Program for International Students, 1st floor
Residence Life, 1st floor
Student Accounts, lower level
Student Affairs, 1st floor
Visual Arts Student Association (VASA), 1st floor

4 220 East 23rd Street
Office of the Chairman of the Board, 6th floor
Visual Arts Press, Ltd., 3rd floor

5 380 Second Avenue
Animation Studios (BFA), 5th floor
Design (MFA), 5th floor
Finance, 8th floor
Human Resources, 8th floor
Humanities and Sciences, 8th floor
Library, 2nd floor
Resource Management, 8th floor

6 310 East 22nd Street
Illustration Studios, 7th floor

7 214 East 21st Street
Fashion Photography (MPS), 3rd floor
Photography and Video (BFA), 4th, 5th, 6th floors
Photography (MFA), 1st, 4th, 5th floors
President, 7th floor
Student Lounge, 7th floor

8 17 Gramercy Park South
Gramercy Women’s Residence

9 101 Ludlow Street
Ludlow Residence

10 133/141 West 21st Street
Academic Affairs, 5th floor
Art History, 4th floor
Computer Art (BFA), 2nd, 3rd floors
Computer Arts (MFA), 10th, 12th floors
Coordinator of Academic Advisement, 7th floor
Fine Arts (MFA), 8th, 9th floors
Institutional Research, 5th floor
Interior Design (BFA), 11th floor
Library West, lower level
Printmaking Facilities, 5th floor
Provost, 5th floor
Student Lounge, lower level
SVA Destinations, 7th floor
SVA Flatiron Gallery, 1st floor
Visual and Critical Studies (BFA), 4th floor

11 136 West 21st Street
Administrative Network Services, 8th floor
Alumni Affairs, 6th floor
Career Development, 6th floor
Communication, 6th floor
Design for Social Innovation (MFA), 5th floor
Design Research, Writing and Criticism (MA), 2nd floor
External Relations, 6th floor
Illustration as Visual Essay (MFA), 12th floor
Interaction Design (MFA), 3rd floor
Management Information Technologies, 8th floor
Products of Design (MFA), 7th floor
Social Documentary Film (MFA), 1st floor
Visual Narrative (MFA), 11th floor
Office of Learning Technologies, 9th floor

12 132 West 21st Street
Art Writing (MFA), 6th floor
Art Education (MAT), 4th floor
Art Therapy (MPS), 3rd floor
Art Therapy Outreach Program (ATOC), 6th floor
Branding (MPS), 11th floor
Curatorial Practice (MA), 10th floor
Digital Photography (MPS), 2nd floor
Directing (MPS), 8th floor
Model Registrar, 2nd floor
Visible Futures Lab, 7th floor
Writing Resource Center, 9th floor

13 333 West 23rd Street
SVA Theatre

14 335 West 16th Street
Art Practice (MFA), 5th floor
Fine Arts (BFA), 2nd, 3rd, 4th, 5th floors
Fine Arts Sculpture, 1st floor, lower level

15 601 West 26th Street
Student Galleries Office, 15th floor
SVA Chelsea Gallery, 15th floor