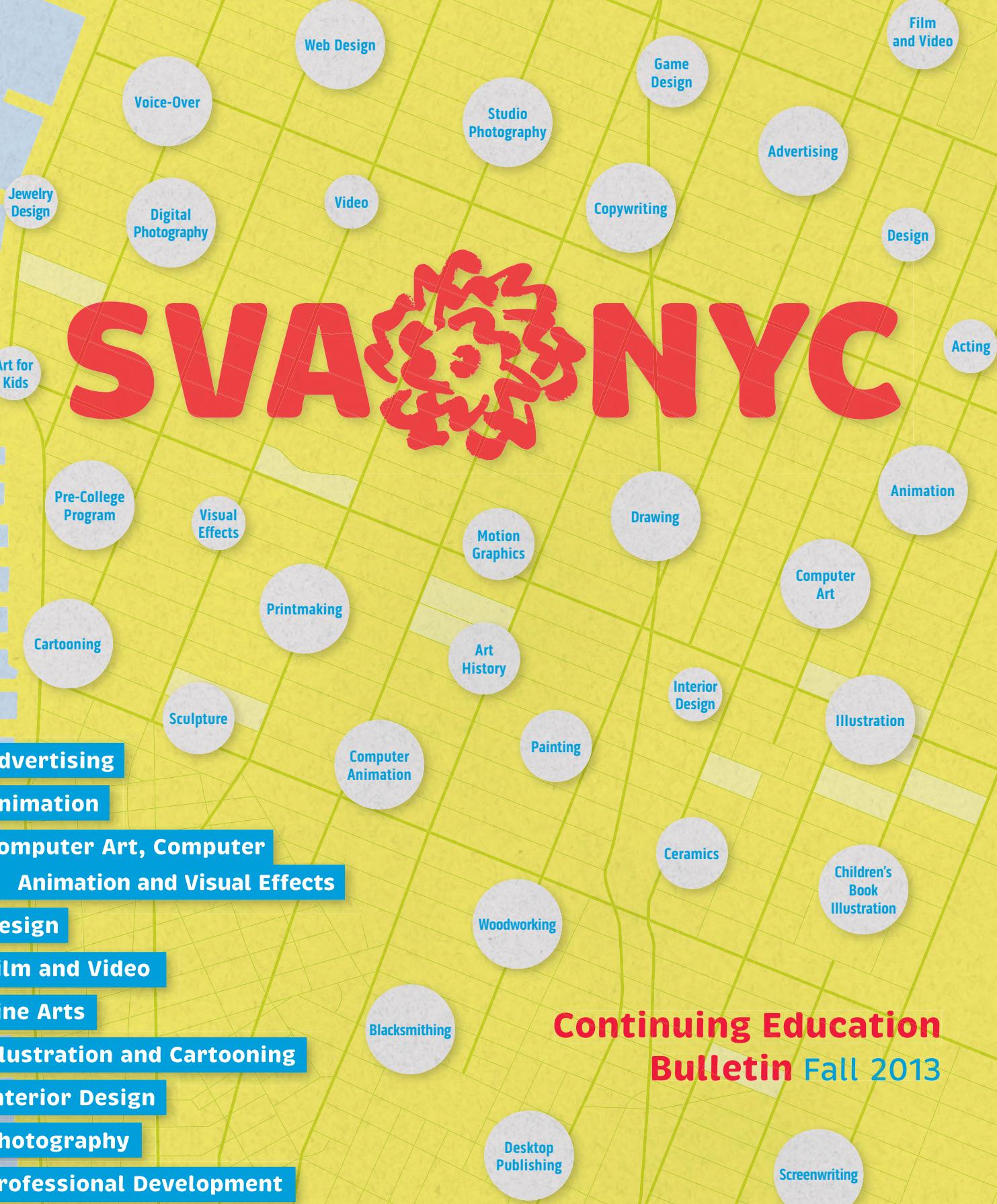
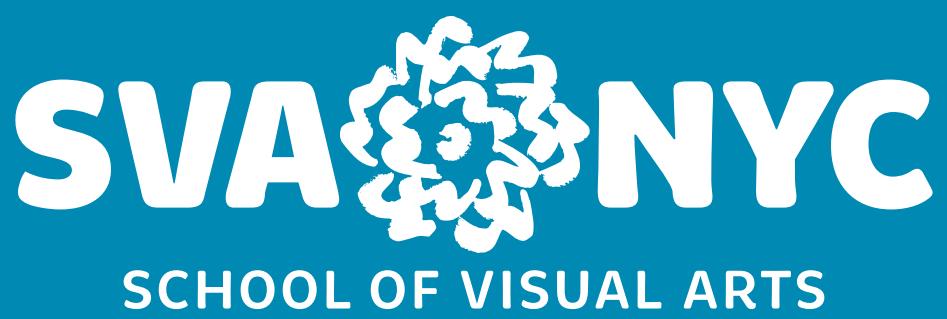


SVA SCHOOL OF VISUAL ARTS NYC

- Advertising
- Animation
- Computer Art, Computer Animation and Visual Effects
- Design
- Film and Video
- Fine Arts
- Illustration and Cartooning
- Interior Design
- Photography
- Professional Development
- Visual and Critical Studies

Continuing Education
Bulletin Fall 2013





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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 and Video; Fine Arts; Illustration; Interior Design; Photography; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of the program in Critical Theory and the Arts; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Criticism and Writing; Art Practice; Computer Art; Design; Design Criticism; 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 Master of Professional Studies on graduates of the programs in Art Therapy; Branding; Digital Photography; Fashion Photography; Live Action Short Film. 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.

The School of Visual Arts is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools (msche.org), 3624 Market Street, Philadelphia, PA 19104, 215.662.5606. 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), 146 Monroe Center NW, Suite 1318, Grand Rapids, MI 49503-2822.

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 Master of Arts in Teaching in Art Education program is accredited by the New York State Regents Accreditation of Teacher Education (RATE).

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.

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 information

REGISTRATION BEGINS NOW

The Division of Continuing Education fall 2013 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:

205 East 23 Street
Telephone: 212.592.2200
Fax: 212.592.2069
E-mail: 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
E-mail: ce@sva.edu

ONLINE REGISTRATION, CURRENT STUDENTS

To register online, go to MySVA at: my.sva.edu. View the online bulletin for current listings of courses and their availability.

ONLINE REGISTRATION, NEW STUDENTS

To register online, go to sva.edu and click Continuing Education. Select courses one at a time and click on "register for this course." View the online bulletin for current listings of courses and their availability.

FAX REGISTRATION

You may register by fax with American Express, Discover, JCB, MasterCard, Visa or bank debit card. Please complete the registration form and fax it to: 212.592.2069.

TELEPHONE REGISTRATION

- Monday–Thursday, 9:00 AM to 7:00 PM
- Friday, 9:00 AM to 5:00 PM
- Saturdays (September 14 and September 21), 9:00 AM to 1:00 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.

IN-PERSON REGISTRATION

- Monday–Thursday, 9:00 AM to 7:00 PM
- Friday, 9:00 AM to 5:00 PM
- Saturdays (September 14 and September 21), 9:00 AM to 1:00 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.

MAIL REGISTRATION

You may mail your completed registration form, with payment enclosed, to:

Registrar's Office
School of Visual Arts
209 East 23 Street
New York, NY 10010-3994

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.

NOTE: Due to the possibility of postal delays, we recommend that you register by fax, telephone, online or in person.

THE REGISTRATION FORM

Please complete all sections of the registration form except those indicated "For Office Use."

NOTE: It is the responsibility of all students to make sure that they have fulfilled all course prerequisites (where applicable) prior to registering for courses.

LATE REGISTRATION

Once a course has begun, you may register with the Registrar's Office in the following ways: by fax, 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 e-mailing your withdrawal to dropce@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:

Monday, September 16, 2013

Please refer to each course for detailed information.

Holiday Schedule Continuing Education Courses

There will be no continuing education classes on:

Monday, October 14, Columbus Day

Wednesday–Sunday, November 27–December 1, Thanksgiving holiday

introduction

Culturally and technologically, life is changing at a dizzying pace; the need to stay current has created an unprecedented demand for continuing education. Whether you are seeking to hone a career or sharpen your mind, we have a program to fit your interests as well as your schedule.

Our broad curriculum encompasses communications, design, entertainment and fine arts. A great advantage of continuing your education at the School of Visual Arts is that here you get to study and practice with a faculty of distinguished professionals and established artists who help make SVA one of the most respected colleges of the arts.

You will have the attention of New York's creative elite, and access to the same computer labs, studios, editing facilities and equipment used by successful talents worldwide. We offer courses during the week and on weekends, from one-day workshops to full-semester courses.

Visit our information sessions and see for yourself why this is the choice for both the dedicated professional and the curious mind. SVA also offers credit courses through the Division of Continuing Education. These courses are listed in the Courses for Credit section of this bulletin.

continuing education 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.

SESSIONS BEGIN PROMPTLY AT 6:30 PM.

ADVERTISING

Tuesday, September 3

6:30 PM–8:30 PM

209 East 23 Street, room 311, 3rd floor

MODERATOR: Lisa Rettig-Falcone, executive vice president, executive creative director, Havas Worldwide

COMPUTER ART, COMPUTER ANIMATION AND VISUAL EFFECTS

Tuesday, August 27

6:30 PM–8:30 PM

133/141 West 21 Street, room 301C, 3rd floor.

MODERATOR: Jimmy Calhoun, curriculum coordinator, BFA Computer Art, Computer Animation and Visual Effects Department

DESIGN

Thursday, September 5

6:30 PM–8:30 PM

209 East 23 Street, room 311, 3rd floor

MODERATOR: Benita Raphan, project coordinator, BFA Design Department.

FILM, VIDEO AND ANIMATION

Wednesday, August 28

6:30 PM–8:30 PM

209 East 23 Street, room 502, 5th floor

MODERATOR: Salvatore Petrosino, director of operations, BFA Film, Video and Animation Department

FINE ARTS: DRAWING, PAINTING, SCULPTURE, PRINTMAKING AND JEWELRY

Thursday, September 5

6:30 PM–8:30 PM

133/141 West 21 Street, room 602C, 6th floor

MODERATOR: Akiko Takamori, associate director, Division of Continuing Education

ILLUSTRATION AND CARTOONING

Wednesday, September 4

6:30 PM–8:30 PM

209 East 23 Street, room 311, 3rd floor

MODERATOR: Keith Mayerson, illustrator, fine artist

INTERIOR DESIGN

Tuesday, August 27

6:30 PM–8:30 PM

133/141 West 21 Street, room 1104C, 11th floor

MODERATOR: Lucas Thorpe, director of operations, BFA Interior Design Department

PHOTOGRAPHY

Tuesday, September 3

6:30 PM–8:30 PM

214 East 21 Street, room 407A, 4th floor

MODERATOR: Keren Moscovitch, photographer

THE SCHOOL OF VISUAL ARTS PRESENTS

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., Oct. 1–Dec. 10 (dates subject to change)
No class, Nov. 26
Sessions begin at 6:15 PM; \$375

CFC-2004-B

Wed., Oct. 2–Dec. 11 (dates subject to change)
No class, Nov. 27
Sessions begin at 6:15 PM; \$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 33rd 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 *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 Endearment*, *Gorillas in the Mist*, *Field of Dreams*, *Scarface*, *In the Name of the Father*, *Sea of Love*, *Casino*, *The Crying Game*, *Tootsie*, *Rain Man*, *Driving Miss Daisy*, *Traffic*, *Good Will Hunting*, *Platoon*, *Jerry Maguire*, *Pretty Woman*, *Schindler's List*, *Mystic River*, *Jarhead*, *American Splendor*, *Vera Drake* and *A Beautiful Mind*.

FILMMAKERS DIALOGUE participants have met and spoken with more than 800 movie greats, including Joan Allen, Jean-Jacques Annaud, Maria Bello, Rebecca Miller, Jeff Bridges, James L. Brooks, Jerry Bruckheimer, Michael Caine, Matt Damon, Daniel Day-Lewis, Danny DeVito, Robert Duvall, Morgan Freeman, Paul Giamatti, Gene Hackman, Ron Howard, Anjelica Huston, Samuel L. Jackson, 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 Jerecki (*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*); Jim Sheridan (*Brothers*); Michael Hoffman (*The Last Station*); 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 (*Man of the Year*).

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.



Guest Matt Damon

"The Best Film Series in N.Y."
-Robert Wise (Four-time Academy Award winner)



Guests Jennifer Connelly and Dennis Hopper



Guests Mark Ruffalo and Gary Winick



Guest Edward Norton



Guest Michael Caine



Guest Hilary Swank



Guests Jim Sheridan and Daniel Day-Lewis

ART FOR KIDS

HOW TO REGISTER

Registration for Art for Kids program can ONLY be completed through the MAT Art Education Department. For further information, please contact Anna Roman at 212.592.2445 or e-mail aroman@sva.edu.

SVA's art classes for young people in grades K-9 enrich a child's knowledge of art while exploring a wide variety of materials. Classes maintain a teacher-student ratio of one to eight and are taught by SVA art educators and teaching assistants who are also professional artists.

PROGRAM POLICIES

Punctuality is expected and late arrivals will not be admitted into class. All children grades K through 6 must be accompanied by an adult to and from each class. Those enrolling in Foundations in Art Grades K Through 2, must be five years of age or older.

NOTE: Space is limited and registration takes place on a first-come, first-served basis.

Foundations in Art Grades K Through 2

Sat., Oct. 5-Dec. 14

No class, Nov. 30

Hours: 10:00 AM–11:30 AM or 1:00 PM–2:30 PM

10 sessions; \$220

Children are encouraged to express themselves, emphasizing creativity and experimentation through age-appropriate projects, themes and skills. A variety of materials and techniques will be explored, including watercolor, tempera, mixed media, clay and cray-pas, as well as methods in printmaking.

NOTE: All materials are included in the course tuition.

Foundations in Art Grades 3 and 4

Sat., Oct. 5-Dec. 14

No class, Nov. 30

Hours: 10:00 AM–11:30 AM or 1:00 PM–2:30 PM

10 sessions; \$220

Through experimentation with various materials and methods, children will develop their art-making skills and explore personal areas of creative interest. A variety of materials and techniques will be explored, including watercolor, tempera, mixed media, clay and cray-pas, as well as methods in printmaking. Discovering different artists and their work will also be a part of this course.

NOTE: All materials are included in the course tuition.

Drawing and Painting Grades 5 and 6

Sun., Sept. 29–Dec. 1

No class, Oct. 27 and Dec. 15

Hours: 10:00 AM–12:00 NOON

10 sessions; \$220

Students will develop their drawing and painting skills using direct observation and imagination. Line, color, shape, perspective and composition will all be explored. Mediums include pencil, charcoal, watercolor and acrylic paint. Emphasis will be placed on finding and developing a personal style.

NOTE: All materials are included in the course tuition.

Portfolio Preparation Grades 7 and 8

Fri, Sept. 20–Nov. 22

Hours: 4:00 PM–6:00 PM

10 sessions; \$260

Designed for students who plan to apply to specialized art high schools, this course will provide instruction in creative techniques and portfolio preparation. Students will expand their knowledge of art ideas and techniques while exploring a variety of materials, including charcoal, pencil, cray-pas, watercolor, and ink and acrylic paints.

NOTE: All materials are included in the course tuition.

Painting, Drawing and Sculpture Grades 7 Through 9

Sun., Sept. 29–Dec. 15

No class, Oct. 27 and Dec. 1

Hours: 10:00 AM–12:00 NOON

10 sessions; \$220

Students will learn about painting, drawing and sculpture while exploring a variety of different materials. Scrap wood, wire and clay will be used to create three-dimensional sculptures, while pencil, charcoal, acrylic paint and watercolor will be used for two-dimensional projects. Students will learn the tools and techniques for creating from direct observation as well as their imagination.

NOTE: All materials are included in the course tuition.

PRE-COLLEGE PROGRAMS FOR HIGH SCHOOL STUDENTS

Fall 2013

Animation
Art-Making as a Visual and Critical Experience
Black-and-White Photography Workshop
Cartooning
Computer Art: Computer Animation with Maya
Digital Photography
Figure Drawing
Graphic Design
Interactive Design with Typography
Interior Design
Introduction to Film Production
Introduction to Oil Painting
Photography: Stylized Workshop
Portfolio Workshop
Screenwriting Workshop

Summer 2014

Each summer, the School of Visual Arts offers an intensive three-week pre-college program designed for high school students. Topics include advertising, animation, cartooning, computer art, filmmaking, screenwriting, fine arts, graphic design, illustration, interior design, photography, and visual and critical studies. This is an exciting opportunity for high school students to learn more about their fields of interest, prepare a portfolio and earn three college credits. A limited number of merit-based scholarships are available.

In addition to attending courses, students participate in many directed activities that take advantage of our location in the heart of New York City. Past activities have included visiting museums and galleries and attending Broadway plays. Housing and meal plans are available.

FOR FURTHER INFORMATION

Please visit our website at sva.edu/pc or contact:
Office of Admissions/Pre-College
School of Visual Arts
209 East 23 Street
New York, NY 10010-3994
Telephone: 212.592.2100
Fax: 212.592.2242
E-mail: precollege@sva.edu



PROFESSIONAL DEVELOPMENT

The Division of Continuing Education offers specialized courses to help students and professionals manage the business aspects of a creative enterprise or a career as a practicing artist.

Whether you are embarking on a new career or are seeking heightened marketability in your current field, our professional development program will help launch your goals.

Our faculty includes artists, art administrators, curators, lawyers, marketing professionals, production managers, producers and writers who can assist you in presentation skills and help you to capitalize on your unique skill sets and interests. Gain valuable insight into the inner workings of a career in the arts, identify your options and learn how to survive in a continually evolving marketplace.

Take charge of your career. At SVA, you will find the professional guidance you need, in a vital community of your peers and a supportive and stimulating environment.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

Visit us at sva.edu/ce to view up-to-date course information.

The Business of Art: Plan, Launch and Grow a Creative Business

PDC-3499-A

Tues., Sept. 24–Oct. 29

Hours: 6:30 PM–8:30 PM

6 sessions; 1 CEU; \$270

As a creative talent contemplating life as a founding business owner, you examine the mindset and resources necessary to launch and sustain a creative agency/business, and how best to navigate growth of your organization from start-up to successful going concern. You are encouraged to think beyond the creative mindset and learn the basics necessary to successfully lead and manage a business, including sales, marketing, operating systems, human resources, finance, legal and other skill sets critical to the sustainability of any business. The components of an actual six-part business plan used to create a successful creative agency will be identified and discussed. You will develop a business plan for a creative services organization you conceive. You will be challenged in how you think of owning a business. Perceptions will be snapped as you create a business plan.

STEVE CRANFORD, chief executive officer, Whisper. BS, Pittsburgh State University; JD, Washburn University. Clients include: BigBand Networks, Qantas Airways, NBC Universal, Seagram International, AccuWeather, March of Dimes.

Publications include: *Financial Post*, *Fast Company*. The instructor's work can be viewed at whisperny.com.

Project Management

PDC-2526-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

To implement any type of project—from the creation of a marketing campaign to a simple brochure—it is necessary to manage a variety of tasks. This course will address the stages involved in effective project management: initiating an account, corresponding with clients, collecting information (technical, financial, historical), coordinating schedules and costs. The hiring of staff and working with human resources departments will also be covered.

GABRIELA MIRENSKY, partner, director of client service and business development, Alfalfa Studio. BA, Universidad Autónoma Metropolitana; MFA, CCNY. Professional experience includes: Director, Competitions and Exhibitions, AIGA.

Coordinator of projects in collaboration with: Chermayeff & Geismar, Gensler, Milton Glaser Inc., Pentagram. Publications include: *The New York Times Magazine*, *HOW*, *Print*, *I.D.*, *Folk Art*. Awards include: AIGA 50 Books/50 Covers, SEGD Awards, New York Book Show. The instructor's work can be viewed at: alfalfastudio.com.



Art Licensing: Getting Your Creative Images on All Kinds of Products

PDC-3941-A

Wed, Sept. 25–Nov. 13

Hours: 6:00 PM–9:00 PM

8 sessions; 2 CEUs; \$270

Art licensing is a great way to increase an artist's income and exposure. Learn how you can develop a licensing brand with your art by licensing reproduction rights to product manufacturers and publishers. Topics will include: the fundamentals of licensing, finding the right markets for your work, creating characters and collections for licensing, presenting your ideas to potential licensing partners, protecting your intellectual property with copyright registration, exhibiting at trade shows, the role of a licensing agent, marketing and publicity techniques, and standard business practices. Fine artists, illustrators, designers and photographers, among others, can maximize their earning potential through art licensing. Learn how to earn money from one piece of art over and over again, and see your work out in the world.

JOYCE WAN, founder, Wanart; author; illustrator. BA, Barnard College. Clients include: Blue Apple Books, Papyrus, Scholastic Inc., Madison Park Greetings, Paper Source, target.com, Asia Society. Books include: *Greetings From Kiwi and Pear; You Are My Cupcake; We Belong Together; What Am I?: Owl & Friends; What Am I?: Frog & Friends; I (Heart) You; Mama Mama; My Lucky Little Dragon; Sleepyheads*. The instructor's work can be viewed at: wanart.com.

Broadcast You! How to Brand Yourself as a Media Personality

PDC-2734-A

Wed., Oct. 16–Nov. 13

Hours: 6:00 PM–9:00 PM

5 sessions; 1.5 CEUs; \$250

In this fun and engaging workshop, you will learn how to shape your vision and go through the process of creating a radio show, podcast or webisode. The workshop will include exercises in the art of interviewing (how to be interviewed, and how to interview), how to create compelling content for any medium to engage your listener or viewer and build an "emotional bridge" with your audience to gain that all-important fan base. Whether you are an author who needs to hone your skills communicating your material, have an area of expertise, product or service that you'd like to promote, or a passion for a particular subject, this course is for you. Students will also have the opportunity to record in a professional studio.

VALERIE SMALDONE, principal, Valerie Smaldone Media Worldwide; voice-over artist and live announcer; host, Valerie's New York; actress; producer; writer; celebrity interviewer, 92Y; talent coach. BA, Fordham University. Professional experience in voice over includes: NBC, Investigation Discovery, CBS, Lifetime, 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, America 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 can be viewed at: valeriesmaldone.com.

Workshop: Start Your Own Jewelry Business

PDC-3017-A

Wed., Oct. 9–Oct. 23

Hours: 6:30 PM–8:30 PM

3 sessions; \$150

Calling all jewelry designers who want to start their own business doing what they love! This fast-paced, hands-on workshop will examine how to successfully develop and launch your designs. We'll cover topics such as designing a comprehensive line, researching your market, sample making, sourcing and manufacturing, finding a rep/showroom, wholesale versus direct to consumer sales, pricing your goods, press and PR, trade shows, creating a dynamic web presence, and more.

NOTE: Please bring a notebook, samples if you have them, your creativity and get ready to get out there.

VICTORIA P. TILLOTSON, jewelry designer; author; owner, Victoria Tillotson Jewelry, Inc. BA, Hampshire College; MA, University of Rhode Island; PhD, SUNY Buffalo. Author: *Chic Metal: Modern Metal Jewelry to Make at Home*. Publications include: *Lucky, Complex, Bust, Family Circle, Audrey, InStyle.com, Seventeen, Allure*. Television appearances on HSN, Oxygen Network, Better TV.

The instructor's work can be viewed at: victoriatillotson.com.

The Art of Connecting

PDC-3477-A

Tues., Sept. 24–Nov. 12

Hours: 6:30 PM–9:30 PM

8 sessions; 2 CEUs; \$270

This course is a "silver bullet" for career enhancement. Today, perhaps more than ever, there is a meaningful link between our people skills and income. In our digitally mediated communications space, the ability to relate to others at an emotional level is crucial. This is an engaging, student-centered course for professionals who wish to take their careers to a new level by mastering the techniques for deep listening and responding—the critical "secret ingredient" that enhances our human relations and that is critical for success in business. Whether you want to change careers, or get to the next level with employers, co-workers, staff and clients, the authenticity of your connection will make a difference. Utilizing practices from the craft of acting, management consulting and high-level government training, you will learn to really see, hear and experience what others communicate verbally, non-verbally and emotionally. Exercises include how to focus your attention on the complexities of subtle and delicate behavior—actions, emotions, needs and values—and to create positive interactions, which allow opportunities to arise that might otherwise go unseen. Through fun, user-friendly and practical approaches, students will

learn how to leave a positive impression on others and infuse relationships with presence and empathy. This course is perfect for those who are seeking new career opportunities.

JOSÉ ANGEL SANTANA, mediator; director; actor; founder, Youand: The Art of Mutual Understanding; founder, Temenos 12. BA, University of Vermont; MA, PhD, Pacifica Graduate Institute; graduate, The Neighborhood Playhouse (studied with Sanford Meisner). Clients include: U.S. Army Central Electronic Command: Human Interaction Training; Hendricks Institute, REDKEN Corp.; City at Peace; Vermont State Maximum Security Prison. 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 Business of Beauty Retouching Workshop

SWC-2331-A

Sat., Sun.; Sept. 21–Sept. 22

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 make-up and improving body contours that are used to make the beautiful look perfect. Additionally, the course will address working with clients, negotiating "redos" and submitting final files.

PREREQUISITE: SMC-2221, Introduction to Photoshop: Designing with Pixels, or equivalent.

CARRIE BEENE, owner, principal retoucher, CarrieNYC. BFA, Kansas City Art Institute. Clients include: Chantecaille, Deva, MAC, Biomega, Elizabeth Arden. Author: *Real Retouching: A Professional Step-by-Step Guide*. Publications include: *Harper's Bazaar*, *The New York Times*, *Sports Illustrated*, *Cosmopolitan*, *Marie Claire*, *Shape*, *Glamour*, *Elle*, *Vogue*, *W magazine*, *Paper magazine*, *V magazine*, *Vanity Fair*, *I.D.*, *Allure*, *Arena*. The instructor's work can be viewed at: carrienycc.com.

Art Therapy as a Career

PDC-1026-A

Tues., Sept. 17–Oct. 8

Hours: 6:00 PM–9:00 PM

4 sessions; 1 CEU; \$145

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.

DEBORAH FARBER, chair, MPS Art Therapy Department, School of Visual Arts; art therapist, ATR-BC, LCAT. BA, Lehman College; MPS, summa cum laude, Pratt Institute; Certificate in Alcoholism Counseling, Marymount College. Professional experience includes: Director of therapeutic activities, High Point Hospital; alcoholism psychotherapist, Freedom Institute. Publications include: *Encyclopedia of Disability and Rehabilitation*, *Intuition*, *Nikkei Woman*.

Special Topics in Art Therapy

PDC-3674-A

Wed., Oct. 2–Dec. 11

Hours: 6:00 PM–9:00 PM

10 sessions; 3 CEUs; 30 CECs; \$395

This course will feature lectures, workshops, case studies and hands-on experientials by faculty and alumni of the MPS Art Therapy program. Topics will focus on the use of art therapy in various settings across the human lifespan, as well as alternative and technological approaches to the work.

DEBORAH FARBER, chair, MPS Art Therapy Department, School of Visual Arts; art therapist, ATR-BC, LCAT. BA, Lehman College; MPS, summa cum laude, Pratt Institute; Certificate in Alcoholism Counseling, Marymount College. Professional experience includes: Director of therapeutic activities, High Point Hospital; alcoholism psychotherapist, Freedom Institute. Publications include: *Encyclopedia of Disability and Rehabilitation*, *Intuition*, *Nikkei Woman*.



READY TO REGISTER?

Online, phone, fax, mail, or in person. Details on page 4



ADVERTISING

As much as anything, advertising is the art of persuasion. Powerful images and messages require effective design and writing skills combined with a clear understanding of the product in its market context. Whether you come here to refine your portfolio, acquire new skills or throw some ideas up on a wall, the School of Visual Arts is the place to study. Many of New York's most brilliant ad minds have taught here, a tradition that continues today.

We aim to help you think creatively, as a writer and as a designer. If your career choice is art direction, we recommend taking courses in design and computer art, providing you with the digital technology in use at the top agencies. Courses in painting, drawing, sculpture and color theory will help train your visual perception.

Facing off with a blank piece of paper until you hit on a killer idea is the work that's going to get you the "When can you start?" portfolio. As much as our instructors love the wordplay, nothing turns them on as much as the business of advertising. You will experience the excitement of a strategizing session during which a marketing problem is solved, the brand is enhanced, and the headline and visual that launch a winning concept are created.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

INFORMATION SESSION

One night: Tuesday, September 3

6:30 PM–8:30 PM

OPEN TO THE GENERAL PUBLIC, FREE OF CHARGE

So what's a career in advertising like? We'll answer that question, and the next two: What are the courses like, and how can they help me get a job in the creative department of an ad agency? This lecture will have several members of the advertising faculty (current creatives) on hand, expressing their passion for creating ads and explaining how their courses work. We will discuss the roles of art directors, copywriters and creative directors. There will be time for questions and answers, and a short portfolio review at the end of the program. You'll leave inspired to create great advertising...or at the very least, knowing if this is a career you want to pursue.

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: LISA RETTIG-FALCONE, executive vice president, executive creative director, Havas Worldwide.

COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Build a Great Portfolio, Get a Great Job, Win Lots of Awards, Have a Nice Life

ADC-2030-CE

Wed., Sept. 18–Dec. 11

Hours: 6:00 PM–9:45 PM

12 sessions; 4.5 CEUs; \$535

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.

NOTE: This course may be taken for undergraduate credit.

Please refer to ADD-2030-CE in the credit courses section of this bulletin for details.

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, Cunard. Awards include: Hall of Fame, CLIO; Art Directors Club; The One Show; ANDY; ADDY; Graphis; Communication Arts.

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, U.S. Air Force, Kleenex, Hallmark. Awards include: Gold pencils, The One Show; Art Directors Club; CLIO; ANDY; Cannes Lion. The instructor's work can be viewed at: rich-drew.com.

Take the Fear Out of a Blank Piece of Paper

ADC-2030-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$510

Take the fear out of creating, take the fear out of presenting, and take the fear out of working in the big time. This course is all about experiencing life in a big ad agency while working on assignments for your book. You will learn strategy, execution and how to edit your own work. As important as what to do is learning what not to do. You'll see presentations that include how competing agency teams answer the same creative brief, and do work in every facet of media—a full 360 approach. You'll find your passion for creativity and realize how much fun it can be.

NOTE: Please bring an ad that you like and one that you don't like from a current publication to the first session. This course will be held at the instructors' studio.

STEVE KASHTAN, executive creative director, Havas Worldwide. BFA, School of Visual Arts. Professional experience includes: Creative director, art director, DDB Worldwide, NY; Lowe Worldwide. Accounts include: United Technologies, Lottery,

Subaru. Awards include: Art Directors Club, *Print, Creativity, Communication Arts, Graphis*, The One Show, ADDY.

LISA RETTIG-FALCONE, executive vice president, executive creative director, Havas Worldwide. BFA, School of Visual Arts. Professional experience includes: Creative director: DDB NY; Lowe Worldwide; TBWA; Scali, McCabe, Sloves. Clients have included: United Technologies, Subaru, Museum of Sex, GMC, Macy's. Awards and honors include: Art Directors Club, CLIO, *Print, Creativity, Communication Arts*, Athena, The One Show, ADDY, *Graphis*. The instructor's work can be viewed at: rettig-falcone.com.

Advertising—Part 1

ADC-2030-B

Mon, Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$510

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.

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; ANDY; CLIO; Chicago Film Festival; New York Festivals; *Communication Arts*.

DAN GIACCHETTI, writer. BFA, 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; ANDY; CLIO; Chicago Film Festival; New York Festivals; *Communication Arts*.

Oooh, Advertising Sounds Like an Interesting Career, I Think I'll Take This Course

ADC-2030-C

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$510

Believe it or not, that's all it takes to start a career in advertising—a desire. But in order to succeed, you need to be able to generate great ideas. Because without a great idea, you can't create a great ad. In this course, you'll be challenged to do great ads. You'll do ads in class and you'll do ads at home. You'll do ads with a partner and you'll do ads by yourself. You'll throw some away. You'll keep the rest. And if by the end of the semester you still think advertising sounds like an interesting career, we'll talk about how your great ads will land you a job. To find out more about this course please visit: whatstudentssaid.com.

NOTE: Please bring a black marble notebook to the first session.

GREGG BENEDIKT, creative director, Fahrenheit 451. BA, University of Delaware. Professional experience includes: Digitas, Ryan Grossman/MARC USA, Young & Rubicam/WCJ, The Chapman Agency, K&D. Clients have included: Nikon, Sony Electronics, HP, AT&T WorldNet, Everlast Clothing, MTV's *The Grind*, Prodigy, Verizon, AOL, HBO, Guinness. Awards include: New York Festivals World Medal, ADDY, Advertising Women of New York, Art Directors Club, *Communication Arts*.

RICH DEGANI, vice president, creative director, Source Communications. BFA, School of Visual Arts. Professional

experience includes: Creative director, Young & Rubicam/WCJ; The Chapman Agency, Ryan Grossman/MARC USA, Draft Worldwide. Clients have included: Nikon, HP, Sony Electronics, AT&T WorldNet, Everlast Clothing, MTV's *The Grind*, Prodigy, HBO, Guinness. Awards include: New York Festivals World Medal, Advertising Women of New York, *Communication Arts*, ADDY, Best of New York, Art Directors Club.

How to Do Killer Work

ADC-2030-D

Wed., Sept. 18–Nov. 20

Hours: 6:30 PM–9:00 PM

10 sessions; 2.5 CEUs; \$335

This is a "how-to" course: how to dig beneath the garbage thinking that only produces the dull and cliché; how to get to that mysterious, fun place in your brain where the really exciting, fresh thinking happens; and how to turn that fresh thinking into drop-dead work that rises above the rest. This course will not only teach you the creative process, it will also show you techniques designed to help you uncover your most remarkable thinking. Killer Work will teach you how to evaluate your own work (more valuable than gold) so you can learn how to tell a killer idea from a deadbeat one. If you're willing to bust a little (of your own) butt, you'll learn how to create the kind of killer work that can jumpstart a career. To see student feedback and find out more about this course, please visit Mark's blog at: brandhvinc.com/blog/category/ksw.

NOTE: Please bring a roll of masking tape to the first session.

MARK S. BURK, founder, BRANDnv. BA, Colorado College; Northwestern University. Professional experience includes: Executive creative director, partner BigVoice Unlimited; creative director, BBDO; Deutsch Inc.; JWT. Clients have included: Ikea, Tommy Hilfiger, Burger King, Pizza Hut, Taco Bell, U.S. Navy, AIG,



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Foot Locker, Campbell's, Kraft, General Mills, Kellogg's, Condé Nast. Awards include: The One Show, ADDY, *Communication Arts*, ANDY. The instructor's work can be viewed at: adiocracy.com.

Political and Advocacy Advertising

ADC-3357-A

Tues., Sept. 17–Nov. 19

Hours: 6:00 PM–9:00 PM

10 sessions; 3 CEUs; \$395

Create ads to influence public opinion or to effect social change. Learn how to harness advertising techniques and develop your skills while building a portfolio of advocacy pieces. This course will focus on developing strong concepts and building compelling ads that persuade and motivate people. Open to copywriters, art directors and media creators, topics will include most major media: television, radio, direct mail, outdoor, print, collateral and Web ads. Students will work on assignments outside of class in the media of their choice and produce a set of portfolio pieces. Sessions will include lectures on the key topics of advocacy advertising, viewing of current ads and successful campaigns from the past, and the presentation and critique of students' creative output. Guest professionals from the field will discuss their approaches and techniques.

BART ROBBETT, president, political media consultant, Robbett Advocacy Media, LLC. BFA, Nova Scotia College of Art & Design; MA, University of Buffalo. Professional experience: More than 400 political and advocacy campaigns, including: Straphangers Campaign, Nassau County Democratic Committee, Save the Sound, New Hampshire State Senate Caucus, Hospital Association of New York State, Natural Resources Defense Council anti-fracking effort in New York State. Professional affiliations include: President, Greater New York City Chapter, American Association of Political Consultants. Award: Pollie Awards.



NEED ADVICE ON COURSES?

Please call 212.592.2251

Producing Commercials for Television in the 21st Century

ADC-2164-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

Top advertising agencies continually create more superb television entertainment than the Hollywood studios turn out as programming. This course will give a detailed review of advertising video and film production. Topics will include: the steps followed by the assigned agency producer, budgeting, bidding, preparation of estimates, organizing the production, storyboard and audio break down, casting, costuming, set needs, shooting and editing, recording and mixing, and the completion of the video or film for on-air release. The working relationship between art director, writer and producer will be examined. We will view sample reels and guest lecturers will discuss the making of commercials. Field trips to state-of-the-art editing facilities will be included.

ROBERT NAUD, director, producer, Bob Naud Productions.

MA, Columbia University; EdD, California Coast University; Royal Academy, London; Musée Comando, Paris. Professional experience includes: ABC, CBS, NBC, McCann-Erickson, Young & Rubicam. Creator: *Swiss Family Robinson*, *Turner Broadcasting: Helen Hayes on Helen Hayes*; *National Alcoholism Test*; *Celebrities on Camera*; *You Bet Your Life*; technical advisor, *Gossip Girl*. More than 300 awards for commercials, including: Kodak, Coca-Cola, Frito-Lay, Tang, Clairol, Travelers Insurance, Excedrin, Westinghouse, Colgate-Palmolive, Exxon, Lipton, Chrysler, Bristol-Myers Squibb. The instructor's work can be viewed at: bobnaud.com.

Finding Brand

ADC-2413-A

Wed., Sept. 18–Nov. 20

Hours: 6:30 PM–9:00 PM

10 sessions; 2.5 CEUs; \$335



Business strategy identifies the core values of an organization and product as a touchstone to decision-making. This course will blend the creative and analytical points of view, such as marketing and soft skills, to effectively communicate these values (and differences) so that the product becomes category defining, and the logical selection for consumers faced with competing market choices. Through an exploration of competitive contextualization and market opportunity, we will cover how to define the product fingerprint to elevate the organization and product beyond commodity and into valuable brand property. Cross-cultural sensitivity and intellectual property considerations will be considered, and use of traditional and new media in broadcasting the brand will also be addressed.

STEVE CRANFORD, chief executive officer, Whisper. BS,

Pittsburg State University; JD, Washburn University. Clients include: BigBand Networks, Qantas Airways, NBC Universal, Seagram International, AccuWeather, March of Dimes.

Publications include: *Financial Post*, *Fast Company*. The instructor's work can be viewed at whisperny.com.

This Course Could End with a Great Portfolio. And a Job Offer.

ADC-3062-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$510

This course will help you create a brilliant and compelling portfolio. In 12 sessions, you will execute 10 interesting project assignments. You will gain an understanding of the marketplace and how to present your work to clients so that they will stand up, applaud and sign off on the budget. For the last two weeks, we will be joined by top creative directors from the hottest agencies in New York. They will screen your portfolio and talk with you, one-on-one, about the job market. Though job offers, of course, cannot be guaranteed, you never know. After all, what is the point of having a great portfolio if you can't get the right people to see it?

GENNARO R. ANDREOZZI, art director. BFA, Pratt Institute.

Professional experience includes: Owner, director, Andreozzi Films. Accounts include: McCabe & Company; AFG; Wells Rich Greene. Clients include: P&G, General Mills, Guerlain Perfumes, London Fog, Berlitz, Purina Cat Chow, Movado, Clairol, Johnny Walker, Benson & Hedges, Israel Tour Bureau, Renault, Van Cleef & Arpels, Tropicana, Pampers, Skippy Peanut Butter, Chase, Hanes. Awards include: Gold Medal, Art Directors Club; The One Show; Atlanta Film Festival; New York International Film Festivals; Silver Lion, Cannes International Advertising Festival.

ROBERT REITZFELD, partner, Beaver Reitzfeld. Professional experience includes: Doyle Dane Bernbach; Wells Rich Greene; Scali, McCabe, Sloves; Altschiller Reitzfeld. Clients have included: American Airlines, Boar's Head, Volkswagen, Kodak, Volvo, Burlington Industries, Polaroid, Liz Claiborne, General Mills, Waterford Crystal. Publications include: *Art Direction, Print, Idea, Adweek, The New York Times*. More than 500 awards and honors, including: past president, The One Club; Art Directors Club; The One Show; ANDY; CLIO; Telly; Effie; Cannes International Advertising Festival. The instructor's work can be viewed at: creativegurus.net.

Creative Thinkers Wanted

ADC-3078-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

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. In 12 weeks, 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: creativedeveloperswanted.blogspot.com.

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

MATT TARULLI, vice president, creative director. BFA, School of Visual Arts. Professional experience includes: Kirshenbaum Bond Senecal + Partners, TBWA/Chiat/Day, Wunderman. Accounts include: eBay, Nextel, Atari, Virgin Atlantic Airways, Fiji Water,

Edward Jones, Comcast, Dell, Johnnie Walker, Land Rover, Citibank. Awards include: The One Show, Art Directors Club, Graphis, Creativity, John Caples International Award, ADDY, Communicator Award.

Build an Integrated, Big Idea Portfolio: It's What You Need to Get a Job Today

ADC-3936-A

Tues., Sept. 17–Nov. 19

Hours: 6:00 PM–9:30 PM

10 sessions; 3.5 CEUs; \$470

Whether you're thinking of creating an ad portfolio or already have one, whether you're a writer or an art director, in order to break through the crush of portfolios out there you need a portfolio with big ideas. You need ideas so big they trigger many multi-channel executions. To put it into perspective, ideas that only work in the print medium won't get you hired. Today's book needs to show an understanding of large-scale conceptual thinking in all media. This course will explore how to conceptualize and develop a quality, big idea portfolio by creating campaigns that can stretch across Web, mobile, social, ambient, viral, guerilla, print, outdoor, etc. As a bonus, I'm going to help you diversify your book so it shows off your strengths and hides your weaknesses. Get all the tools, techniques, principles, methods, strategies and practical skills you need to build an inspired portfolio that can put you in the strongest position to get the most creative and interesting work possible. (A custom-made layered PSD template of digital and rich media Internet banners will be made available to help get your work looking more integrated and modern than ever.) Even copywriters will find these techniques useful. We all had to start somewhere, and the best way to move in—or move up—is by presenting the strongest portfolio possible. I know what today's creative directors look for in new talent—I want your portfolio to be sought after.

JOHN REA, group digital creative director, Havas Worldwide.

BFA, School of Visual Arts. Professional experience includes: McCann-Erickson, Wells Rich Greene BDDP, J. Walter Thompson, Rolling Stone. Accounts include: Dr. Scholl's, Claritin, Volvo, Coppertone, AdCouncil/MADD, Intel, Coca-Cola, Paramount Pictures. Awards include: Art Directors Club, International Film and Television Festival, Type Directors Club, Cannes Film Festival, Adweek's 100 Best, Archive. The instructor's work can be viewed at: johnreanyyc.com.

Studio/Advertising Photography

PHC-2408-CE

Sat., Sept. 21–Nov. 23

Hours: 10:30 AM–3:00 PM

10 sessions; 4.5 CEUs

\$520; studio fee, \$110

Want an exciting and challenging career? Learn to light and take photographs as the pros do using different types of lighting and props while incorporating your ideas and design. Which lens to use, and the appropriate lighting and equipment for different situations are all part of being a knowledgeable photographer. With an emphasis on advertising photography, this course will give you the needed experience in studio and location environments. Using medium format or DSLR 35 cameras, students will shoot ads (still life/fashion/products), as well as create ads using live models.

PREREQUISITES: A working knowledge of Adobe Photoshop and a basic photography course, or equivalents.

NOTE: Lighting equipment, meters and seamless paper backgrounds will be provided during course hours. Students must have their own medium format digital camera and access to a computer with Adobe Photoshop. Students must supply their own props and backgrounds other than seamless. Please bring a digital SLR camera to the first session. This course may be taken for undergraduate credit. Please refer to PHD-2408-CE in the credit courses section of this bulletin for details.

MARIO CALAFATELLO, photographer. Clients include: AT&T, R.J. Reynolds, Otis Elevators, Playtex, Xerox, Johnson & Johnson, MasterCard, Panasonic, Guilford Mills, Nikon, Inside Sports, Cotton Incorporated, Cyro Industries, Barr Laboratories.

Advertising campaigns include: Cotton Inc., R.J. Reynolds, Playtex Lingerie, *Women's Wear Daily*, FMC Fibers. Awards include: ANDY, Art Directors Club.

The Business of Art: Plan, Launch and Grow a Creative Business

PDC-3499-A

Tues., Sept. 24–Oct. 29

Hours: 6:30 PM–8:30 PM

6 sessions; 1 CEU; \$270

As a creative talent contemplating life as a founding business owner, you examine the mindset and resources necessary to launch and sustain a creative agency/business, and how best to navigate growth of your organization from start-up to successful going concern. You are encouraged to think beyond the creative mindset and learn the basics necessary to successfully lead and manage a business, including sales, marketing, operating systems, human resources, finance, legal and other skill sets critical to the sustainability of any business. The components of an actual six-part business plan used to create a successful creative agency will be identified and discussed. You will develop a business plan for a creative services organization you conceive. You will be challenged in how you think of owning a business. Perceptions will be snapped as you create a business plan.

STEVE CRANFORD, chief executive officer, Whisper. BS, Pittsburg State University; JD, Washburn University. Clients include: BigBand Networks, Qantas Airways, NBC Universal, Seagram International, AccuWeather, March of Dimes. Publications include: *Financial Post*, *Fast Company*. The instructor's work can be viewed at whisperny.com.

Project Management

PDC-2526-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

To implement any type of project—from the creation of a marketing campaign to a simple brochure—it is necessary to manage a variety of tasks. This course will address the stages involved in effective project management: initiating an account, corresponding with clients, collecting information (technical, financial, historical), coordinating schedules and costs. The hiring of staff and working with human resources departments will also be covered.

GABRIELA MIRENSKY, partner, director of client service and business development, Alfalfa Studio. BA, Universidad Autónoma Metropolitana; MFA, CCNY. Professional experience includes: Director, Competitions and Exhibitions, AIGA. Coordinator of projects in collaboration with: Chermayeff & Geismar, Gensler, Milton Glaser Inc., Pentagram. Publications include: *The New York Times Magazine*, *HOW*, *Print*, *I.D.*, *Folk Art*. Awards include: AIGA 50 Books/50 Covers, SEGD Awards, New York Book Show. The instructor's work can be viewed at: alfalfastudio.com.



READY TO REGISTER?

Online, phone, fax, mail, or in person. Details on page 4



ANIMATION

Animation can stir the imagination and change the way we view ourselves and the world around us. It can be funny, serious, poignant or completely absurd. Animation appeals to all ages and has the ability to transcend cultural differences. Bringing the pleasures and excitement of animation to the screen requires talented, dedicated and imaginative people.

At the School of Visual Arts, seasoned professionals teach students how to give life and motion to ideas and characters, in a program that blends the practical, the theoretical and the creative. Our students have gone on to careers as artists and directors for feature films, television, commercial production and independent film projects. Fine arts and stop-motion animation, digital composition, storyboarding and special effects makeup are some of the courses offered this semester.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

INFORMATION SESSION

One night: Wednesday, August 28

6:30 PM–8:30 PM

OPEN TO THE GENERAL PUBLIC, FREE OF CHARGE

What are the career opportunities in film, video and animation in New York? What do you need to begin? Spend an evening with some of our continuing education film, video, animation and cinema studies 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: SALVATORE PETROSINO, director of operations, BFA Film, Video and Animation Department.

 **NEED ADVICE ON COURSES?**
Please call 212.592.2251

COURSES

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

Visit us at sva.edu/ce to view up-to-date course information.

Animation as a Fine Arts Medium

ANC-1022-A

Tues., Sept. 17–Dec. 3

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; equipment and materials fee, \$100

Animation can be applied to many media: studio cartoons, web design, computer graphics, illustration, fine arts and experimental film. But where does it all start? By learning traditional drawing techniques and making your imagination come to life. From storyboard to finished film, all of the production steps of an animated film will be demonstrated and applied in this creative workshop. Students will develop and refine personal style through exercises and assignments directed at making their images move. By the end of the course, students will have worked on or completed their own animated short.

MARTIN ABRAHAMS, producer, director, animator, video editor.

School of Visual Arts. Animated projects include: *ABC News*, *Great Bear*, *Sesame Street*, *Burger King*. Music videos include: *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*.

Animatics and Storyboards for Animation

ANC-1026-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; equipment and materials fee, \$100

Creating animatics with sound tracks from the storyboard will be the focus of this course. We will explore design, staging, storytelling, perspective, composition, character development, thumbnails and presentation boards. Examples of professional storyboards and animatics will be presented and discussed throughout the course; an overview of the animation process will be included. Students will complete a DVD of their storyboards.

IRRA VERBITSKY, president, creative director, animator, storyboard designer, Polestar Animation; filmmaker. Parsons

School of Design. Independent animated films include: *Turtle Soup*; *Pesca/Pisca*; *Chicken*; *Year 2000*; *Woman, Beginning*; *Maze Doodles*; *The Interview*; *Krok-I Drink*; *The Portrait*. Animation productions include: *The Last Unicorn*, *Owen*, *Chicken Little*, *Goodnight Gorilla*, *The Island of the Skog*, *Violence in America*, *Who Will Take Care of Me*. Film festival screenings include: Whitney Museum of American Art, Museum of Modern Art, Annecy International Animation Film Festival, Krok International Animation Festival, Leipzig Festival, Hiroshima Animation Film Festival. Awards and honors include: Gold Award, International Film and Video Festival, Houston; First Prize, Black Maria International Film Festival; silver and bronze Telly; Silver Remi Award; Charles Samu Award; Carnegie Medal; ASIFA-East; Audience Award, Chicago International Children's Film Festival; New Haven Film Festival.

Animate Your Stories From Start to Finish

ANC-1027-A

Wed., Sept. 18–Dec. 11

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; equipment and materials fee, \$100

Students will learn 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. Students will also learn how to complete a short by adding soundtracks of voice-over actors, sound effects and music.

DON DUGA, animation director, producer. Chouinard Institute. Professional experience includes: Animation director, Pelican Films, NY; Cartoon Films, Italy; Polestar Films, NY. Storyboards include: *Owen, Mr. Magoo, The Last Unicorn, Underdog, Tom of Thumb, The Jackson Five, Wind in the Willows, Frosty the Snowman, Little Drummer Boy, A Year Without Santa, Sesame Street, Mad Monster Party*. Film projects include: *What in the World, Love, Bust Bag, Jungle Madness, Sea to Sea*; co-director, *Good Night Gorilla, Island of the Skog, Chicken Little, Owen, How to Dig a Hole to the Other Side of the World*. Publications include: Illustrator, *Who's That Hippie in a Headband*; co-illustrator, *Amigo; Animation Magazine*. Awards and honors include: Carnegie Medal, ASIFA-East.

The Anime Experience

ANC-1033-A

Wed., Sept. 25–Nov. 13

Hours: 6:30 PM–9:30 PM

8 sessions; 2 CEUs

\$270; materials fee, \$25

Using Japanese Copic markers, this course will explore drawing in anime style. With an emphasis on the exploration of light and shadow, students will draw basic head shapes with major focus on the face and hair. Figurative poses will stress proportion and style to showcase clothing design. Focus will also be placed on drawing the hands and feet. The moods of the poses will be reflected through use of color. All drawings will be hand-inked before color is applied. Male, female, chibi and robot designs will be included. Students will complete approximately 10 color illustrations.

COTTY KILBANKS, illustrator, animation producer. BA, Syracuse University. Film projects include: *Little Monsters, Heaven, Star Trek*. Television projects include: *Taz, Teenage Mutant Ninja Turtles, Rocko's Modern Life, South Park, Iron Man, Bugs Bunny, Sailor Moon, The Pee-Wee Herman Show*.

Composition and Design for Animation

ANC-2056-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

This course will enrich each student's visual vocabulary through projects, demonstrations and supplemental material with an emphasis on individual instruction. Topics will explore: utilizing principles of composition to direct the viewer's interest; applying camera dynamics and staging guidelines to thumbnail sketching, storyboarding and layout; perspective as an expressive tool; creating depth without perspective; value, arrangement and color fundamentals; character analysis and construction. Projects are designed to replicate actual job assignments and will include developing exterior and interior locations and character placement. Composition and design skills are essential for creating compelling images that will engage your audience.

DONALD POYNTER, art director, Animation Collective; designer; storyboard artist. BFA, University of Cincinnati; MFA, School of Visual Arts. Professional experience includes: Storyboard supervisor, MTV Animation. Film credits include: *Little Shop of Horrors, Predator, Predator 2, Beavis and Butt-Head Do America*. Television credits include: *Daria, Beavis and Butt-Head, Doug, Downtown*.

Producing Animation

ANC-3142-A

Mon., Sept. 23–Nov. 18

Hours: 6:30 PM–9:30 PM

8 sessions; 2 CEUs; \$270

This course will be taught from the perspective of a producer and will examine the key elements required to produce a project from conception to final delivery. One of the goals will be to encourage students to think beyond the creative mindset and learn the basics of production, business and finance issues that are also critical to producing a project. An overview of the animation industry will be given, and the skills necessary to become a successful producer will be discussed. Topics include: pitching an idea, forming a production plan, budgeting, scheduling and preproduction through postproduction. In addition, we will visit a working production and meet key production people in New York. By the end of the course, students will have enough knowledge to plan, schedule and budget an animated project.

NOTE: Suggested reading for this course is *Producing Animation* by Catherine Winder and Zhara Dowlatbadi.

JOHN PAUL CATAPANO, producer. BA, Rutgers University; MFA, University of Miami. Projects include: *Friday, the Animated Series; Where My Dogs At; The Lion King's Timon and Pumbaa; JoJo's Circus; Celebrity Deathmatch; Buzz Lightyear of Star Command; Hercules*. The instructor's work can be viewed at: geekproofanimation.com.



VISIT US ON YOUTUBE

youtube.com/CETUBEatSVA

The Drawing Workshop: Concentrated for Animation

ANC-2060-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

In animation, the ability to draw anything, especially the human figure, as a believable thing in a believable space requires these three d's: discipline, desire and diligence. 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 into the future. 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 creative process to quickly combine observational response and archetypes of form. We will concentrate on 3- to 10-minute poses, working with nude and clothed, male and female models to explore the in-class demonstrations and exercises that will give you a more comprehensive understanding of the human form as well as the variety of processes in drawings made from the past to present. Based on a unique combination of ideas and practices derived from both academic and modern drawing principles, students will be taught to think of drawing the human body in a radically different, yet profoundly rooted, way. While continually striving to improve observational and conceptual skills, students will learn to see that energy and rhythm—forces inherent to the living body—are useful and insightful means to approach other, more fundamental aspects of drawing. The lessons that cover structural anatomy and the use of lines to create spatial and dynamic drawings are essential to the often inter-related fields of animation, cartooning and illustration. To see examples of class and student work, please visit: stephengaffney.tumblr.com.

NOTE: Please bring a pad of smooth, white drawing paper (18x24"), soft graphite pencils, pencil sharpener, eraser and drawing board 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 can be viewed at: stephengaffney.net.

Character Acting for Animators

ANC-1070-A

Wed., Sept. 25–Oct. 30

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs

\$210; professional actors' fee, \$25

Offering a unique perspective to sketch comedy and drama, this course will engage students in creating characters based upon human behavior. Through the discovery process and acting sessions, students will explore how to bring empathy to comedy with techniques used in pantomime, and by clowns and dancers. Sketching performances will be routine.

STELLA PULO, actress; singer; columnist, *The Age (Australia)*; member, The Actors Studio. B.Ed., Melbourne University.

Professional experience includes: Founder, artistic director, Stel Productions; No Grant Theatre; Theatrix; Other People's Business World; Speeches. Peaches. Film projects include: *Sarah, Whadda Ya Doin' Here Anyway?!*, *Maltese Connection*, SBS, *Every Night Something Awful*, *Crossroads*. Television projects include: *Australia's Most Wanted*, *Truckies*, *Flight of the Conchords*. Theater projects include: *Rashomon*, *Walking on Sticks*, *The Maids*, *Alien From Down Under*, *Crazed!* Publications include: *Victorian Lifestyles; Right Words at the Right Time*, vol. 2; *American Theatre; Antipodes: A North American Journal of Australian Literature*. The instructor's work can be viewed at: stellapulo.com.

Writing an Animation Feature-Film Screenplay

ANC-1226-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

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!*, *Stewart and the Stewardess*.

Specialty Costume Creations for Film and Television

CFC-1874-A

Wed., Sept. 18–Nov. 20

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; materials fee, \$185

In the rapidly changing entertainment industry, actors need to look more authentic, alien, futuristic or bestial: think Batman, Lady Gaga and the Wolfman. At the same time, actors need to understand how costumes help to define the personality of their characters. Through the pounds of face makeup, body armor, muscle suits, prosthetics and mechanics, a character comes to life. In this course, students will learn the three basic techniques used for most specialty costume manufacturing (sculpture, molds and castings) to create a one-of-a-kind costume piece. Demonstrations include body-casting techniques, silicone mold, casting techniques, urethane casting and painting techniques.

CARL PHILIP PAOLINO, producer; director; screenwriter; special effects designer for Antidote Films, Inc.; Carl Paolino Studios, Inc.; Pranksta Films LLC. BFA, School of Visual Arts. Producer, director: *The Halloween Pranksta, The Wrong Coast, The Sickness*.

Commercial credits include: *Celebrity Deathmatch*, Victoria's Secret, *Saturday Night Live*, Nintendo, Burger King, MTV Video Music Awards. The instructor's work can be viewed at: paolinostudios.com.

Special FX Makeup and Silicone Prosthetics for Television and Film

CFC-2243-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; 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 life cast a model and the proper uses of unusual mold-making and casting materials.

CARL PHILIP PAOLINO, producer; director; screenwriter; special effects designer for Antidote Films, Inc.; Carl Paolino Studios, Inc.; Pranksta Films LLC. BFA, School of Visual Arts. Producer, director: *The Halloween Pranksta, The Wrong Coast, The Sickness*.

Commercial credits include: *Celebrity Deathmatch*, Victoria's Secret, *Saturday Night Live*, Nintendo, Burger King, MTV Video Music Awards. The instructor's work can be viewed at: paolinostudios.com.



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Puppet Making for Stop-Motion Animation

ANC-1321-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$195

In an open workshop environment that encourages experimentation with new materials, this introductory course will focus on developing the skills necessary to build a puppet for stop-motion animation. We will look at different puppet traditions from around the world, and students will be encouraged to gather their own visual inspiration. Each student's research and vision will drive the design process so that every puppet is unique and personalized. Students will learn methods of puppet construction, including sculpture in clay and build-up techniques with foam, cloth, and other materials. We will cover armature-making skills with both wire and steel, and students will gain hands-on experience building molds from plaster and rubber, and casting in both resin and skin-like silicone rubber. By the end of the semester, each student will have a puppet ready to step in front of the lights and animation cameras...one frame at a time.

DAVID BELL, animator, production designer, director, illustrator.

BFA, Parsons The New School for Design. Film projects include: *The Roost, I Sell the Dead, White Irish Drinkers, Prevention Inc.* Music videos for: mewithoutYou; Fear Before the March of Flames; Thursday; Straylight Run; Panic! At The Disco. The instructor's work can be viewed at: davidbellstudio.com.

Stop-Motion Animation

ANC-3020-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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.

NOTE: This course may be taken for undergraduate credit. Please refer to AND-3020-CE in the credit courses section of this bulletin for details.

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; International Film and Television; Flash Forward Film Festival. The instructor's work can be viewed at: voltaire.net.

Digital Compositing Workshop

ANC-3181-A

Wed., Sept. 18–Nov. 20

Hours: 6:00 PM–10:00 PM

10 sessions; 4 CEUs; \$720

This course will cover digital animation production. Students will learn tools and techniques to create digital movies, motion graphics, effects and animation for broadcast and the Web. Projects are designed to give students production and interface knowledge covering Adobe Photoshop, Illustrator, Flash and After Effects. Live action, digitized hand-drawn images and photographs will be assembled in sync to sound. Compositing exercises will cover a wide range of features. Green screen, motion tracking, stabilization, timeline effects, 2D and 3D space, cameras and lights are some of the motion graphics techniques we will use. Methods of digitizing traditional animation will also be included.

NOTE: 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.

ERIC EISER, designer, director, 3D artist. BFA, MFA, School of Visual Arts. Clients include: Lifetime, Nickelodeon, MSNBC, MTV, NBC, ABC, CBS, Showtime, VH1, The Movie Channel. Awards include: Emmy Award, Cine Golden Eagle, Broadcast Designers Association, Telly, U.S. International Film and Video Festival.

The instructor's work can be viewed at: ericeiser.com.

The Animation Studio: Putting It All Together

ANC-3276-CE

Sat., Sept. 21–Nov. 23

Hours: 10:00 AM–3:00 PM

10 sessions; 5 CEUs

\$700; materials fee, \$150

Designed as a working studio, this course will take students through all stages of the animation process to create personal animated projects. Using Wacom tablets and scanned drawings, we will begin with animation drawing basics such as character development, squash-and-stretch and follow-through. Working with Adobe After Effects and Flash, we will begin with exercises in panning a background with a walk cycle, as well as creating abstract shapes. The remainder of the course will be spent on layout design, animation, scanning and color styling, audio tracks and digital composition for postproduction. Students will work on finished personal films and After Effects exercises.

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

NOTE: This course is open to animation students and those from other disciplines who have experience working in a digital environment. Lab time is included in the instructional hours; additional lab time is not available. This course may be taken for undergraduate credit. Please refer to AND-3276-CE in the credit courses section of this bulletin for details.

MARTIN ABRAHAMS, producer, director, animator, video editor.

School of Visual Arts. Animated projects include: *ABC News*, *Great Bear*, *Sesame Street*, *Burger King*. Music videos include: *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*.

ERIC EISER, designer, director, 3D artist. BFA, MFA, School of Visual Arts. Clients include: Lifetime, Nickelodeon, MSNBC, MTV, NBC, ABC, CBS, Showtime, VH1, The Movie Channel. Awards include: Emmy Award, Cine Golden Eagle, Broadcast Designers Association, Telly, U.S. International Film and Video Festival. The instructor's work can be viewed at: ericeiser.com.

Final Cut Pro

CVC-2551-A

Fri., Sept. 27–Nov. 15

Hours: 6:00 PM–10:00 PM

8 sessions; 3 CEUs; \$520

The key editing features of Apple Final Cut Pro X, including compositing, titles, motion graphics capabilities and digital special effects, will be explored in this course. Students will edit assignments and complete exercises that address narrative structure, rhythm and pace in the editorial process. The grammar and aesthetics of editing in the visual storytelling process will be emphasized.

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.

KAMIL DOBROWOLSKI, film editor, sound designer, colorist.

BFA, School of Visual Arts. Credits include: *Children of the Fleeting Night*; *Larry Flynt: The Right to Be Left Alone*; *Rise of the Dead*; *Master of the Kennel*; *Insidious*; *The Robber Barons of Wall Street*; *Silent Truth*. Clients include: Avaya, Verizon. Film festival screenings include: Docuweek; Full Frame; Queens; International Documentary Film Festival, Amsterdam; Durango; Docfest; Ann Arbor; New York; Krakow; Melbourne; Film Columbia; Berlin; Tribeca; Hong Kong; Munich; Sydney; Maui. Awards include: People's Voice Award, Webby; Best Short Film, Hoboken International Film Festival.

Final Cut Pro

CVC-2551-B

Sat., Sept. 28–Nov. 16

Hours: 10:00 AM–2:00 PM

8 sessions; 3 CEUs; \$520

See CVC-2551-A for course description.

ANDREA ODEZYNNSKA, filmmaker. Films and videos include: *Felt, Feelings and Dreams*; *The Whisperer*; *Still the River Flows*; *Dora Was Dysfunctional*. Screenings include: HBO, Bravo, Showtime, La Mama. Film festivals include: Through Women's Eyes International Film Festival, Hamptons Film Festival, Rotterdam Film Festival, Princeton Environmental Film Festival, Kansas City Film Festival, Independent Spirit Festival. Awards and honors include: National Endowment for the Arts; New York State Council on the Arts; Kodak Corporation; Robert Wise Foundation; Best Short Feature, Princeton Environmental Film Festival. The instructor's work can be viewed at: odezynska.com.

Advanced Final Cut Pro

CVC-3046-A

Thurs., Sept. 26–Nov. 14

Hours: 6:00 PM–10:00 PM

8 sessions; 3 CEUs; \$520

Dive into the features that make Apple Final Cut Pro X a leading application for the film and television industries. Topics will be explored through hands-on studio sessions and discussions, and will include media management, project workflow, compositing, color correction, time remapping and multi-clip editing. We will also discuss how to use Apple Final Cut Pro in conjunction with other applications, such as Apple Compressor and Motion, Adobe After Effects and Photoshop and Avid Pro Tools, to create a multimedia hub across software applications.

PREREQUISITE: CVC-2551, Final Cut Pro, or equivalent.

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

KAMIL DOBROWOLSKI, film editor, sound designer, colorist.

BFA, School of Visual Arts. Credits include: *Children of the Fleeting Night*; *Larry Flynt: The Right to Be Left Alone*; *Rise of the Dead*; *Master of the Kennel*; *Insidious*; *The Robber Barons of Wall Street*; *Silent Truth*. Clients include: Avaya, Verizon. Film festival screenings include: Docuweek; Full Frame; Queens; International Documentary Film Festival, Amsterdam; Durango; Docfest; Ann Arbor; New York; Krakow; Melbourne; Film Columbia; Berlin; Tribeca; Hong Kong; Munich; Sydney; Maui. Awards include: People's Voice Award, Webby; Best Short Film, Hoboken International Film Festival.

Avid Editing

CVC-3052-A

Wed., Sept. 25–Nov. 13

Hours: 6:00 PM–10:00 PM

8 sessions; 3 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.

ROBERT BURGOS, owner, editor, Full Circle Post NYC. BA, MA, New York Institute of Technology. Editing projects include: *Killing in the Name*; *Freakonomics*; *Lidia's Italy*; *12th & Delaware*; *Teddy: In His Own Words*.

Avid Editing

CVC-3052-B

Thurs., Sept. 26–Nov. 14

Hours: 6:00 PM–10:00 PM

8 sessions; 3 CEUs; \$520

See CVC-3052-A for course description.

JESSE AVERNA, editor. BFA, School of Visual Arts. Film projects include: *Vanishing on 7th Street*, *Downtown Express*. Television projects include: *Sesame Street*, *62nd Annual Tony Awards*, *Johnny and the Sprites*. Award: Emmy Award.

Introduction to Pro Tools

CVC-3157-A

Mon., Sept. 23–Nov. 18

Hours: 6:00 PM–10:00 PM

8 sessions; 3 CEUs; \$520

Digital audio workstations are here to stay. Computers make sound track production easy and inexpensive. Pro Tools is the leading software in sound production. This course will demonstrate how to digitize dialogue, create sound effects, foleys and music, and how to synchronize these sound elements with images. The uses of digital effects and equalizers, to balance and improve sound quality, will also be covered. In addition to hands-on projects, sound production examples from documentaries, features and commercials will be screened and discussed.

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*, *Bunny*, *God Has a Rap Sheet*, *Artists of Hell's Kitchen*, *Quality of Mercy*, *Diary of a Young Girl*, *Jerky Boys II*. Clients include: MTV, ABC, Sony, Scholastic, Moby, Capitol Records, Bantam Doubleday Dell, Random House, Syfy, Time Warner, Lucasfilm Ltd. Awards include: Gold Record, Platinum Record, Grammy, Academy Award.

Commercial Voice-Over Workshop

CFC-3014-A

Mon., Sept. 23–Nov. 4

Hours: 6:00 PM–9:00 PM

6 sessions; 1.5 CEUs

\$210; 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 at a professional audio recording studio facility, and each student will receive a master-quality audio CD compilation of all in-studio recorded readings from this workshop.

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

STEVE HARRIS, voice-over artist; commercial sound director; member, AFTRA/SAG; voice-over demo reel producer; president, The Art of Voice, New York. Voice-over credits for television and radio commercials, promos and narrations include: ABC-TV, AAMCO, AT&T, Bose, CSTV (CBS), Disney World, Downey,

ESPN, Gannett, Flovent, HotJobs, IBM, KFC, Kraft, Kellogg's, Lotus Software, Macy's, *The New York Times*, Panasonic, PBS, Pepsi, Prevacid, Toys "R" Us, UPS, U.S. Coast Guard, BMW, Children's Television Workshop, Health Net/SmartChoice, IDB Bank, JVC Jazz Festival, Madison Square Boys & Girls Club, Solgar, New York-Presbyterian Hospital, Salvation Army, Yahoo, Sony BMG Music Entertainment, 92nd Street Y. The instructor's work can be viewed at: theartofvoiceny.com.

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

CFC-1443-A

Mon., Nov. 4-Dec. 2

Hours: 6:00 PM–8:30 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 and live announcer; host, Valerie's New York; actress; producer; writer; celebrity interviewer, 92Y; talent coach. BA, Fordham University. Professional experience in voice over includes: NBC, Investigation Discovery, CBS, Lifetime, 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, America 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 can be viewed at: valeriesmaldone.com.

Voice-Over Boot Camp: Professionally Produced Demo

CFC-1476-A

Sat., Sun.; Dec. 7–Dec. 8

Hours: 10:00 AM–4:00 PM

2 sessions; 1 CEUs

\$470; 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, promotion, commercial, 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, Inside the Voice-Over Industry: Learn How to Find Your Voice.

VALERIE SMALDONE, principal, Valerie Smaldone Media Worldwide; voice-over artist and live announcer; host, Valerie's New York; actress; producer; writer; celebrity interviewer, 92Y; talent coach. BA, Fordham University. Professional experience in voice over includes: NBC, Investigation Discovery, CBS, Lifetime, 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, America 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 can be viewed at: valeriesmaldone.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4



computer art, computer animation and visual effects

COMPUTER ART, COMPUTER ANIMATION AND VISUAL EFFECTS

Computer art is often considered a creative discipline that is driven by machines, not people, and by technicians, not artists. Nothing could be farther from the truth. Success in computer art demands strength in concept, vision and craft, and there is an added technical challenge. To succeed, one must keep pace with a changing set of tools and be aware of the new creative possibilities that are presented with each technical advance.

The Computer Art, Computer Animation and Visual Effects Department at SVA provides the finest technical instruction available in a broad range of applications. The faculty members are working professionals with industry insight. Their creative expertise includes digital design, imaging, digital video production, motion graphics, compositing and computer animation. The applications they teach include Adobe's Creative Suite Package (Photoshop, Illustrator, InDesign, Flash, Dreamweaver, After Effects), DVD Studio Pro and Autodesk Maya.

Our curriculum encompasses introductory to advanced courses in page layout, image manipulation, web design and compositing, as well as 3D modeling and animation for film and video. Course schedules range from weekend workshops to full-semester courses. Our goal is to provide you with the best instruction in the most effective way for both your creative and professional needs.

Courses are listed by category: The Basics; Imaging, Design and Desktop Publishing; Web Design and Development; Motion Graphics and Visual Effects; Computer Animation.

INFORMATION SESSION

One night: Tuesday, August 27

6:30 PM–8:30 PM

OPEN TO THE GENERAL PUBLIC, FREE OF CHARGE

Are you considering a career change and wondering where to begin? Are you interested in courses taught by professionals in your new field of choice? Join our faculty for an evening of fun and inspiration in our state-of-the-art facility. We will begin with an overview of the Computer Art, Computer Animation and Visual Effects Department, followed by demonstrations that will highlight some of our course offerings. Participants are encouraged to speak with our instructors about their work and prospective courses.

NOTE: This information session will be held at 133/141 West 21st Street, room 301C, 3rd floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 PM.

MODERATOR: JIMMY CALHOUN, curriculum coordinator, BFA Computer Art, Computer Animation and Visual Effects Department.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

COURSES ARE LISTED UNDER THE FOLLOWING CATEGORIES:

THE BASICS page 31

IMAGING, DESIGN AND DESKTOP PUBLISHING page 32

WEB DESIGN AND DEVELOPMENT page 37

MOTION GRAPHICS AND VISUAL EFFECTS page 42

COMPUTER ANIMATION page 44

THE BASICS

The Basics takes you step-by-step through the Macintosh or Windows operating system. 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.

Visit us at sva.edu/ce to view up-to-date course information.

Macintosh Basics

SWC-1012-A

Tues., Wed.; Sept. 10–Sept. 11

Hours: 6:00 PM–9:00 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.

SUSIE HWANG, fine artist. BFA, New York University. Professional experience includes: Animation editor, Little Airplane Productions, Animation Collective. Television shows include: *Wonder Pets!*, *Gary the Rat*, *Little Bill*.

Macintosh Basics

SWC-1012-B

Sat., Sept. 14

Hours: 10:00 AM–4:00 PM

1 session; free of charge

See SWC-1012-A for course description.

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

SABINA CROSBY BARRETT, digital artist. BFA, School of Visual Arts. Clients include: ABC, Macy's, Fortune, Sports Illustrated, John Wiley & Sons, BBDO, Newsday, New Jersey Transit.

Macintosh Basics

SWC-1012-C

Sat., Oct. 5

Hours: 10:00 AM–4:00 PM

1 session; free of charge

See SWC-1012-A for course description.

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

SABINA CROSBY BARRETT, digital artist. BFA, School of Visual Arts. Clients include: ABC, Macy's, *Fortune*, *Sports Illustrated*, John Wiley & Sons, BBDO, *Newsday*, New Jersey Transit.

Windows and PC Basics

SWC-1013-A

Wed., Sept. 11

Hours: 6:00 PM–10:00 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.

Windows and PC Basics

SWC-1013-B

Sat., Sept. 14

Hours: 10:00 AM–2:00 PM

1 session; free of charge

See SWC-1013-A for course description and instructor.

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

READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4

IMAGING, DESIGN AND DESKTOP PUBLISHING COURSES

Desktop publishing is the process of designing the layout of text and images for print publications such as flyers, brochures, business cards, newsletters and greeting cards. To be a successful desktop publisher, you need to master design programs, file management, editing and design, and the rules of printing.

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.

Visit us at sva.edu/ce to view up-to-date course information.

Digital Design Basics

SMC-1031-A

Fri., Sept. 20–Dec. 13

Hours: 10:00 AM–2:00 PM

12 sessions; 4.5 CEUs; \$900

The computer has become an essential creative tool in illustration, graphic design, photography, multimedia, animation and fine art. In this course, students will learn how to use Adobe Photoshop and Illustrator to create art for print and the Web. A range of topics will be covered, including basic computer functions, scanning and design techniques. We will also discuss the similarities and differences of digital and traditional image-making. We will explore how the computer is used in professional studios, and how you can use it in your creative and professional pursuits. Students will participate in class critiques and workshop time.

PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.

MARY J. BELTHOFF, graphic designer, corporate trainer.

BS, Bowling Green State University. Senior graphic designer, doubleclick first, LLC. Clients include: The Metropolitan Museum of Art, Ogilvy CommonHealth Worldwide, L'Oréal, Novartis, Kerwin Communications, Horizon Blue Cross Blue Shield, Bed Bath & Beyond, Cadbury Adams.

Digital Design Basics

SMC-1031-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

See SWC-1031-A for course description.

NOTE: This course may be taken for undergraduate credit. Please refer to SMD-1031-CE in the credit courses section of this bulletin for details.

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

Getting Started with Photoshop

SMC-2208-A

Mon., Sept. 16–Oct. 28

Hours: 6:00 PM–9:00 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.

TINA FONG, computer artist. BA, Barnard College. Clients include: Group Clarins Inc., siotas.com, New York Region of the Feldenkrais Guild of North America, JBRH Advertising. Former clients include, Young & Rubicam, Newsweek, abcnews.com, Prudential Securities, FeldenkraisHaus.ch.

Taking Photoshop Basics to the Next Level

SMC-2209-A

Mon., Nov. 4–Dec. 9

Hours: 6:00 PM–9:00 PM

6 sessions; 1.5 CEUs; \$540

This course will build upon the skills covered in SMC-2208, Getting Started with Adobe Photoshop, to advance students' 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 will include complex compositing, mastering image retouching, refining masks and perfecting selections.

PREREQUISITE: SMC-2208, Getting Started with Photoshop, or equivalent.

TINA FONG, computer artist. BA, Barnard College. Clients include: Group Clarins Inc., siotas.com, New York Region of the Feldenkrais Guild of North America, JBRH Advertising. Former clients include, Young & Rubicam, Newsweek, abcnews.com, Prudential Securities, FeldenkraisHaus.ch.

Introduction to Photoshop: Designing with Pixels

SMC-2221-A

Wed., Sept. 18–Dec. 11

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

Photoshop is the premier image-editing program used by graphic designers, web designers, fine artists, photographers and special effects professionals. This course will introduce the tools available in Adobe Photoshop such as the healing brush, photo filter, shadow/highlight, Photomerge and the color replacement tool. Students will learn how to apply advanced layer modes and effects for new looks. Topics will include: using channels to solve production issues, mastering the art of making perfect selections with quick masks and paths, working with history and extract functions.

PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.

EDWARD J. LUTTRELL, director of graphics and photography, Coty Beauty US. Projects include: Adidas, Nautica, Rimmel, Sally Hansen, Calvin Klein, Guess, OPI Nail Color. Award: President's Excellence Award, Coty Beauty.

Introduction to Photoshop Workshop

SWC-2221-A

Sat., Sun.; Sept. 21–Sept. 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.

TINA FONG, computer artist. BA, Barnard College. Clients include: Group Clarins Inc., siotas.com, New York Region of the Feldenkrais Guild of North America, JBRH Advertising. Former clients include, Young & Rubicam, Newsweek, abcnews.com, Prudential Securities, FeldenkraisHaus.ch.

Introduction to Photoshop Workshop

SWC-2221-B

Sat., Sun.; Nov. 16–Nov. 17

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

See SWC-2221-A for course description and instructor.

Intermediate Photoshop Workshop

SWC-2526-A

Sat., Sun.; Oct. 5–Oct. 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, Introduction to Photoshop Workshop, or equivalent.

CHRISTOPHER McCORMACK, principal, McCormack Inc.

BFA, School of Visual Arts. Clients include: Grey Healthcare Group, HarperCollins, CNBC, Ralph Lauren, Ogilvy & Mather, TracyLocke, MTA, USA Networks, HBO, Sony, *The New York Times*, Gap, ABC, Deutsch Inc., Jergens, McCann-Erickson. Author: *Photoshop CS2 Path Essentials*.

Intermediate Photoshop Workshop

SWC-2526-B

Sat., Sun.; Dec. 7–Dec. 8

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

See SWC-2526-A for course description.

TINA FONG, computer artist. BA, Barnard College. Clients

include: Group Clarins Inc., siotas.com, New York Region of the Feldenkrais Guild of North America, JBRH Advertising. Former clients include, Young & Rubicam, Newsweek, abcnews.com, Prudential Securities, FeldenkraisHaus.ch.

Advanced Photoshop Techniques

SMC-3221-A

Wed., Sept. 18–Dec. 11

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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-2221, Introduction to Photoshop: Designing with Pixels, or equivalent.

NOTE: Please bring digital files and projects to work on to the first session.

CHRISTOPHER McCORMACK, principal, McCormack Inc.

BFA, School of Visual Arts. Clients include: Grey Healthcare Group, HarperCollins, CNBC, Ralph Lauren, Ogilvy & Mather, TracyLocke, MTA, USA Networks, HBO, Sony, *The New York Times*, Gap, ABC, Deutsch Inc., Jergens, McCann-Erickson.

Author: *Photoshop CS2 Path Essentials*.

Advanced Photoshop Workshop

SWC-3221-A

Sat., Sun.; Oct. 19–Oct. 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, Intermediate Photoshop Workshop, or equivalent.

CHRISTOPHER McCORMACK, principal, McCormack Inc.

BFA, School of Visual Arts. Clients include: Grey Healthcare Group, HarperCollins, CNBC, Ralph Lauren, Ogilvy & Mather, TracyLocke, MTA, USA Networks, HBO, Sony, *The New York Times*, Gap, ABC, Deutsch Inc., Jergens, McCann-Erickson.

Author: *Photoshop CS2 Path Essentials*.

Advanced Photoshop Workshop

SWC-3221-B

Sat., Sun.; Dec. 14–Dec. 15

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

See SWC-3221-A for course description and instructor.



NEED ADVICE ON COURSES?

Please call 212.592.2251

The Business of Beauty Retouching Workshop

SWC-2331-A

Sat., Sun.; Sept. 21–Sept. 22

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 make-up and improving body contours that are used to make the beautiful look perfect. Additionally, the course will address working with clients, negotiating "redos" and submitting final files.

PREREQUISITE: SMC-2221, Introduction to Photoshop: Designing with Pixels, or equivalent.

CARRIE BEENE, owner, principal retoucher, CarrieNYC. BFA, Kansas City Art Institute. Clients include: Chantecaille, Deva, MAC, Biomega, Elizabeth Arden. Author: *Real Retouching: A Professional Step-by-Step Guide*. Publications include: *Harper's Bazaar*, *The New York Times*, *Sports Illustrated*, *Cosmopolitan*, *Marie Claire*, *Shape*, *Glamour*, *Elle*, *Vogue*, *W magazine*, *Paper magazine*, *V magazine*, *Vanity Fair*, *I.D.*, *Allure*, *Arena*. The instructor's work can be viewed at: carrienc.com.

Advanced Beauty Retouching Techniques Workshop

SWC-2334-A

Sat., Sun.; Oct. 12–Oct. 13

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, The Business of Beauty Retouching Workshop, or equivalent.

CARRIE BEENE, owner, principal retoucher, CarrieNYC. BFA, Kansas City Art Institute. Clients include: Chantecaille, Deva, MAC, Biomega, Elizabeth Arden. Author: *Real Retouching: A Professional Step-by-Step Guide*. Publications include: *Harper's Bazaar*, *The New York Times*, *Sports Illustrated*, *Cosmopolitan*, *Marie Claire*, *Shape*, *Glamour*, *Elle*, *Vogue*, *W magazine*, *Paper magazine*, *V magazine*, *Vanity Fair*, *I.D.*, *Allure*, *Arena*. The instructor's work can be viewed at: carrienc.com.

Introduction to Illustrator: Designing with Vector Graphics

SMC-2231-A

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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.

ERICK DEMARTINO, owner, creative director, E. DeMartino

Design; corporate trainer. Clients include: JPMorgan Chase, Dean Witter Realty, Forbes, Macmillan/McGraw-Hill, Lederle Laboratories, Hunter Douglas, PR Newswire, Merrill Lynch. Exhibitions include: Garibaldi-Meucci Museum, John D Calandra Italian American Institute. Publications include: *Bullet-Proof Logos*; *The Big Book of Logos*; *Graphically Bold*; *Blue Is Hot-Red Is Cool*; *Logo Families*; *Logos and Trademarks of the World*; *American Corporate Identity Annuals*.

Illustrator Workshop

SWC-2231-A

Sat., Sun.; Sept. 21–Sept. 22

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.

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

Illustrator Workshop

SWC-2231-B

Sat., Sun.; Nov. 9–Nov. 10

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

See SWC-2231-A for course description and instructor.

Illustrator for Fashion Designers Workshop

SWC-2229-A

Sat., Sun.; Nov. 23–Nov. 24

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

This workshop will focus on the techniques and functions of Adobe Illustrator that are most useful in the fashion industry. Students will become familiar with the user interface, tools and keyboard shortcuts. Importing images as templates, using the pen tools to draw flats over croquis and drawing garment details such as seams, stitches, pockets and color blocks will be covered. How to create custom textures, patterns, brushes, graphic styles, clipping masks, compound paths and sandblasting effects will be covered. We will also discuss how to streamline workflow using layered documents, customized symbol and pattern libraries, and saving and sharing files.

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

Advanced Illustrator Techniques

SMC-3231-A

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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 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, Introduction to Illustrator: Designing with Vector Graphics, or equivalent.

ERICK DEMARTINO, owner, creative director, E. DeMartino

Design; corporate trainer. Clients include: JPMorgan Chase, Dean Witter Realty, Forbes, Macmillan/McGraw-Hill, Lederle Laboratories, Hunter Douglas, PR Newswire, Merrill Lynch. Exhibitions include: Garibaldi-Meucci Museum, John D Calandra Italian American Institute. Publications include: *Bullet-Proof Logos*; *The Big Book of Logos*; *Graphically Bold*; *Blue Is Hot-Red Is Cool*; *Logo Families*; *Logos and Trademarks of the World*; *American Corporate Identity Annuals*.

Advanced Illustrator Workshop

SWC-3231-A

Sat., Sun.; Oct. 12–Oct. 13

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 Workshop, or equivalent

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

Advanced Illustrator Workshop

SWC-3231-B

Sat., Sun.; Nov. 16–Nov. 17

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

See SWC-3231-A for course description and instructor.

InDesign: Digital Layout and Desktop Publishing

SMC-2271-A

Thurs., Sept. 19–Dec. 12

Hours: 1:00 PM–5:00 PM

12 sessions; 4.5 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.

ERICK DeMARTINO, owner, creative director, E. DeMartino

Design; corporate trainer. Clients include: JPMorgan Chase, Dean Witter Realty, Forbes, Macmillan/McGraw-Hill, Lederle Laboratories, Hunter Douglas, PR Newswire, Merrill Lynch. Exhibitions include: Garibaldi-Meucci Museum, John D Calandra Italian American Institute. Publications include: *Bullet-Proof Logos*; *The Big Book of Logos*; *Graphically Bold*; *Blue Is Hot-Red Is Cool*; *Logo Families*; *Logos and Trademarks of the World*; *American Corporate Identity Annuals*.

InDesign: Digital Layout and Desktop Publishing

SMC-2271-B

Thurs., Sept. 19–Dec. 12

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

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

InDesign Workshop

SWC-2271-A

Sat., Sun.; Sept. 28–Sept. 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. Powerful 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, Introduction to Photoshop Workshop, or SWC-2231, Illustrator Workshop, 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 Workshop

SWC-2271-B

Sat., Sun.; Oct. 26–Oct. 27

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

See SWC-2271-A for course description.

TINA FONG, computer artist. BA, Barnard College. Clients

include: Group Clarins Inc., siotas.com, New York Region of the Feldenkrais Guild of North America, JBRH Advertising. Former clients include, Young & Rubicam, Newsweek, abcnews.com, Prudential Securities, FeldenkraisHaus.ch.

InDesign Workshop

SWC-2271-C

Sat., Sun.; Nov. 23–Nov. 24

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

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

Multimedia InDesign Projects Workshop

SWC-2274-A

Sat., Sun.; Dec. 14–Dec. 15

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400



Adobe InDesign remains the standard tool for print production and, today, it is so much more. This course will explore 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. In-class projects will range from brochures and newsletters to e-books, identity systems and portfolios.

PREREQUISITE: SWC-2271, InDesign Workshop, or equivalent.

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



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WEB DESIGN AND DEVELOPMENT COURSES

Great web design is effective, efficient and memorable. Beginning web designers can gain a foundation in the design and language of the Internet, including HTML, XML, JavaScript, animation in Flash and basic and advanced ActionScript with Flash. If you are experienced in elements of web design but would like to learn new skills or the most current programs, please take a look at our individual course offerings to find the course that best fits your needs.

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.

Getting Started with Web Languages: HTML and CSS

SMC-2422-A

Wed., Sept. 18–Dec. 11

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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: SMC-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.

Continued Techniques with HTML and CSS

SMC-2429-A

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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. Participate in discussions and critiques will help inform the work made in this course.

Prerequisite: SMC-2422, Getting Started with Web Languages: HTML and CSS, 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.

HTML I Workshop

SMC-2421-A

Sat., Sun.; Sept. 28–Sept 29

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: SMC-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.

HTML II Workshop

SMC-3427-A

Sat., Sun.; Oct. 26–Oct. 27

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 SMC-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: SMC-2421, HTML I Workshop, 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.

CSS Workshop

SMC-3428-A

Sat., Sun.; Dec. 7–Dec. 8

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: SMC-3427, HTML II Workshop, 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.

Sass and Compass Workshop

SMC-3442-A

Sat., Sun.; Nov. 9–Nov. 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, Continued Techniques with HTML and CSS, or equivalent.

ERIC HASELTINE, technical director, The Chopping Block, Inc. BS, Cornell University. Clients include: Adobe, Scholastic, National Constitution Center.

Getting Started with JavaScript, HTML5, CSS3 and jQuery

SMC-2527-A

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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, Continued Techniques with HTML and CSS, or equivalent.

ERIC HASELTINE, technical director, The Chopping Block, Inc.

BS, Cornell University. Clients include: Adobe, Scholastic, National Constitution Center.

Intermediate and Advanced Techniques with JavaScript, HTML5, CSS3 and jQuery

SMC-2528-A

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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, Getting Started with JavaScript, HTML5, CSS3 and jQuery, or equivalent.

ZEVAN ROSSER, founder, president, Shapevent Interactive,

Shapevent Spaces. BFA, School of Visual Arts. Clients include: Publicis Modem, Special Ops Media, FMA. Co-author: *Learning ActionScript 3.0: A Beginner's Guide*.

PHP and MySQL

SMC-2532-A

Sun., Sept. 22–Dec. 15

Hours: 10:00 AM–2:00 PM

12 sessions; 4.5 CEUs; \$900

This course will use PHP to examine core programming concepts such as functions, loops, arrays and variables in order to build data-driven websites. With the addition of MySQL databases, students will build content management systems to allow non-technical users to manage websites, assign user access and passwords, and create and process forms. Utilizing these programming languages and techniques to build dynamic websites and small online applications will be covered. Through repetition and in-class exercises, students will explore these languages to find solutions for real-world problems.

PREREQUISITE: SMC-2527, Getting Started with JavaScript, HTML5, CSS3 and jQuery, or equivalent.

ZEVAN ROSSER, founder, president, Shapevent Interactive,

Shapevent Spaces. BFA, School of Visual Arts. Clients include: Publicis Modem, Special Ops Media, FMA. Co-author: *Learning ActionScript 3.0: A Beginner's Guide*.

Getting Started with WordPress Workshop

SWC-3331-A

Sat., Sun.; Oct. 19–Oct. 20

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

In this course we will discuss the basics of the WordPress interface. Students will create accounts and edit their profiles. We will review the process for installing WordPress, setting up a site and creating a workflow for updating and blogging with ease. We will also explore basic customizations of the site's appearance by using themes, plugins and additional pages. The difference between wordpress.com and wordpress.org will be discussed, and we will review how to prepare assets for blog posts. This workshop will help newbies get their new WordPress site up and running.

PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.

MARISSA LERER, web developer, musician. BS, MA, New York University. Professional experience includes: Web developer, BBDO; The Chopping Block, Inc; MTV. Clients include: Clinique, Atmosphere, Comedy Central, Country Music Television, lisaloeb.com, TBS. Award: Pixel Award. The instructor's work can be viewed at: crayonboxdesigns.net.

WordPress Theme Development and Customization

SMC-3334-A

Thurs., Sept. 19–Dec. 12

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

Beginning with an in-depth overview of the WordPress interface and its available settings, this course will proceed to cover the customization of WordPress and specialized theme creation. Using HTML5 and CSS3, students will deconstruct and modify existing WordPress themes before building their own fully customized solutions. We will also explore installing plug-ins, creating custom sidebars and page widgets, and integrating custom fonts. Basic



Online, phone, fax, mail, or
in person. Details on page 4

PHP will be introduced when we discuss using WordPress to create fully modified and personalized websites.

PREREQUISITE: SMC-2429, Continued Techniques with HTML and CSS, or equivalent.

MATTHEW B. RICHMOND, principal, senior designer, The Chopping Block, Inc. BFA, The Cooper Union. Projects include: Nickelodeon, Barnes & Noble, Microsoft, Miramax Films, CNN Interactive, LEGO, Adobe, Warner Bros., Adobe, Scholastic, Museum of Modern Art, NBC, Turner Entertainment, *National Geographic*. Awards and honors include: *Communication Arts*, HOW, Flash Forward Film Festival, *I.D.* The instructor's work can be viewed at: choppingblock.com.

Flash Animation and Introduction to ActionScript

SMC-3451-A

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

Flash is the industry standard for creating interactive vector graphics and animations on the Web. It can create scalable and compact navigational interfaces, technical illustrations and animations that automatically anti-alias and scale to the viewer's screen size. This course will explore both 2D animation and basic interactivity. Topics include vector illustration with Adobe Flash's unique drawing tools and working with type and animation (keyframe, FBF and shape tweening). Students will learn how to create basic interactivity through buttons, scenes and frames; and how to add actions to frames and buttons for more sophisticated interactivity and special effects.

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

PATRICIO SARZOSA, creative director, Sessions Online Schools of Art & Design. BA, Universidad San Francisco de Quito.

Professional experience includes: Senior designer, Max Identidad Corporativa; designer, G Spot Advertising; editorial designer, *Díario El Comercio*, Ecuador. Clients include: *The Economist*; Olé, Small Business Development Center, CUNY; Adventure-Life; Amino Vital; Cinemark; Our Children Foundation; Previsora Bank; IntegraMed. The instructor's work can be viewed at: psarzosa.com.

Flash I Workshop

SMC-3451-A

Sat., Sun.; Nov. 23–Nov. 24

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

Designers use Flash to create scalable and compact navigation interfaces, technical illustrations, animations and other effects for their websites. This workshop will show you how and where to use both the animation and interactive advantages of Flash in your website design. Students will learn about drawing within Adobe Flash, animating and Flash symbol construction. Other topics include ActionScript, Flash history and evolution, application layout, customization and tricks.

PREREQUISITE: SMC-2221, Introduction to Photoshop Workshop, or SMC-2231, Illustrator Workshop, or equivalent.

PATRICIO SARZOSA, creative director, Sessions Online Schools of Art & Design. BA, Universidad San Francisco de Quito.

Professional experience includes: Senior designer, Max Identidad Corporativa; designer, G Spot Advertising; editorial designer,

Díario El Comercio, Ecuador. Clients include: *The Economist*; Olé, Small Business Development Center, CUNY; Adventure-Life; Amino Vital; Cinemark; Our Children Foundation; Previsora Bank; IntegraMed. The instructor's work can be viewed at: psarzosa.com.

Flash II Workshop

SMC-3658-A

Sat., Sun.; Dec. 7–Dec. 8

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

This workshop will build upon the material covered in SMC-3451, Flash I Workshop, by focusing on the concepts of ActionScripting and interactivity. Introducing buttons, sound, video, publishing and exporting will allow students to design sites that dynamically respond to user input. In addition, we will explore importing Adobe Illustrator and Adobe Photoshop files to help build your Flash projects.

PREREQUISITE: SMC-3451, Flash I Workshop, or equivalent.

PATRICIO SARZOSA, creative director, Sessions Online Schools of Art & Design. BA, Universidad San Francisco de Quito.

Professional experience includes: Senior designer, Max Identidad Corporativa; designer, G Spot Advertising; editorial designer, *Díario El Comercio*, Ecuador. Clients include: *The Economist*; Olé, Small Business Development Center, CUNY; Adventure-Life; Amino Vital; Cinemark; Our Children Foundation; Previsora Bank; IntegraMed. The instructor's work can be viewed at: psarzosa.com.

Introduction to Creating Applications for the iPhone and iPad

SMC-2731-A

Sat., Sept. 21–Dec. 14

Hours: 10:00 AM–2:00 PM

12 sessions; 4.5 CEUs; \$900

The iPhone and iPad are the latest revolutionary mobile platforms for digital entertainment and touch-screen convenience. This course will use innovative iPhone SDK Xcode and Interface Builder along with the principles of Cocoa development to introduce you to universal object-oriented programming skills that can carry over into any other programming language. You will learn an in-demand job skill while digitally connecting with friends, creating games, experimenting with the visual technology of the on-board camera and the accelerometer, and using touch-screen technology to interact with a touch-recognition user interface. This course provides the groundwork to realize your creative potential for deploying business-related apps, making graphics with animation or building fun games. We will build original projects and work from prepared source files to understand the inner-workings of professional iPhone and iPad applications.

PREREQUISITE: SMC-2532, PHP and MySQL, or equivalent.

NOTE: If students desire to test on an iPhone/iPad device, they should bring their own personal device to class. In-class work will be done on an iPhone simulator.

ANDREW GARRAHAN, interactive developer, game programmer.

BA, University of Maryland. Clients include: omgpop.com, Bulgari, Ray-Ban, Maytag, Johns Hopkins University, NBC Universal, Merck Pharmaceuticals. The instructor's work can be viewed at: gutpela.com.

Dreamweaver

SMC-2424-A

Tues., Sept. 17–Dec. 3

Hours: 10:00 AM–2:00 PM

12 sessions; 4.5 CEUs; \$900

Have fun learning how to create a great website with this intuitive and straightforward industry-standard software. Adobe Dreamweaver allows for the direct creation and editing capabilities of HTML web pages without forcing users to do any “hand-coding” themselves.

Students will learn how to save images properly for the Web, use web-safe colors in their design elements, and use Dreamweaver to create and save HTML pages. We will begin with topics such as setting up and editing preferences, site definitions, text, images and links. The class will learn how to use tables, AP elements and iFrames to control placement of elements and links on pages. Other topics that will be covered include JavaScript behaviors, cascading style sheets (CSS), adding video and sound files, and uploading the site to a server. Each student will complete a functioning website which will be critiqued during the last session.

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

SHARON FLEISCHMANN AQUAVITA, fine artist, web/print

designer, corporate trainer. BFA, MFA, School of Visual Arts.

Clients include: Evergreen Media; Home Aid, Inc.; Home Box Office; *The New York Times*; Jehan Kamal Enterprises; Leapfrog; Manhattan Marketing; *New York Post*; Kids Cuts, Inc.; New York Typographical Union; Sony; WNEW-FM. Group exhibitions include: 20/20 Gallery, Felitti, The Edge Lounge, Visual Arts Gallery.

Dreamweaver

SMC-2424-B

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

See SMC-2424-A for course description and instructor.

Dreamweaver Intensive Workshop

SMC-2428-A

Sat., Sun.; Oct. 12–Oct. 20

Hours: 10:00 AM–5:00 PM

4 sessions; 2.5 CEUs; \$560

Adobe Dreamweaver is a sophisticated web editor that reduces the need for writing code by creating basic HTML, JavaScript and cascading style sheets (CSS) code with its drag-and-drop features. Students will begin by exploring how to use web-safe colors for creating banners and buttons and how to properly save images for Web use in Adobe Photoshop. Text editing, image insertion and manipulation will be covered and followed by the use of tables, AP elements and iFrames to control placement of elements and links on pages. During the second weekend, we will address other elements to make an easily manageable and sophisticated site, including how to slice images and make animated GIFs in Photoshop for use in Dreamweaver. Server Side Includes, CSS, JavaScript behaviors and timelines will be explored, and the site will be uploaded to a server using Dreamweaver’s extensive FTP function.

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

SHARON FLEISCHMANN AQUAVITA, fine artist, web/print

designer, corporate trainer. BFA, MFA, School of Visual Arts.

Clients include: Evergreen Media; Home Aid, Inc.; Home Box Office; *The New York Times*; Jehan Kamal Enterprises; Leapfrog;

Manhattan Marketing; *New York Post*; Kids Cuts, Inc.; New York Typographical Union; Sony; WNEW-FM. Group exhibitions include: 20/20 Gallery, Felitti, The Edge Lounge, Visual Arts Gallery.

Dreamweaver: Beyond the Basics with CSS

SMC-3436-A

Wed., Sept. 25–Oct. 30

Hours: 10:30 AM–2:30 PM

6 sessions; 2 CEUs; \$480

Cascading Style Sheets (CSS) have taken the ability to design web pages to new heights in the past few years. CSS language can greatly extend the ease of editing and managing and enhance the aesthetics of HTML pages. Adobe Dreamweaver has integrated CSS seamlessly into its user-friendly interface making it an easy introduction to this powerful language. In this course, students will learn the ins and outs of CSS in Dreamweaver, including how to style text, tables and images. Basic properties such as applying class, tag and ID styles, as well as using Div elements to position and change the look of objects on multiple HTML pages will be explored. Internally and externally saved sheets will be visited, and more advanced topics, including descendant selectors, pseudo classes and styling groups will also be addressed. The Dreamweaver Spry menu option will be shown.

PREREQUISITE: SMC-2424, Dreamweaver, or equivalent.

SHARON FLEISCHMANN AQUAVITA, fine artist, web/print

designer, corporate trainer. BFA, MFA, School of Visual Arts.

Clients include: Evergreen Media; Home Aid, Inc.; Home Box Office; *The New York Times*; Jehan Kamal Enterprises; Leapfrog; Manhattan Marketing; *New York Post*; Kids Cuts, Inc.; New York Typographical Union; Sony; WNEW-FM. Group exhibitions include: 20/20 Gallery, Felitti, The Edge Lounge, Visual Arts Gallery.

CSS with Dreamweaver Workshop

SWC-3437-A

Sat., Sun.; Nov. 9–Nov. 10

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

Cascading style sheets (CSS) can advance the look, ease of use and updating of HTML documents in Adobe Dreamweaver. In this course, students will learn how to style everything from text to tables and images. Entire pages will be created relying mainly on CSS. We will begin with basic properties, such as understanding the difference between class, tag and ID styles, and how to apply them. Use of positioned Div elements will be shown to move and change the look of “container” objects on multiple HTML pages. Internally and externally saved style sheets will be examined, and advanced options that include using descendant selectors, pseudo classes and styling groups will be explored. The Dreamweaver Spry menu option will also be shown.

PREREQUISITE: SMC-2428, Dreamweaver Intensive Workshop, or equivalent.

SHARON FLEISCHMANN AQUAVITA, fine artist, web/print

designer, corporate trainer. BFA, MFA, School of Visual Arts.

Clients include: Evergreen Media; Home Aid, Inc.; Home Box Office; *The New York Times*; Jehan Kamal Enterprises; Leapfrog; Manhattan Marketing; *New York Post*; Kids Cuts, Inc.; New York Typographical Union; Sony; WNEW-FM. Group exhibitions include: 20/20 Gallery, Felitti, The Edge Lounge, Visual Arts Gallery.

Introduction to Muse

SMC-2426-A

Thurs., Sept. 19–Dec. 12

Hours: 6:00 PM–9:00 PM

12 sessions; 3.5 CEUs; \$720



Adobe Muse is the perfect answer for designers who want to create websites without having to know a stitch of code. Muse employs simple drag-and-drop container boxes to create layouts with text, images and interactive elements that will make creating a professional website feel familiar to print designers. The goal of this course is for each student to complete a finished, working website from the sitemap planning stage to the live upload. Students will create master pages with elements such as navigation bars, background colors and images that can be used to make universal changes to the entire website through the Muse Plan menu. We will cover how to place images directly from Adobe Photoshop and Illustrator and explore the seamless implementation of Adobe Typekit web fonts. Students will also create editable links, slideshows and widgets. These can be simply managed, and Google Maps and contact forms may be added. The option of making a site responsive to Internet media, such as a phone and tablet will also be addressed.

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

SHARON FLEISCHMANN AQUAVITA, fine artist, web/print designer, corporate trainer. BFA, MFA, School of Visual Arts. Clients include: Evergreen Media; Home Aid, Inc.; Home Box Office; *The New York Times*; Jehan Kamal Enterprises; Leapfrog; Manhattan Marketing; *New York Post*; Kids Cuts, Inc.; New York Typographical Union; Sony; WNEW-FM. Group exhibitions include: 20/20 Gallery, Felitti, The Edge Lounge, Visual Arts Gallery.

Muse Workshop

SWC-2426-A

Sat., Sun.; Nov. 23–Nov. 24

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400



Are you a designer looking for a professional option of creating websites without using code? Adobe Muse employs simple drag-and-drop container boxes to create layouts with text, images and interactive elements that will make creating a professional website feel familiar to print designers. Students will create master pages, with elements such as navigation bars, background colors and images, which can then be incorporated into multiple pages. How to place images directly from Photoshop and Illustrator and the seamless implementation of Adobe Typekit web fonts will be covered. Topics will include creating editable links, slideshows and widgets, and uploading completed sites with ease. Finally, we will discuss using the option of making a site “responsive,” so that it looks and works wonderfully on different Internet media, such as a phone and tablet.

PREREQUISITE: SWC-2271, InDesign Workshop, or equivalent.

SHARON FLEISCHMANN AQUAVITA, fine artist, web/print designer, corporate trainer. BFA, MFA, School of Visual Arts. Clients include: Evergreen Media; Home Aid, Inc.; Home Box Office; *The New York Times*; Jehan Kamal Enterprises; Leapfrog; Manhattan Marketing; *New York Post*; Kids Cuts, Inc.; New York Typographical Union; Sony; WNEW-FM. Group exhibitions include: 20/20 Gallery, Felitti, The Edge Lounge, Visual Arts Gallery.

Introduction to Information Architecture and Design Workshop

SDC-2827-A

Sat., Sept. 28

Hours: 10:00 AM–5:00 PM

1 session; \$120

This workshop will give an overview of information architecture and interaction design. Core theories and techniques such as card sorting, hierarchies, page layouts, prototypes and user research will be discussed and practiced through lectures, discussions and group projects. The goal of the workshop is to help students to think in logical and creative ways in order to display large amounts of information that are delightful, intuitive and effective for users.

ROBERT STRIBLEY, senior information architect, Razorfish. BA, M.Ed., Bob Jones University. Clients include: Wachovia, Bank of America, Smith Barney, Travel Channel, Ford.

Introduction to Information Architecture and Design Workshop

SDC-2827-B

Sat., Dec. 7

Hours: 10:00 AM–5:00 PM

1 session; \$120

See SDC-2827-A for course description and instructor.

Basics of Interaction Design and Strategy Workshop

SDC-2829-A

Sat., Nov. 16

Hours: 10:00 AM–5:00 PM

1 session; \$120

This workshop will focus on practical ways to develop smart design strategies for web and mobile devices. We will discuss core theories, case studies and the practice of designing user experiences for web and mobile devices. Through collaborative exercises and lightweight, interactive prototypes, we will practice creating information architecture, content strategy and interface design for various platforms that include websites, mobile phones and computer tablets.

PREREQUISITE: SDC-2827, Introduction to Information Architecture and Design Workshop, or equivalent.

JUNU YANG, senior designer, IDEO. BFA, Rhode Island School of Design; MA, Domus Academy. Professional experience includes: Consultant, Evermode; senior visual interaction designer, Frog Design; interaction designer, R/GA. Clients have included: Samsung, Nike, Redbox, Mattel, Nokia, Showtime, State Farm. Awards include: Silver Award, International Design Excellence Awards; Silver Cyber Lion, Cannes Film Festival; Bronze Award, Art Directors Club; *Creative Review Annual*; Webby Award.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4

MOTION GRAPHICS AND VISUAL EFFECTS COURSES

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. You can also take a workshop that will show you how to output final projects to DVD with Apple DVD Studio Pro.

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.

Visit us at sva.edu/ce to view up-to-date course information.

Introduction to DVD Authoring Workshop

SWC-3641-A

Sun., Nov. 10

Hours: 11:00 AM–5:00 PM

1 session; \$120

This workshop will explore the basics of DVD authoring, using Apple DVD Studio Pro. The skills covered will be valuable to commercial and fine artists creating demo reels and installation-based projects. All in-class work will be authored on Macintosh computers. Topics include: MPEG-2 encoding, differences in media, DVD players, compatibility issues, creating menus in Adobe Photoshop and After Effects, preparing chapter marks from Apple Final Cut Pro, burning DVDs and creative approaches for using the seven multi-angle/multitrack capabilities of DVDs.

PREREQUISITES: A working knowledge of Adobe Photoshop and either Apple Final Cut Pro or Adobe After Effects.

SUSIE HWANG, fine artist. BFA, New York University. Professional experience includes: Animation editor, Little Airplane Productions, Animation Collective. Television shows include: *Wonder Pets!*, *Gary the Rat*, *Little Bill*.

After Effects

SMC-3621-A

Thurs., Sept. 19–Dec. 12

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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: SMC-2221, Introduction to Photoshop: Designing with Pixels, or equivalent.

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

After Effects

SMC-3621-B

Fri., Sept. 20–Dec. 13

Hours: 3:00 PM–7:00 PM

12 sessions; 4.5 CEUs; \$900

See SMC-3621-A for course description and instructor.

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

After Effects Workshop

SWC-3621-A

Sat., Sun.; Oct. 26–Oct. 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: SWC-2221, Introduction to Photoshop Workshop, or equivalent. A working knowledge of Final Cut Pro is recommended.

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

Advanced After Effects

SMC-3631-A

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 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, rotoscoping and paint tools.

PREREQUISITES: SMC-3621, After Effects, or equivalent.

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



VISIT US ON YOUTUBE

youtube.com/CETUBEatSVA

Video Compression Workshop

SWC-3651-A

Sat., Nov. 9

Hours: 10:00 AM–5:00 PM

1 session; \$140

This course will discuss proper compression techniques for multiple outputs. Whether your video's final destination is the Internet, a computer file, television broadcast, DVD or other forms, there is a compression that is right for you. Topics will include alpha channels, data rates and quality control. This course will cover the export functions of Adobe After Effects, Apple Final Cut Pro and QuickTime Pro.

PREREQUISITE: SWC-3621, After Effects Workshop, or a working knowledge of Final Cut Pro, or equivalent. Students should have a basic understanding of video editing.

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

Voice-Over Boot Camp: Professionally Produced Demo

CFC-1476-A

Sat., Sun.; Dec. 7–Dec. 8

Hours: 10:00 AM–4:00 PM

2 sessions; 1 CEUs

\$470; 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, promotion, commercial, 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, Inside the Voice-Over Industry: Learn How to Find Your Voice.

VALERIE SMALDONE, principal, Valerie Smaldone Media

Worldwide; voice-over artist and live announcer; host, Valerie's New York; actress; producer; writer; celebrity interviewer, 92Y; talent coach. BA, Fordham University. Professional experience in voice over includes: NBC, Investigation Discovery, CBS, Lifetime, 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, America 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 can be viewed at: valeriesmaldone.com.

Art Licensing: Getting Your Creative Images on All Kinds of Products

PDC-3941-A

Wed., Sept. 25–Nov. 13

Hours: 6:00 PM–9:00 PM

8 sessions; 2 CEUs; \$270

Art licensing is a great way to increase an artist's income and exposure. Learn how you can develop a licensing brand with your art by licensing reproduction rights to product manufacturers and publishers. Topics will include: the fundamentals of licensing, finding the right markets for your work, creating characters and collections for licensing, presenting your ideas to potential licensing partners, protecting your intellectual property with copyright registration, exhibiting at trade shows, the role of a licensing agent, marketing and publicity techniques, and standard business practices. Fine artists, illustrators, designers and photographers, among others, can maximize their earning potential through art licensing. Learn how to earn money from one piece of art over and over again, and see your work out in the world.

JOYCE WAN, founder, Wanart; author; illustrator. BA, Barnard College. Clients include: Blue Apple Books, Papyrus, Scholastic Inc., Madison Park Greetings, Paper Source, target.com, Asia Society. Books include: *Greetings From Kiwi and Pear; You Are My Cupcake; We Belong Together; What Am I?: Owl & Friends; What Am I?: Frog & Friends; I (Heart) You; Mama Mama; My Lucky Little Dragon; Sleepyheads*. The instructor's work can be viewed at: wanart.com.

The Business of Art: Plan, Launch and Grow a Creative Business

PDC-3499-A

Tues., Sept. 24–Oct. 29

Hours: 6:30 PM–8:30 PM

6 sessions; 1 CEU; \$270

As a creative talent contemplating life as a founding business owner, you examine the mindset and resources necessary to launch and sustain a creative agency/business, and how best to navigate growth of your organization from start-up to successful going concern. You are encouraged to think beyond the creative mindset and learn the basics necessary to successfully lead and manage a business, including sales, marketing, operating systems, human resources, finance, legal and other skill sets critical to the sustainability of any business. The components of an actual six-part business plan used to create a successful creative agency will be identified and discussed. You will develop a business plan for a creative services organization you conceive. You will be challenged in how you think of owning a business. Perceptions will be snapped as you create a business plan.

STEVE CRANFORD, chief executive officer, Whisper. BS, Pittsburg State University; JD, Washburn University. Clients include: BigBand Networks, Qantas Airways, NBC Universal, Seagram International, AccuWeather, March of Dimes.

Publications include: *Financial Post, Fast Company*. The instructor's work can be viewed at whisperny.com.

COMPUTER ANIMATION COURSES

Perhaps you are a traditional animator with a desire to translate your skills into a 3D environment, or maybe you are a storyteller with a great idea for an animated film. 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 unless otherwise indicated in the course description.

Visit us at sva.edu/ce to view up-to-date course information.

Introduction to Computer Animation with Maya

SMC-2213-A

Mon., Sept. 16–Dec. 9

Hours: 10:00 AM–2:00 PM

12 sessions; 4.5 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.

CARL EDWARDS, animator, technical director. BA, University of Illinois, Chicago. Clients include: Lester Weiss Computer Animation and Data Motion Arts; Doros Motion; Magno Sound & Video; Sam Edwards Editing Group, Inc.; Transcom Media; Digital Animation.

Introduction to Computer Animation with Maya

SMC-2213-B

Sat., Sept. 21–Dec. 14

Hours: 10:00 AM–2:00 PM

12 sessions; 4.5 CEUs; \$900

See SMC-2213-A for course description.

ALEKSEY CHEPAREV, senior modeler, assets lead, Mr. X Gotham.

Professional experience includes: Modeling supervisor, Charlex Inc. Film credits include: *The Secret Life of Walter Mitty*; *The Mortal Instruments: City of Bones*. Clients include: Cingular, Verizon, Sprint, AT&T, M&M's, Rockstar Games, Samsung, Visa, Nextel.

Intermediate Computer Animation with Maya

SMC-3213-A

Sun., Sept. 22–Dec. 15

Hours: 10:00 AM–2:00 PM

12 sessions; 4.5 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, Introduction to Computer Animation with Maya, or equivalent.

JOSEPHINE NOH, digital VFX artist. BFA, School of Visual Arts. Clients include: Curious Pictures; Phosphene; 1st Ave Machine; The Lifelong Friendship Society; Offhollywood Digital; Mad Dog Films, Inc. Film credits include: Compositor, *It's Kind of a Funny Story*, *Mildred Pierce* (HBO miniseries); cg artist, *Chicago 10*.

Intermediate Computer Animation with Maya

SMC-3213-B

Mon., Sept. 16–Dec. 9

Hours: 6:00PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

See SMC-3213-A for course description.

ALEKSEY CHEPAREV, senior modeler, assets lead, Mr. X Gotham.

Professional experience includes: Modeling supervisor, Charlex Inc. Film credits include: *The Secret Life of Walter Mitty*; *The Mortal Instruments: City of Bones*. Clients include: Cingular, Verizon, Sprint, AT&T, M&M's, Rockstar Games, Samsung, Visa, Nextel.

Texturing for the 3D Artist

SMC-3761-A

Sun., Sept. 22–Dec. 15

Hours: 10:00 AM–2:00 PM

12 sessions; 4.5 CEUs; \$900

Adding color, surface texture, and detail to your 3D model is an important step to the production process. In this course, we will address the creation of technically correct and aesthetically pleasing textures for the workflow of feature-films and commercials. We will start by creating textures in Adobe Photoshop and discuss how to apply them to models created in Autodesk Maya.

Advanced topics of texture creation will then be explored using Procedural Texturing, Mudbox, Nuke and MARI.

PREREQUISITE: SMC-3213, Intermediate Computer Animation with Maya, or equivalent.

JESSE FLORES, junior technical director, Framestore, New York.

BFA, School of Visual Arts. Clients include: Macy's, GEICO, Nissan, Snickers, The Foundry, SuperValu, Electronic Arts. Award: Alumni Award, School of Visual Arts.

Production Texturing Pipeline with MARI Workshop

SWC-3763-A

Sat., Sun.; Sept. 14–Sept. 15

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU; \$400

Students will explore proper texturing pipeline techniques in this workshop. We will discuss how to handle assets going through the texturing pipeline, such as proper folder setup, naming conventions, optimized scenes and linear texture workflow. Students will also be introduced to MARI texture-painting software through a basic overview of its tools and potential.

PREREQUISITE: SMC-3213, Intermediate Computer Animation with Maya, or equivalent.

JESSE FLORES, junior technical director, Framestore, New York.

BFA, School of Visual Arts. Clients include: Macy's, GEICO, Nissan, Snickers, The Foundry, SuperValu, Electronic Arts. Award: Alumni Award, School of Visual Arts.

Puppet Making for Stop-Motion Animation

ANC-1321-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$195

In an open workshop environment that encourages experimentation with new materials, this introductory course will focus on developing the skills necessary to build a puppet for stop-motion animation. We will look at different puppet traditions from around the world, and students will be encouraged to gather their own visual inspiration. Each student's research and vision will drive the design process so that every puppet is unique and personalized. Students will learn methods of puppet construction, including sculpture in clay and build-up techniques with foam, cloth, and other materials. We will cover armature-making skills with both wire and steel, and students will gain hands-on experience building molds from plaster and rubber, and casting in both resin and skin-like silicone rubber. By the end of the semester, each student will have a puppet ready to step in front of the lights and animation cameras...one frame at a time.

DAVID BELL, animator, production designer, director, illustrator.

BFA, Parsons The New School for Design. Film projects include: *The Roost*, *I Sell the Dead*, *White Irish Drinkers*, *Prevention Inc.* Music videos for: mewithoutYou; Fear Before the March of Flames; Thursday; Straylight Run; Panic! At The Disco. The instructor's work can be viewed at: davidbellstudio.com.

Producing Animation

ANC-3142-A

Mon., Sept. 23–Nov. 18

Hours: 6:30 PM–9:30 PM

8 sessions; 2 CEUs; \$270

This course will be taught from the perspective of a producer and will examine the key elements required to produce a project from conception to final delivery. One of the goals will be to encourage students to think beyond the creative mindset and learn the basics of production, business and finance issues that are also critical to producing a project. An overview of the animation industry will be given, and the skills necessary to become a successful producer will be discussed. Topics include: pitching an idea, forming a production plan, budgeting, scheduling and preproduction through postproduction. In addition, we will visit a working production and meet key production people in New York. By the end of the course, students will have enough knowledge to plan, schedule and budget an animated project.

NOTE: Suggested reading for this course is *Producing Animation* by Catherine Winder and Zhara Dowlatabadi.

JOHN PAUL CATAPANO, producer. BA, Rutgers University; MFA, University of Miami. Projects include: *Friday, the Animated Series*; *Where My Dogs At*; *The Lion King's Timon and Pumbaa*; *JoJo's Circus*; *Celebrity Deathmatch*; *Buzz Lightyear of Star Command*; *Hercules*. The instructor's work can be viewed at: geekproofanimation.com.

Project Management

PDC-2526-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

To implement any type of project—from the creation of a marketing campaign to a simple brochure—it is necessary to manage a variety of tasks. This course will address the stages involved in effective project management: initiating an account, corresponding with clients, collecting information (technical, financial, historical), coordinating schedules and costs. The hiring of staff and working with human resources departments will also be covered.

GABRIELA MIRENSKY, partner, director of client service and business development, Alfalfa Studio. BA, Universidad Autónoma Metropolitana; MFA, CCNY. Professional experience includes: Director, Competitions and Exhibitions, AIGA.

Coordinator of projects in collaboration with: Chermayeff & Geismar, Gensler, Milton Glaser Inc., Pentagram. Publications include: *The New York Times Magazine*, *HOW*, *Print*, *I.D.*, *Folk Art*. Awards include: AIGA 50 Books/50 Covers, SEGD Awards, New York Book Show. The instructor's work can be viewed at: alfalfastudio.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4



DESIGN

There is no shortcut to great design. It starts with comprehensive training to hone your talents into a skill set you'll use to articulate concepts. Of the myriad pieces of graphic design you'll come across today, only a few will have the power to stop you in your tracks. What's different about those that made you look again? Each is an example of visual sophistication driven by smart thinking—an alchemical mix of art and logic.

You need to understand the psychology of color to imbue feeling into your design through the right tonal choice and combinations. Mastery of typography is essential, which means not just a broad vocabulary of typefaces, but also the ability to fine-tune type. You need to study line, perspective, contrast, volume and shape for fluent visual literacy.

Communication is at the heart of design, whether the message comes in editorial, broadcast, packaging or website form. The Design Department at the School of Visual Arts has courses in all these areas. We will prepare you for a career in this competitive field with a thorough grounding in traditional and contemporary techniques.

The Division of Continuing Education now offers a BFA degree program in design. Please refer to degree programs in the General Information section of this bulletin for details.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

INFORMATION SESSION

One night: Thursday, September 5
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: BENITA RAPHAN, project coordinator, BFA Design Department.



BASIC COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Principles of Visual Language

GDC-1016-A

Wed., Sept. 25–Oct. 30

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$210

Do you ever wonder why some designs are more visually effective than others? Have you ever tried to analyze a composition to understand how it works? Do you feel comfortable talking about your work in visual terms? This studio course will address various ways of making dynamic and effective compositions. Through a series of paper-based assignments, students will experiment with the principles of visual language, including: contrast of size, shape, position and direction; units and super-units; repetition and pattern; figure/ground relationships; and visual hierarchy.

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.

Color Theory for Designers: Life Beyond Black, White and Red

GDC-1014-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

Beginning with the classic color exercises of Itten and Albers and followed by personal and expressive projects, students will explore the principles of color theory, and experiment with the energy that color brings to design. Students are encouraged to adopt a disciplined yet playful creative process. Assignments are paper-based; materials include Color-aid paper, gouache and found materials. Students will mainly use traditional art tools like pencils, brushes and X-acto knife; computers and digital devices are useful but optional. The goal of this course is for each student to develop a new awareness of color, and create a toolkit of ideas to enhance and strengthen their ability to design in color.

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.

Basic Graphic Design

GDC-2020-CE

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

This course explores various working methods by which graphic designers precisely and effectively solve communication problems. We will discuss how to start a job and take it through all levels of production to arrive at a finished end product. Included is a complete analysis of all the components used in design: concept, color, contrast, typography, technique and perspective. We will learn to manipulate these elements to produce a variety of products, ranging from posters, book jackets and magazines to CDs and logos. Part of this process is learning to have fun with each project.

NOTE: This course may be taken for undergraduate credit. Please refer to GDD-2020-CE in the credit courses section of this bulletin for details.

SKIP SORVINO, principal, Sorvino Design Group; design consultant. BFA, School of Visual Arts. Publications include: *Graphis, Advertising Techniques, Idea, Communication Arts, Print Casebooks, Art Direction*. More than 100 awards, including: AIGA, ANDY, Creativity, Society of Illustrators, Society of Publication Designers, *Print Poster USA*, Type Directors Club.

Basic Graphic Design

GDC-2020-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

Everyone agrees that in design the concept is most important, and almost all recognize a terrific idea when they see it. But, can you learn to get good ideas? Are there creative thinking techniques you can practice? Are there rules to this game? Yes, yes and yes. It's what this course is all about. You will learn to develop interesting, imaginative, award-winning solutions to book jackets, brochures, packaging and mailing pieces with the ultimate goal of developing a portfolio. We will cover the basic presentation skills needed to sell your ideas. Home assignments, critiques, case studies, slide presentations and gallery visits are all part of it. Start-to-finish printing and production techniques are discussed with an emphasis on "getting the job done."

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 can be viewed at: edbrodsky.com.

Basic Graphic Design

GDC-2020-B

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

This critique course focuses on the relationship between idea and form. Assigned projects will have various levels of given parameters—some very specific and others open to interpretation. Students will be encouraged to inject their viewpoints and sensibilities. Projects will be given on a weekly basis, with occasional long-term assignments. Art directors and designers from various fields will be invited to speak and show their work.

JAMES SHEEHAN, creative director, The Journal Group; designer; illustrator; painter. BFA, School of Visual Arts. Clients include: Sony, Jaguar, Columbia Records, NBA, Original Skateboards, John Wiley & Sons, Martha Stewart Living Omnimedia, 2K Sports, Random House. Publications include: *The Village Voice, Elemental, Huffington Post, Time Out New York, Fader*. Awards include: *Art Directors Annual; Graphis Annual; Type Directors Club; Rhodes Family Award*, School of Visual Arts. The instructor's work can be viewed at: jimmysheehan.com.

Project Management

PDC-2526-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

To implement any type of project—from the creation of a marketing campaign to a simple brochure—it is necessary to manage a variety of tasks. This course will address the stages involved in effective project management: initiating an account, corresponding with clients, collecting information (technical, financial, historical), coordinating schedules and costs. The hiring of staff and working with human resources departments will also be covered.

GABRIELA MIRENSKY, partner, director of client service and business development, Alfalfa Studio. BA, Universidad Autónoma Metropolitana; MFA, CCNY. Professional experience includes: Director, Competitions and Exhibitions, AIGA. Coordinator of projects in collaboration with: Chermayeff & Geismar, Gensler, Milton Glaser Inc., Pentagram. Publications include: *The New York Times Magazine, HOW, Print, I.D., Folk Art*. Awards include: AIGA 50 Books/50 Covers, SEGD Awards, New York Book Show. The instructor's work can be viewed at: alfalfastudio.com.



INTERMEDIATE-LEVEL & SPECIALIZED COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Typography

GDC-2050-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:00 PM

12 sessions; 3.5 CEUs; \$470

This course will help students to master the ability to execute typographic design assignments from conception through completion. A strong emphasis will be placed on the use of typography and its relationship to illustration and photography. "Real-life" assignments will be given, such as logos/stationery, book jackets, posters, CD packaging, brochures and editorial. All aspects of the design assignment will be addressed, from concept through presentation. The work completed in this course makes it a portfolio-builder. NOTE: Assignments vary each semester. It is recommended that students have access to a Macintosh computer and a working knowledge of Adobe Illustrator, Photoshop and InDesign. This course may be taken for undergraduate credit. Please refer to GDD-2050-CE in the credit courses section of this bulletin for details.

ADAM GREISS, vice president, creative director, global head, Creative Services at Morgan Stanley. BFA, School of Visual Arts. Clients have included: BMG/RCA Records, NBC, Bowne, Equitable Real Estate, CBS, Merrill Lynch, ASCAP, Cushman & Wakefield, ATE&T. 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*; Type Directors Club; *Print*; Society of Publication Designers; *Graphis*; American Corporate Identity; American Design Awards; *Creativity*; AIGA; chairman, International Type Directors Club design competition.

Typography

GDC-2050-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

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 may include posters, book and CD jackets, typographical "op-ed" illustrations, and music packaging as well as conceptual assignments. NOTE: Although not required, it is recommended that students have access to a 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; Pantheon; Westport Country Playhouse; Picador; AIGA. Publications include: *American*

Center for Design: 100 Show; AIGA Communication Graphics; Art Directors Club Annual; HOW; American Illustration; Communication Arts; Graphics Today; 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, Telly, AIGA 50 Books/50 Covers. The instructor's work can be viewed at: kevinbrainard.com.

Gourmet Typography

GDC-2050-B

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

Take control of your type instead of letting it control you. Learn the typographic skills and secrets of type experts, including what makes a good typeface, selecting the right type for your job, mixing type, techniques for emphasis, fine-tuning, kerning and spacing your type, and typographic dos and don'ts, as well as mastering OpenType, type on the Web, web fonts and type in motion. This course will raise the level of your design and production skills and instill an excitement and passion for typography.

ILENE STRIZVER, typographic consultant; designer; founder, The Type Studio and TypeCast Webinars. BFA, University of New Mexico. Professional experience includes: Director, typeface development, International Typeface Corporation; design supervisor for typefaces, including: ITC Officina, ITC Bodoni, ITC Founder's Caslon, ITC Legacy, ITC Conduit, ITC Woodland; co-designer, ITC Vintage. Author: *Type Rules! The Designer's Guide to Professional Typography*. Blogs: *TypeTalk*, *fy(t)i (For Your Typographic Information)*. Clients include: Monotype Imaging, Linotype, Adobe, International Typeface Corporation, Johnson & Johnson, Time Inc., Fisher-Price, Hasbro, Harlequin Enterprises Limited, Integrated Marketing Services, Whole Foods. Awards include: Type Directors Club, Art Directors Club, AIGA. The instructor's work can be viewed at: thetypestudio.com.

Type Smarts: Style and Substance

GDC-2052-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

Learn to solve design problems with typography that has both visual and conceptual impact. We will improve your basic typesetting skills (font, spacing, hierarchy choices, and more), then move into the development of meaningful ideas as well as eye-catching, stylish layouts. Attention will be paid to current trends, while also reviewing fundamental principles and traditional standards. The relationship between letterforms, images and all the elements of a total design will be explored in a series of practical assignments. These projects emphasize type as a primary focus and are appropriate for creating or enhancing a professional portfolio: magazines, posters, books, logos, branding, packaging, motion graphics. Sessions will include audiovisual presentations and guest speakers.

JOHN SPOSATO, designer, illustrator. BFA, Pratt Institute. Professional experience includes: Art director, ABC, Chicago Tribune/Washington Post Corp., Franklin Mint, RCA Records. Consultant, DGT/Jupiter Media, *Newsweek*, Random House. Clients have included: Nabisco, Coca-Cola, HBO, CBS Records, ATE&T, *Esquire*, NBC, Federal Express, *Playboy*, Simon & Schuster, *New York magazine*, Warner Communications, General Motors, Sony, U.S. Army. Awards include: Type Directors Club, Art Directors

Club, AIGA, Society of Illustrators, *Communication Arts Annual*, *Graphis* posters, *Graphis Annual*, Advertising Club of New York, *Print Regional Design Annual*. The instructor's work can be viewed at: johnsposato.carbonmade.com.

Designing with Type: Making Type Talk

GDC-2059-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

O.K., it's about time you got the full low-down on typography from a graphic designer's point of view. SVA's "Distinguished Teacher of the Year" will take you to a whole new level of typographics that will focus on bringing your professional skills to a much higher standard. Tricks-of-the-trade and typographic tailoring will be taught and used in the development of book jackets, headlines, logotypes, posters and film titles. Not a class in keyboarding type, this course will show you how to recognize and do the very best typography for today's competitive marketplace.

ED BENGUIAT, graphic designer, typographic design consultant. Logotypes designed and created include: *Planet of the Apes*, *The New York Times*, *Star Ledger*, CBS, *Sports Illustrated*, *New York magazine*, *McCall's*, *Esquire*, Estée Lauder, Barcelona Olympics, A&E, AT&T. Designed over 600 type fonts, including: ITC's Korinna, Souvenir, Avant Garde, Caslon, Benguiat, Bookman, Modern Roman, Tiffany, Edwardian Script. Awards include: Hall of Fame, Art Directors Club; Gold Medal of Honor, Type Directors Club; Gold Medal, F.W. Goudy; Distinguished Artist-Teacher Award, School of Visual Arts.

Typeface Design

GDC-2458-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

This is a very hands-on course where students will create their own hand-drawn wordmarks. Slide presentations and drawing demonstrations will provide guidance in one-of-a-kind lettering for a variety of design projects. Demonstrations and critiques will address the nuances of lettering versus typeface design. Assignments will vary—from vividly illustrating a favorite quote or lyric for a poster to custom title lettering for a book to designing a logo for an event or band. While the course will primarily use digital tools, pencil and ink will be used for sketching exercises in hand lettering that support custom-lettering projects before introducing a digital platform. The cultural, political, cognitive and aesthetic contexts of typography will also be examined.

BONNIE CLAS, designer, illustrator, letterer, SpotCo. BFA, summa cum laude, Savannah College of Art and Design. Clients include: Manhattan Theatre Company, Guthrie Theatre Company, Neil Simon Theatre, Roundabout Theatre Company. Fonts authored include: Feverish, Burlesque, Lady Chatterly, Methodenstreit, Lacie, Tchau, Habana. Publishing clients have included: Simon and Schuster, *New York* magazine, Doubleday Books, New Directions Publishing, *The New York Times Book Review*, Random House, *Print*, *ESPN* magazine. Awards and honors include: Presidential Medal, Savannah College of Art and Design; Gold and silver awards, ADDY. The instructor's work can be viewed at: bonnieclas.com.

An Introduction to Letterpress

FGC-2459-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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.

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

Letterpress: Image and Text

FGC-2462-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

This course will explore the many image making possibilities available through letterpress printing. Metal and wood type will be used for text; photo-polymer plates, linoleum and woodcuts, collage prints, collagraphs, and even the letterforms themselves will be incorporated for creating images. Students will learn to create photo-polymer plates from digital files, and print using traditional letterpress equipment. Multiple-color printing, pinpoint registration and several easy book forms will be covered.

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



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Composing the Page: Drawing for the Graphic Designer

GDC-2060-CE

Tues., Sept. 17–Nov. 19

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

Creating dynamic design solutions for editorial assignments is the goal of this course. Using shape, pattern, line and mass, students will learn how to create tension in their drawings, from close-up to panoramic views. With the classroom as background, students will draw one another and incorporate design elements for a unified composition. The combining of various design elements will be emphasized in order to create balanced compositions for page layout: multi-column, vertical, horizontal, double-page spreads. Some design exercises will be based on prominent graphic design styles of the early 20th century, such as Art Deco, Suprematism, and De Stijl, as well as Dada artists and the geometric designs of the Bauhaus. How to work with a confined space and effects of cropping an image will be addressed, and attention will be given to balancing image with text, and typographic choices. Throughout the course, we will work toward gaining confidence to achieve creative solutions that communicate. Students may work in their medium of choice, in black-and-white and/or color.

NOTE: This course may be taken for undergraduate credit.

Please refer to GDD-2060-CE in the credit courses section of this bulletin for details.

JOHN RUGGERI, illustrator. BFA, MFA, School of Visual Arts.

One-person exhibition: School of Visual Arts. Group exhibitions include: Fine Art Gallery Center for Music, Drama and Art, Lake Placid, NY. Publications include: *The New York Times Magazine*, *Print*, *Seventeen*, *House & Garden*, *Mademoiselle*, *Rolling Stone*. Awards include: Distinguished Artist-Teacher Award, School of Visual Arts.

Brand Identity—Creating an Image

GDC-2243-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

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, the Web and packaging. Students will complete three 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.

ANITA ZEPPELETTI, principal, Azura Design, Inc. Diploma, Dawson College; Art Center College of Design. Formerly, creative director, Interbrand. Clients include: World Bank Group, LivePerson, Pauli Moto's Asian Bistro, Logitell, EmcArts Inc. Design consulting work includes: Interbrand Wood Healthcare, Siegel+Gale, Enterprise IG, mcgarrybowen. Awards and honors include: *Communication Arts*; Domtar Paper; *Applied Arts*; Christmas stamp designer, Canada Post. The instructor's work can be viewed at: azuradesign.com.

Finding Brand

ADC-2413-A

Wed., Sept. 18–Nov. 20

Hours: 6:30 PM–9:00 PM

10 sessions; 2.5 CEUs; \$335



Business strategy identifies the core values of an organization and product as a touchstone to decision-making. This course will blend the creative and analytical points of view, such as marketing and soft skills, to effectively communicate these values (and differences) so that the product becomes category defining, and the logical selection for consumers faced with competing market choices. Through an exploration of competitive contextualization and market opportunity, we will cover how to define the product fingerprint to elevate the organization and product beyond commodity and into valuable brand property. Cross-cultural sensitivity and intellectual property considerations will be considered, and use of traditional and new media in broadcasting the brand will also be addressed.

STEVE CRANFORD, chief executive officer, Whisper. BS, Pittsburg State University; JD, Washburn University. Clients include: BigBand Networks, Qantas Airways, NBC Universal, Seagram International, AccuWeather, March of Dimes. Publications include: *Financial Post*, *Fast Company*. The instructor's work can be viewed at whisperny.com.

Editorial Design

GDC-2156-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

In this course, you will create your own magazine (newspaper, book 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 well 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 publishing your magazine on a tablet.

PREREQUISITE: A working knowledge of Adobe InDesign.

NOTE: Students must have access to a computer.

ROBERT BEST, principal, Best & Co.; design director, Condé Nast Traveler. BFA, Syracuse University; School of Visual Arts. Book cover design clients include: Random House, Pantheon, Times Books, Doubleday, HarperCollins. Awards include: Society of Publication Designers, Art Directors Club, AIGA, Society of Typographic Designers, Society of Illustrators.

Print is Not Dead; it's Evolving

GDC-3549-A

Tues., Sept. 24–Nov. 12

Hours: 6:30 PM–8:30 PM

8 sessions; 1.5 CEUs; \$210



The publishing industry is in a period of "digital disruption." But the truth is, this is a profitable time to be in magazine media. With growing consumer demand, magazines—typically anchored in print—are not being replaced; they are expanding to deliver enhanced content to engage readers across multiple distribution channels. This course will address smartphone trends, such as emerging print-to-mobile technologies and apps, and interactive print (e.g., augmented reality, image recognition, watermarking), as well as examine why the mobile gateway between print and digital offers the best of both worlds to consumers. Through lectures and assignments, this course will focus on how to inform the design and implementation of print to digital experiences for the workplace and/or personal projects.

RACHEL GOGEL, design director, GQ magazine (advertising); founder, Creative Jobs: The List. BA, University of Pennsylvania. Design projects and clients have included: Diane von Furstenberg; USA Network; Ai Weiwei: *Never Sorry* documentary; Sundance Channel; Peter Som; Svilu; Hachette Book Group; Calder Foundation; Brown University; *Travel + Leisure*; Artestar; Black Light Dinner Party. Publications include: *U.S. News and World Report*, *Print Regional Design Annual*. Awards and honors include: Marketer of Q4, GQ magazine; Kelly Family Fellowship Grant. The instructor's work can be viewed at: rachelgogel.com.

Intermediate Graphic Design

GDC-3010-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–9:45 PM

12 sessions; 4.5 CEUs; \$470

This course will develop a work method while stressing three elements: having fun, making each job a learning experience and, ultimately, making money. We will produce a variety of products, ranging from posters, book jackets and magazines to CDs and logos. This is also a portfolio-building course. If you don't have a portfolio, this is the course that will help you start one. If you do have one, we will improve upon it—no matter what its current state of development. Portfolios will be analyzed based on presentation, organization and types of samples. Your improved portfolio will give you the ammunition you need to get a job. Guest lecturers will share their experiences.

NOTE: This course may be taken for undergraduate credit. Please refer to GDD-3010-CE in the credit courses section of this bulletin for details.

SKIP SORVINO, principal, Sorvino Design Group; design consultant. BFA, School of Visual Arts. Publications include: *Graphis*, *Advertising Techniques*, *Idea*, *Communication Arts*, *Print Casebooks*, *Art Direction*. More than 100 awards, including: AIGA, ANDY, *Creativity*, Society of Illustrators, Society of Publication Designers, *Print Poster USA*, Type Directors Club.

The Heart of the Matter

GDC-3202-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

The focus of this course is to engage your eye, your brain and your heart as you create successful graphic communications. You will discover how to identify the emotional pull that attracts consumers to a product. You will use multiple techniques, including drawing, collage and digital renderings. You will learn to identify the unique selling point of a product, and how to communicate it with concrete conceptual solutions. You will come away with powerful portfolio pieces that will reflect your unique selling point in the competitive marketplace.

NOTE: Please bring a tracing paper pad (9x12") and a 1/8" black Sharpie marker to the first session.

TONY PALLADINO, Hall of Fame laureate, Art Directors Club; graphic designer; advertising art director; marketing consultant.

Studied with Mark Rothko, William Baziotes, Robert Motherwell. Clients include: Mobil Oil; Backer Spielvogel Bates, Inc.; Wells, Rich, Greene, Inc.; Ally Gargano; Phoenix House; New York Philharmonic; Churchill School; *The New York Times*. Books include: *Once There Was a General*, *ABC Bedtime Stories*. Exhibitions include: Visual Arts Museum; Museum of Modern Art; Thessaloniki Design Museum, Greece; Elizabeth Weiner Gallery; Castello Leucatia, Catania, Sicily; Monaco Modern Art Museum. Collections include: Museum of Modern Art; Chesebrough-Ponds, Inc.; Oppenheimer Funds; Prudential Neisloss Collection. Awards include: Hall of Fame Laureate, Art Directors Club; Masters Series Award, School of Visual Arts; Magazine & Publishers Show Award; Type Directors Club; Edgar Allan Poe Award. The instructor's work can be viewed at: tonypalladino.com.

Information Design

GDC-2253-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

This course focuses on how designers can interpret and present complex data as clear and meaningful visual communication. Students will use design fundamentals and data-visualization methods that address real-world challenges. We will uncover basic principles for creating effective information design as we investigate various ways to approach content. In addition, the course will explore how visual information can be conveyed successfully to a wide audience, using media such as print-based applications, environmental graphics and digital technologies. Sessions will be supplemented with slide presentations, case studies, discussions and weekly critiques.

NOTE: Students must have access to a computer. A working knowledge of the Adobe Creative Suite is recommended.

SETH HAMBLIN, graphics chief, The Wall Street Journal.

Professional experience includes: National graphics editor, *Washington Post*. Award: Society of News Design.

Design in a New York Minute

GDC-3542-A

Sat., Sun.; Oct 12–Oct. 13

Hours: 10:30 AM–5:00 PM

2 sessions; 1 CEU; \$275

As the song says, "In a New York minute, everything can change." This workshop is inspired by the fast pace of New York City. In two days, you will learn from an award-winning design team, receive a uniquely New York design challenge, find inspiration, develop ideas with your teammates, and have prominent local designers critique your work. Students will be introduced to a NYC icon; following an explanation of the reasoning behind its visual vocabulary, the group will develop a service, product or company inspired by this icon. Deliverables for the project include a logo, a strategy/philosophy for the business, a promotional piece and a 30-second "elevator pitch" for a specific audience (customers, investors, etc.). Students will present their work to the class and guest reviewers. Participants will complete the workshop with a finished project for portfolio inclusion, and with experience in how design is embedded in the culture of a place, at once shaping and being shaped by it.

NOTE: Please bring sketching materials. and a laptop to the first session

RAFAEL ESQUER, founder, principal, Alfalfa Studio. BFA, Art Center College of Design. Formerly, creative director, @radical. media. Clients include: *The New York Times*, Nike, The City of New York, Target, Tommy Boy Records, IBM, Scholastic, AIGA, MTV Networks. Publications include: *Graphis*, *Print*, *Creativity*, *Metropolis*, *HOW*. Collections include: Olympic Museum, Lausanne; Denver Art Museum; Library of Congress. Awards include: Gold and bronze awards, IDEA; Art Directors Club; Cooper-Hewitt, National Design Museum; Type Directors Club; AIGA; *Communication Arts*.

GABRIELA MIRENSKY, partner, director of client service and business development, Alfalfa Studio. BA, Universidad

Autónoma Metropolitana; MFA, CCNY. Professional experience includes: Director, Competitions and Exhibitions, AIGA. Coordinator of projects in collaboration with: Chermayeff & Geismar, Gensler, Milton Glaser Inc., Pentagram. Publications include: *The New York Times Magazine*, *HOW*, *Print*, *I.D.*, *Folk Art*. Awards include: AIGA 50 Books/50 Covers, SEGD Awards, New York Book Show. The instructor's work can be viewed at: alfalfastudio.com.



NEED ADVICE ON COURSES?

Please call 212.592.2251

iPad, iPhone, App Design

GDC-3642-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$720

In this course, you will be designing your own app for the iPhone and iPad. As print becomes increasingly integrated with other media, and the demand for instant gratification on your mobile device skyrockets, it is an exciting time for designers. You will design such things as a 60-minute guide to the Museum of Modern Art (that can be navigated as an app), or a game or music player app that you can personalize to your own interests. The goal is to create a beautiful, modern portfolio piece that shows off your ability to stay on-trend, think outside the box and design for the page as well as the screen. Students will work primarily in Adobe InDesign for page design. Adobe Photoshop and Illustrator will also be utilized (but not mandatory). In addition students will learn to create working apps in Mag+ and Adobe Folio Builder.

PREREQUISITE: A working knowledge of Adobe InDesign.

NOTE: Students must have access to a Macintosh computer.

ROBERT BEST, principal, Best & Co.; design director, Condé

Nast Traveler. BFA, Syracuse University; School of Visual Arts. Book cover design clients include: Random House, Pantheon, Times Books, Doubleday, HarperCollins. Awards include: Society of Publication Designers, Art Directors Club, AIGA, Society of Typographic Designers, Society of Illustrators.

Graphic Design and Photography

GDC-3744-A

Thurs., Sept. 26–Oct. 31

Hours: 6:30 PM–9:00 PM

6 sessions; 1.5 CEUs; \$210

This course will begin with an investigation of design elements such as color, perspective, contrast and composition. Through a series of photographic assignments, students will document everyday designs and then scan and manipulate the photographs with the computer. Lastly, design elements will be applied to the images. Slide and video presentations will supplement the main objective of this course: to help students see, identify and apply the designs that surround us every day. Some sessions will be reserved for field trips in order to photograph on location.

NOTE: Students must have access to a computer.

SKIP SORVINO, principal, Sorvino Design Group; design consultant. BFA, School of Visual Arts. Publications include:

Graphis, *Advertising Techniques*, *Idea*, *Communication Arts*, *Print Casebooks*, *Art Direction*. More than 100 awards, including: AIGA, ANDY, *Creativity*, Society of Illustrators, Society of Publication Designers, *Print Poster USA*, Type Directors Club.

Visual Branding

GDC-3533-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–9:45 PM

12 sessions; 4.5 CEUs; \$470

This course offers an opportunity to discover the creative power of visual branding through fresh ideas and originality. It will benefit students from any creative-based discipline with a passion for branding and design, but will be particularly relevant for graphic designers and advertising creatives. Recharge your batteries through a range of inspiring creative processes and design methods for visual research and information gathering; learn fresh techniques for brainstorming, concept generation and evaluation, and find new angles on design development and implementation. Go a step further and become confident in presenting and discussing your work with a non-designer client to ensure the best solution. To find out more about this course please visit: visualbrandingcourse.com.

NOTE: This course may be taken for undergraduate credit. Please refer to GDD-3533-CE in the credit courses section of this bulletin for details.

ROSWITHA A. RODRIGUES, principal, Magical Monkey. MA, with distinction, University of Vienna; School of Visual Arts. Formerly, design director, Ryan Grossman/MARC USA. Accounts include: Asia America MultiTechnology Association; A&E Network; Arm & Hammer; Asubio Pharmaceuticals, Inc.; Change Technology Partners; Esquire Capital; Fordham University; Hebrew Home at Riverdale; Hemisphere Club; John Jay College; Monaco Tourist Bureau; New York City Department of Small Business Services; Kingsborough Community College; Monmouth Hospital. Awards include: HOW, Graphis, Advertising Women of New York, Print, Creativity, American Graphic Design, Promax. The instructor's work can be viewed at: magicalmonkey.com.

Publication Design

GDC-3491-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

Contrary to some viewpoints, publications are definitely not dead—in fact, they are changing for the better! This course will explore the changes and improvements that have taken place in print since the Internet has become an essential part of our lives. We will study the traditional strengths of print, as well as the ways that print is a valuable and effective tool for connecting people to correlated websites. With a strong conceptual emphasis, projects will include “niche” magazine design, annual reports, promotional and exhibition brochures, a series of books (either by a single author or subject matter), as well as “coffee table” and luxury books. We will create website home pages for some of these projects. We will also investigate the possibilities of utilizing materials other than paper in the production of print pieces. The end goal is for you to end up with an outstanding portfolio piece—a conceptually smart showcase in a superior modern design and layout.

TERRY KOPPEL, president, creative director, T. Koppel Design, Inc. BFA, Kansas City Art Institute. Professional experience includes: Senior vice president, creative director, HNW, Inc.; principal, Koppel & Scher; creative director, Time Inc. Custom Publishing; design consultant for Condé Nast, *Boston Globe*; Hearst Corporation; Hachette Filipacchi, *Esquire*, *Redbook*, *Time*. Publications include: *Art Direction*, *Folio*, *Print Regional Design Annual*, *Graphis Annual*, *Metropolis*. Collections include: Museum of Modern Art;

Cooper-Hewitt, National Design Museum; Library of Congress; Centre Georges Pompidou. Awards include: Art Directors Club, AIGA, Society of News Design, *Graphis*, *Communication Arts*, Type Directors Club, *Print*, Society of Publication Designers. The instructor's work can be viewed at: tkoppeldesign.com.

Designing the Greater Good

GDC-3856-A

Tues., Sept. 17–Nov. 19

Hours: 6:00 PM–10:10 PM

10 sessions; 3 CEUs; \$395

Can designers who work for the greater good still make a good living? In a word, yes. In this course, we will study contemporary models of inspiring change through branding, systems design and product design, and explore how design can have an impact in raising awareness and funding for social, environmental, political and health issues. Students will work on integrated design campaign projects focused in social innovation, design of community, connected health and environmental impact to learn how to identify the opportunities to inspire change through design, and how to leverage print, social media, new fundraising tools and online resources to achieve a successful effort. Students will also explore case studies in cause-related design, including TOMS + FEED Projects, Project (RED) and charity: water.

SUZANNE MCKENZIE, principal and creative director, Buoy inc.

BS, Suffolk University. Publications include: *Graphic Design USA*, *Business Week*, *Vanity Fair*, *Time Out New York*. Awards and honors include: Board member and president, AIGA Boston; Sappi Ideas that Matter Grant; Art Directors Club; The One Show; WebAwards, Web Marketing Association; Mobius Awards; Hatch Show; AIGA Boston's Best of New England Design Show.

Textile Printing: An Introduction

FGC-3552-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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.

LARRY B. WRIGHT, master printer; principal, Larry B. Wright Art Productions. Professional experience includes: Assistant to Robert Rauschenberg; co-founder, art director, *WTC News*.

Represented by: Keys Gallery, Sag Harbor, NY. Clients include: Joseph Kosuth, Romare Bearden, Larry Zox, Dan Christensen, Larry Poons, Keith Sonnier, Art Spiegelman, Malcolm Morley, Meyer Vaisman, Donald Baechler, Al Taylor, Sarah Charlesworth, David Prentice, Leo Castelli Gallery, New York Graphics Society.

ADVANCED COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Build an Integrated, Big Idea Portfolio: It's What You Need to Get a Job Today

ADC-3936-A

Tues., Sept. 17–Nov. 19

Hours: 6:00 PM–9:30 PM

10 sessions; 3.5 CEUs; \$470

Whether you're thinking of creating an ad portfolio or already have one, whether you're a writer or an art director, in order to break through the crush of portfolios out there you need a portfolio with big ideas. You need ideas so big they trigger many multi-channel executions. To put it into perspective, ideas that only work in the print medium won't get you hired. Today's book needs to show an understanding of large-scale conceptual thinking in all media. This course will explore how to conceptualize and develop a quality, big idea portfolio by creating campaigns that can stretch across Web, mobile, social, ambient, viral, guerilla, print, outdoor, etc. As a bonus, I'm going to help you diversify your book so it shows off your strengths and hides your weaknesses. Get all the tools, techniques, principles, methods, strategies and practical skills you need to build an inspired portfolio that can put you in the strongest position to get the most creative and interesting work possible. (A custom-made layered PSD template of digital and rich media Internet banners will be made available to help get your work looking more integrated and modern than ever.) Even copywriters will find these techniques useful. We all had to start somewhere, and the best way to move in—or move up—is by presenting the strongest portfolio possible. I know what today's creative directors look for in new talent—I want your portfolio to be sought after.

JOHN REA, group digital creative director, Havas Worldwide.

BFA, School of Visual Arts. Professional experience includes:

McCann-Erickson, Wells Rich Greene BDDP, J. Walter Thompson, *Rolling Stone*. Accounts include: Dr. Scholl's, Claritin, Volvo, Coppertone, AdCouncil/MADD, Intel, Coca-Cola, Paramount Pictures. Awards include: Art Directors Club, International Film and Television Festival, Type Directors Club, Cannes Film Festival, *Adweek's* 100 Best, *Archive*. The instructor's work can be viewed at: johnreanyc.com.

Graphic Design Portfolio

GDC-4010-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:45 PM

12 sessions; 4.5 CEUs; \$470

If you are stuck in a job that does not challenge you or find yourself in need of re-charging your creative batteries or your portfolio, come join this course. In an intensive critique/workshop setting, you will be challenged to re-awaken your creative energy and channel it into the development of head-turning work. Get yourself to the next level, explore new territory, push your limits, surpass style, invent, re-invent, find and advance your own voice and create 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 about this course please visit: myportfoliocourse.com.

NOTE: Please bring your portfolio to the first session. This course will be held at Magical Monkey, 630 Ninth Avenue, Suite 1102A (between 44th and 45th streets). This course may be taken for undergraduate credit. Please refer to GDD-4010-CE in the credit courses section of this bulletin for details.

ROSWITHA A. RODRIGUES, principal, Magical Monkey. MA, with distinction, University of Vienna; School of Visual Arts. Formerly, design director, Ryan Grossman/MARC USA. Accounts include: Asia America MultiTechnology Association; A&E Network; Arm & Hammer; Asubio Pharmaceuticals, Inc.; Change Technology Partners; Esquire Capital; Fordham University; Hebrew Home at Riverdale; Hemisphere Club; John Jay College; Monaco Tourist Bureau; New York City Department of Small Business Services; Kingsborough Community College; Monmouth Hospital. Awards include: *HOW*, *Graphis*, Advertising Women of New York, *Print*, *Creativity*, *American Graphic Design*, Promax. The instructor's work can be viewed at: magicalmonkey.com.

Project Management

PDC-2526-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

To implement any type of project—from the creation of a marketing campaign to a simple brochure—it is necessary to manage a variety of tasks. This course will address the stages involved in effective project management: initiating an account, corresponding with clients, collecting information (technical, financial, historical), coordinating schedules and costs. The hiring of staff and working with human resources departments will also be covered.

GABRIELA MIRENSKY, partner, director of client service and business development, Alfalfa Studio. BA, Universidad Autónoma Metropolitana; MFA, CCNY. Professional experience includes: Director, Competitions and Exhibitions, AIGA.

Coordinator of projects in collaboration with: Chermayeff & Geismar, Gensler, Milton Glaser Inc, Pentagram. Publications include: *The New York Times Magazine*, *HOW*, *Print*, *I.D.*, *Folk Art*. Awards include: AIGA 50 Books/50 Covers, SEGD Awards, New York Book Show. The instructor's work can be viewed at: alfalfastudio.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4



FILM AND VIDEO

The art of filmmaking—writing, directing, cinematography, editing, sound—inspires and influences people and the world around us. It takes talented, passionate, creative individuals to work in this fascinating industry. In New York, a great number of jobs can be found in film production for television, cable, local and network stations, as well as independent companies that create feature-length, documentary, commercial and educational productions.

Many successful film professionals began their careers by developing strong skills in the various aspects of their craft. Art is derived from craft. Therefore, we have focused our film/digital program on learning each part of the process, giving you a solid foundation for getting that first job.

Screenwriters who have an understanding of the roles of the director, actor and editor will make for better writers. Directors with a grounding in acting, editing and cinematography can project stronger reflections of their personal vision. We offer courses in screenwriting, production, cinematography, directing, producing, the digital image, sound design, acting, editing and marketing.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

INFORMATION SESSION

One night: Wednesday, August 28

6:30 PM–8:30 PM

OPEN TO THE GENERAL PUBLIC, FREE OF CHARGE

What are the career opportunities in film, video and animation in New York? What do you need to begin? Spend an evening with some of our continuing education film, video, animation and cinema studies 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: SALVATORE PETROSINO, director of operations, BFA Film, Video and Animation Department.

COURSES IN FILM AND VIDEO ARE LISTED UNDER THE FOLLOWING CATEGORIES:

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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., Oct. 1–Dec. 10 (dates subject to change)

No class, Nov. 26

Sessions begin at 6:15 PM; \$375

CFC-2004-B

Wed., Oct. 2–Dec. 11 (dates subject to change)

No class, Nov. 27

Sessions begin at 6:15 PM; \$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 33rd 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 *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 Endearment*, *Gorillas in the Mist*, *Field of Dreams*, *Scarface*, *In the Name of the Father*, *Sea of Love*, *Casino*, *The Crying Game*, *Tootsie*, *Rain Man*, *Driving Miss Daisy*, *Traffic*, *Good Will Hunting*, *Platoon*, *Jerry Maguire*, *Pretty Woman*, *Schindler's List*, *Mystic River*, *Jarhead*, *American Splendor*, *Vera Drake* and *A Beautiful Mind*.

FILMMAKERS DIALOGUE participants have met and spoken with more than 800 movie greats, including Joan Allen, Jean-Jacques Annaud, Maria Bello, Rebecca Miller, Jeff Bridges, James L. Brooks, Jerry Bruckheimer, Michael Caine, Matt Damon, Daniel Day-Lewis, Danny DeVito, Robert Duvall, Morgan Freeman, Paul Giamatti, Gene Hackman, Ron Howard, Anjelica Huston, Samuel L. Jackson, 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 Jerecki (*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*); Jim Sheridan (*Brothers*); Michael Hoffman (*The Last Station*); 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 (*Man of the Year*).

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.

SPECIAL WORKSHOP

Visit us at sva.edu/ce to view up-to-date course information.

Sound Recording with Chris Newman

CFC-2217-A

Sat., Nov. 9

Hours: 10:00 AM–4:00 PM

1 session; \$125



This one-day seminar will provide students with the opportunity to explore both technical and aesthetic approaches to sound recording from three-time Academy Award-winner Chris Newman (*Amadeus*, *The English Patient*, *Exorcist*). Mr. Newman will demonstrate how to record dialogue, as well as microphone and boom techniques, including radio microphones and wiring. In addition, preparing for the production, difficult sound environments, collaborating with the production crew and working in postproduction will be discussed. Clips from many of Mr. Newman's films will be screened and discussed.

CHRIS NEWMAN, production sound mixer. Massachusetts Institute of Technology, New York University. Films and awards include: More than 80 feature films, including *Before the Devil Knows You're Dead*, *The Manchurian Candidate*, *Tender Mercies*, *The French Connection*, *Amadeus* (Academy Award), *The Exorcist* (Academy Award), *Chorus Line*, *The Unbearable Lightness of Being*, *The English Patient* (Academy Award), *Philadelphia*, *Nell*, *Silence of the Lambs*, *Sophie's Choice*, *The People vs. Larry Flynt*, *Copycat*, *The Godfather*, *Primary Colors*, *Find Me Guilty*, *Man on the Moon*.

PREPRODUCTION COURSES

Create a Business Plan for Your Film

CFC-1446-A

Sat., Sun.; Nov. 16–Nov. 17

Hours: 10:00 AM–4:00 PM

2 sessions; 1 CEU; \$200

Having a business plan gives you, your partners, and potential investors a strategic plan to develop, shoot, finance and market your film. This two day seminar is suggested for any individual developing a project, seeking financing or looking to put their script into action. The first day focuses on identifying goals, finding markets for scripts, creating promotional packages and strategies for finding a line producer. During the second day we will discuss how to find a sales agent, ways to present a compelling pitch and risks and production incentives. A variety of strategies and example business plans will also be presented.

STEPHEN GREENWALD, managing director, G & H Media LLC.

Professional experience includes: President, chief executive officer, Odyssey Pictures Corporation, Vision International; chairman, chief executive officer, De Laurentiis Entertainment Group

Film projects include: Executive producer, *Conan the Barbarian*; *Dead Zone*; *Flash Gordon*; *Author! Author!*; *Halloween II*; *Amityville II: The Possession*; *Ragtime*. Co-author, *This Business of Film*. Award: Thurgood Marshall Award.

PAULA LANDRY, film and media producer. Producer: *Asylum Seekers*, *Angel Passing*, *Big Baby Billy*, *Surviving Retirement*. Television projects include: FitTV, Odyssey Channel, 100%. Co-author: *This Business of Film*. Award: Grand Jury Award, WorldFest.

Producing Commercials for Television in the 21st Century

ADC-2164-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

Top advertising agencies continually create more superb television entertainment than the Hollywood studios turn out as programming. This course will give a detailed review of advertising video and film production. Topics will include: the steps followed by the assigned agency producer, budgeting, bidding, preparation of estimates, organizing the production, storyboard and audio break down, casting, costuming, set needs, shooting and editing, recording and mixing, and the completion of the video or film for on-air release. The working relationship between art director, writer and producer will be examined. We will view sample reels and guest lecturers will discuss the making of commercials. Field trips to state-of-the-art editing facilities will be included.

ROBERT NAUD, director, producer, Bob Naud Productions.

MA, Columbia University; EdD, California Coast University; Royal Academy, London; Musée Comando, Paris. Professional experience includes: ABC, CBS, NBC, McCann-Erickson, Young & Rubicam. Creator: *Swiss Family Robinson*, Turner Broadcasting; *Helen Hayes on Helen Hayes*; *National Alcoholism Test*; *Celebrities on Camera*; *You Bet Your Life*; technical advisor, *Gossip Girl*. More than 300 awards for commercials, including: Kodak, Coca-Cola, Frito-Lay, Tang, Clairol, Travelers Insurance, Excedrin, Westinghouse, Colgate-Palmolive, Exxon, Lipton, Chrysler, Bristol-Myers Squibb. The instructor's work can be viewed at: bobnaud.com.

Create and Sell Programming for Television and the Web

CFC-1332-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–8:30 PM

10 sessions; 2 CEUs; \$270

This real-world course will give students a practical approach to the most effective ways of creating and selling original programming for television and the Web through multiple genres (reality, non-fiction, animation, docs, live action). From concept to sale, we will focus on how to assemble key elements (writers, talent, showrunner, production company) to ensure the most effective creative collaboration, produce powerful pitch tapes, gain network access, make the strongest network pitch and negotiate the most favorable deals. We will cover the key deal terms of all the essential development, talent, rights and network agreements. Step-by-step you will develop an original series pitch and create an action plan to achieve your ideal career. Executives from production companies and networks and other industry professionals will give firsthand insight into “the real deal” and creative feedback to your original pitch.

NOTE: Assignments will be completed outside of class hours.

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*.

How to Cast a Film

CFC-1077-A

Thurs., Sept. 26–Nov. 14

Hours: 7:00 PM–9:30 PM

8 sessions; 2 CEUs; \$400



Getting the right actors is essential for any film to be successful. This course combines creative and practical examinations of the casting process, including script analysis, character deconstruction, speaking the actor's language and basic acting techniques. The audition process, directing actors in auditions, and recording and analyzing auditions will also be covered. To practice casting, we will screen award-winning films and consider recasting options using the techniques discussed in class. Examples of auditions from studios and independent films will be shown, along with critiques of the audition process and director choices.

LINA TODD, casting director. Professional experience includes: Creator, program director, Hamptons International Film Festival; vice president of talent and creative, Shooting Gallery. Film projects include: *A Good Day to Die Hard*, *Regular Boy*, *The Beloved*, *Broken*, *Phoenix*, *Sarah's Key*, *Die Verlorene Zeit*, *The Way Back*, *Don't Look Up*, *Dragon Ball*, *Hitman*, *Surveillance*, *Life is Hot in Cracktown*, *Nothing Scared*, *Day on Fire*, *Beer League*, *Who's the Top*, *Second Best*, *Homework*, *Nola*, *Nicholas Nickleby*, *Leo*, *Happy Here and Now*, *Vacuums*, *Me Without You*, *3 AM*, *Julie Johnson*, *Lost and Delirious*, *You Can Count on Me*, *History is Made at Night*, *Frogs for Snakes*, *Animals*, *Under the Bridge*, *All Over Me*, *Layin' Low*, *The Honey Trap*, *From the Journals of Jean Seberg*, *The Silver Screen: Color Me Lavender*, *Drunks*, *Comfortably Numb*, *Handgun*, *Exterior Night*, *The Bet*, *Little Man Tate*.

PRODUCTION COURSES

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

Visit us at sva.edu/ce to view up-to-date course information.

Introduction to Digital Filmmaking

CFC-1003-A

Mon., Sept. 16–Dec. 9

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; equipment and materials fee, \$275

This course will take students through the production process for digital filmmaking while transforming your 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. Students will also work in teams during in-class shooting exercises, and are encouraged to collaborate for their own productions. Each student will script, direct, shoot and work with an editor to complete their own three-to-five minute digital project.

NOTE: Students can reserve digital cameras as specified by the instructor for home assignment.

SALVATORE PETROSINO, director of operations, BFA Film, Video and Animation Department, School of Visual Arts. BFA, School of Visual Arts; Baruch College. Productions include: *Crossroads*, *Passions*, *They Used To Call It South Brooklyn*, *Isolation Tank*. Commercials/industrials include: Heineken Beer, UN2, American Design Furniture Collection. Screenplays include: *Moments of Mind*, *Seasonal Passages*.

Introduction to Production Design

CFC-1082-A

Sat., Sept. 21–Nov. 23

Hours: 1:00 PM–4:00 PM

10 sessions; 3 CEUs

\$395; materials fee, \$75

This course will focus on production design for the film industry. We will examine the responsibilities and collaborations of the production designer in detail. Particular emphasis will be placed on understanding the psychology of film characters and how this influences the design of the set. Through visual research, scene analysis, photography and drawing, students will work on exploring and creating the production design for a cinematic scene.

SIMONA MIGLIOTTI AUERBACH, production/set designer. BA, Sapienza Universita 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 can be viewed at: simonamigliottiauerbach.com.

Specialty Costume Creations for Film and Television

CFC-1874-A

Wed., Sept. 18–Nov. 20

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; materials fee, \$185

In the rapidly changing entertainment industry, actors need to look more authentic, alien, futuristic or bestial: think Batman, Lady Gaga and the Wolfman. At the same time, actors need to understand how costumes help to define the personality of their characters. Through the pounds of face makeup, body armor, muscle suits, prosthetics and mechanics, a character comes to life. In this course, students will learn the three basic techniques used for most specialty costume manufacturing (sculpture, molds and castings) to create a one-of-a-kind costume piece. Demonstrations include body-casting techniques, silicone mold, casting techniques, urethane casting and painting techniques.

CARL PHILIP PAOLINO, producer; director; screenwriter; special effects designer for Antidote Films, Inc.; Carl Paolino Studios, Inc.; Pranksta Films LLC. BFA, School of Visual Arts. Producer, director: *The Halloween Pranksta, The Wrong Coast, The Sickness*.

Commercial credits include: *Celebrity Deathmatch, Victoria's Secret, Saturday Night Live, Nintendo, Burger King, MTV Video Music Awards*. The instructor's work can be viewed at: paolinostudios.com.

Special FX Makeup and Silicone Prosthetics for Television and Film

CFC-2243-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; 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 life cast a model and the proper uses of unusual mold-making and casting materials.

CARL PHILIP PAOLINO, producer; director; screenwriter; special effects designer for Antidote Films, Inc.; Carl Paolino Studios, Inc.; Pranksta Films LLC. BFA, School of Visual Arts. Producer, director: *The Halloween Pranksta, The Wrong Coast, The Sickness*.

Commercial credits include: *Celebrity Deathmatch, Victoria's Secret, Saturday Night Live, Nintendo, Burger King, MTV Video Music Awards*. The instructor's work can be viewed at: paolinostudios.com.

Production Crew Seminars

CFC-1037-A

Wed., Sept. 25–Nov. 13

Hours: 7:00 PM–9:00 PM

8 sessions; 1.5 CEUs; \$230

This course presents students with the opportunity to speak directly with working professionals in the film industry and learn the inner workings of a production team. Emphasis will be placed on the responsibility of each craft toward the visual interpretation of a movie, focusing on the collaborations between the director and other production artists. Each week various production artists will visit and speak with you about what they do on the set, when they enter a production and what are their collaborations.

Screenings of artists' work will be part of the class followed by a Q&A. Past speakers have included: sound recordist, Chris Newman (*The Godfather, Amadeus, The English Patient*), producer, Ron Bozman (*Silence of the Lambs, Philadelphia*), cinematographer Gordon Willis (*The Godfather, Annie Hall, All the President's Men*).

SALVATORE PETROSINO, director of operations, BFA Film, Video and Animation Department, School of Visual Arts. BFA, School of Visual Arts; Baruch College. Productions include: *Crossroads, Passions, They Used To Call It South Brooklyn, Isolation Tank*. Commercials/industrials include: Heineken Beer, UN2, American Design Furniture Collection. Screenplays include: *Moments of Mind, Seasonal Passages*.

Directing

CFC-2040-A

Wed., Sept. 18–Nov. 20

Hours: 7:00 PM–10:00 PM

10 sessions; 3 CEUs

\$395; professional actors' fee, \$110

Designed as a multifaceted immersion into directing, this course will explore the principles of drama in the film medium, as well as define the responsibilities, methods and craft of the director. Directorial strategies used in feature film and the short form will be examined. We begin by studying published and produced works to investigate the dramatic input inspired by the director/actor collaboration. Through a series of exercises, the course will examine topics that include: how to break down the screenplay as a whole and as individual scenes; prepare a director's statement; rehearse, block and shape a scene within the context of the entire screenplay. Working with professional actors, we will address how to lead rehearsals and the film set environment. The actors' creative contributions will be discussed and analyzed. Film language choices and directing the camera will be explored as character-shaping and directorial approach components. Students may work with screenplays by other writers or use their own works.

TODD STEPHENS, producer, writer, director. BFA, New York University. Films include: *Edge of Seventeen, Gypsy 83, Another Gay Movie*. Film festival screenings include: Sundance, Tribeca, Seattle International. Awards include: "One of the 25 New Faces of Independent Film," *Filmmaker*; Best Screenplay/Feature Film, Outfest Los Angeles; Best Director, Seattle Lesbian & Gay Film Festival; "Out 100," *Out*.



VISIT US ON YOUTUBE

youtube.com/CETUBEatSVA

Make it Real: Directing Scripted Reality TV

CFC-2409-A

Tues., Sept. 17–Nov. 19

Hours: 7:00 PM–10:00 PM

10 sessions; 3 CEUs; \$395

So-called “reality TV” is a dominating presence on cable television. Good, bad or ugly, the increasing number of these shows means increasing opportunities for filmmakers. This course will explore how these shows are made, and examine the nuts and bolts of getting “real” people to transform themselves into the bigger-than-life characters that the medium demands. We will focus on “scripted reality” techniques, in which the director uses pre-scripted stories to drive scenes and create cohesive and engaging stories. This process, while a unique way to engage in storytelling, is applicable to aspiring reality directors as well as directors working in other mediums or genres.

DAKKAN ABBE, writer, producer, director. BA, cum laude, University of Massachusetts, Amherst. Television projects include: *Big Bucks, Swamp'd, The First 48, Flip This House, Inside the Tuscan Hills, Little Miss Perfect, Fat Chef*. The instructor's work can be viewed at: fiftyrubies.com.

Creating a Documentary Film

CFC-3027-A

Thurs., Sept. 19–Dec. 12

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; 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 and pragmatic 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. Films include: *To Educate a Girl; Turning the Tide: Tsunami Volunteers; Utopia; A Gang for Good; Kabi; Let the Good Times Roll...Again; After the Gun; Secrets of the Soul*. Projects include: *Wide Angle* series; *5 Takes Europe, 5 Takes Pacific Rim; National Geographic on Assignment*. Clients include: PBS, Travel Channel, Associated Press Television News, A&E, Lorber HT Digital/Alive Mind, United Nations, Link TV. Awards and honors include: National Endowment for the Arts; Tony Cox Screenwriting Award, Showtime/Nantucket Film Festival; New York State Council on the Arts; Panavision New Filmmaker; Experimental Television Center; Audience Award, Film Fest New Haven; Independent Images Award, WHYY-TV; Bronze Apple, National Educational Film and Video Festival.

Advanced Documentary

CFC-3028-A

Wed., Sept. 18–Dec. 11

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; equipment and materials fee, \$200

Rooted in the concepts introduced in CFC-3027, Creating a Documentary Film, this course will further examine storytelling, shooting techniques, field production and handling “hot situations,” among other topics. Sessions will feature hands-on exercises, screenings and guest lecturers. Blending cinema-vérité footage with interviews, bringing an idea from written proposal to production and editing techniques will be discussed. Students are encouraged to bring in and develop their own long-form documentary projects to benefit from class feedback. The goal of this course is to complete a 5- to 10-minute documentary short or trailer for a feature documentary based on each student’s own concepts.

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

NOTE: Students must have access to editing software.

FREDERICK RENDINA, producer, director. BFA, Emerson College.

Films include: *To Educate a Girl; Turning the Tide: Tsunami Volunteers; Utopia; A Gang for Good; Kabi; Let the Good Times Roll...Again; After the Gun; Secrets of the Soul*. Projects include: *Wide Angle* series; *5 Takes Europe, 5 Takes Pacific Rim; National Geographic on Assignment*. Clients include: PBS, Travel Channel, Associated Press Television News, A&E, Lorber HT Digital/Alive Mind, United Nations, Link TV. Awards and honors include: National Endowment for the Arts; Tony Cox Screenwriting Award, Showtime/Nantucket Film Festival; New York State Council on the Arts; Panavision New Filmmaker; Experimental Television Center; Audience Award, Film Fest New Haven; Independent Images Award, WHYY-TV; Bronze Apple, National Educational Film and Video Festival.

The Sports Documentary

CFC-3031-A

Wed., Sept. 18–Dec. 11

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$510; equipment and materials fee, \$275

From the Olympics to Monday Night Football, sports draw more viewership and revenue than any other category of television programming. Shows on networks such as ESPN and HBO, and classic films like *Murderball* and *Hoop Dreams* are made to satisfy the public’s insatiable appetite for stories behind the athletes. By focusing on everything from the pitch, financing and research, preparing the interview, shooting a short trailer and postproduction, this course will provide the foundation for producing sports documentaries. Students will also be guided through story arc, character development and scene deconstruction. Each student will complete a visual pitch (up to three-minute trailer). At the end of the semester, network professionals will offer feedback on student work.

JON BASKIN, producer, editor. BS, Syracuse University.

Professional experience includes: Staff editor, USA Network/The Sci-Fi Channel; senior staff editor, HBO/Cinemax. Film projects include: *The Lady in Question is Charles Busch; A Soldier’s Sacrifice; In the Name of Democracy: America’s Conscience, I Am Not a Juvenile Delinquent; Harry: A Communication Breakdown; Afghanistan: The*



Unfinished War. Television projects include: *NY Med*; *The Wire*; *True Crime with Aphrodite Jones*; *Boston Med*; *Big Love*; *On the Record with Bob Costas*; *Cellblock 6: Female Lock Up*; *Real Sports with Bryant Gumbel*; *Entourage*; *Inside the NFL*. Screenings include: Tribeca Film Festival, Director's View Film Festival, Maryland Film Festival. Awards include: Emmy Award; Ciné Golden Eagle; gold and silver awards, Promax.

ERIC DRATH, director; CEO, Live Star Entertainment. BA, Columbia University. Professional experience includes: Producer, Fox News Channel; producer, CNN. Television projects include: *Assault in the Ring*; *Renée*; *No Más*; *30 for 30 Shorts: Here Now*. Awards and honors include: Emmy Award.

Directing Nonfiction Films

CFC-3016-A

Tues., Sept. 17–Nov. 19

Hours: 7:00 PM–10:00 PM

10 sessions; 3 CEUs

\$395; equipment and materials fee, \$200



With a hands-on philosophy that focuses on learning through experience, in this course you will work with a camera from day one. Whether your goal is to film professionally, to try and change the world, or simply express yourself, you will be provided with the tools to get your project started. You will be guided through every stage of the filmmaking process, from inception to editing. Interviewing techniques, basic lighting and sound recording, as well as how to create a production plan will be addressed.

NOTE: In addition to in-class shoots, students will have access to digital cameras and sound equipment, as well as lighting kits for use outside the classroom.

WILLIAM GARCIA, writer, director. Films include: *A Day at a Time*, *A Whole New Day*. Screenplays include: *Whitter*, *Killing Willie Davis*, *Exposed*. Awards include: Crystal Heart Award, Heartland Film Festival; Golden Apple Award, National Educational Film and Video Festival; Chris Award, Columbus International Film Festival; Best Short Film, Northampton Film Festival; New York State Council on the Arts; New York Foundation for the Arts; Breckenridge Festival of Film.

Shot-by-Shot Directing

CFC-2044-A

Thurs., Sept. 19–Nov. 21

Hours: 7:00 PM–10:00 PM

10 sessions; 3 CEUs

\$395; professional actors' fee, \$110



Directing a scene shot-by-shot is the central premise of this course. Through analyzing styles used by French New Wave directors, we will create a system for breaking down scenes both aesthetically and technically. During each session, students will shoot a scene with professional actors inspired by directors such as Godard, Chabrol and Truffaut, as well directors with very distinctive styles including, Melville and Bresson.

ZORAN AMAR, director, producer, writer, editor. Films include: *Picnic at Topola*, *Crystal Ball*, *Shmekter*, *Longplay Kid*. Screenplays include: *Deep Dirt*, *Once Upon a Time in Odessa*.

DSLR Filmmaking

CVC-3021-A

Mon., Sept. 16–Oct. 28

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$540

Through a process of hands-on exercises and exploration, this course will explore DSLR cinematography, directing and basic editing on the Apple Final Cut Pro platform. We will look at how the DSLR can be utilized as a tool in professional film and television production as well as in viral marketing campaigns on the Web.

PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.

NOTE: Please bring a digital SLR camera that shoots at least 1080 HD video to the first session.

GABRIEL WILSON, director, cinematographer, photographer.

BA, Tufts University; MPS, School of Visual Arts. Films include:

The Lemon, *John School*. Advertising videos for: Pelle Pelle Jeans,

HarperCollins, Macmillan, LEE, French Toast, LT Apparel Group.

Cinematography for: Quicksilver, IBM, GOOD, Mashable.

Photography for: Revel in New York, J/Hadley Jewelry, Applico, Kitt&Lux. Festival appearances include: Big Apple Film Festival, Gotham Screen International Film Festival, Great Lakes International Film Festival, GIAA Film Festival, Brooklyn Short Film Concert, New Filmmakers.

DSLR Filmmaking for the Still Photographer

CVC-3023-A

Mon., Nov. 4–Dec. 9

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$540

This workshop is designed for photographers who are interested in transitioning to filmmaking. Using the digital single-lens reflex camera (DSLR)—an essential tool for the contemporary filmmaker—we will cover such areas as directing for the DSLR, lighting and sound solutions as well as basic editing on the Apple Final Cut Pro platform. In addition, we will take a close look at the similarities between still and video from both the business and creative sides. We will also explore how the DSLR is used as a tool in professional film and television production as well as in viral marketing campaigns on the Web.

PREREQUISITES: SWC-1012, Macintosh Basics, and PHC-1042, Digital Photography I, or equivalents.

NOTE: Please bring a digital SLR camera that shoots at least 1080 HD video to the first session.

GABRIEL WILSON, director, cinematographer, photographer.

BA, Tufts University; MPS, School of Visual Arts. Films include:

The Lemon, *John School*. Advertising videos for: Pelle Pelle Jeans,

HarperCollins, Macmillan, LEE, French Toast, LT Apparel Group.

Cinematography for: Quicksilver, IBM, GOOD, Mashable.

Photography for: Revel in New York, J/Hadley Jewelry, Applico, Kitt&Lux. Festival appearances include: Big Apple Film Festival, Gotham Screen International Film Festival, Great Lakes International Film Festival, GIAA Film Festival, Brooklyn Short Film Concert, New Filmmakers.

Cinematography

CFC-3034-A

Mon., Sept. 16–Nov. 25

Hours: 7:00 PM–10:00 PM

10 sessions; 3 CEUs

\$395; equipment and materials fee, \$410

Through screenings and in-class exercises, this course will be a study of different cinematographic techniques and lighting effects for film and digital media. Topics include the functions of light; the blending of light and shadow for interiors and exteriors; and experiments with exposure under different lighting conditions, ranging from available light to your own lighting setup, enforcing the context of your scene. Topics to be discussed and demonstrated include exposure, film stock, composition, movement, continuity, color and lenses. Arri 16-SR1 and Panasonic HMC-150 cameras will be used in this course.

IGOR SUNARA, director of photography. BA, honors, University of Westminster. Films include: *The Mercy of the Sea*, *The Keeper*, *On the Run*, *Peroxide Passion*, *Cetverored*, *Forbidden Love*, *Somewhere in the City*, *Cop Land* (2nd unit), *Misplaced*, *Tripwire*, *Erotic Tales* (segment: *Vroom Vroom Vroom*), *Love or Money*. Short films include: *The Landscaper's Daughter*, *The Houseguest*, *Point of View*, *Crossroads*. Documentary films include: *Searching For Orson*, *Tanaquil Le Clercq*, *Heart of a Legend: Chico O'Farrill, Eliot Porter's World*, *American Dream* (additional photography). Television credits include: *Til Death Do Us Part* (pilot), *Il Giardino Armonico* (parts I and II), *Of Penguins and Peacocks*, *Jerusalem Syndrome*. Commercials include: Kodak, AT&T, Bell South, Reebok, Coca-Cola, Coors Light, Be Smart About HIV. Music videos include: Rod Stewart, Lil' Kim, Diana Ross, Dolly Parton, Liza Minnelli, Whitney Houston, Bon Jovi, Ruben Blades, John Cale & Lou Reed, Barry Manilow. The instructor's work can be viewed at: warstreetmovie.com.

Lighting for HD

CFC-1529-A

Thurs., Sept. 19–Nov. 21

Hours: 7:00 PM–10:00 PM

10 sessions; 3 CEUs

\$395; equipment and materials fee, \$100

Training your eye to see and interpret the world of high definition, from both technical and aesthetic perspectives, will be the focus of this course. Students will develop their skills and personal style with in-class production settings. Areas of study will address theory, color, composition, aesthetics, lighting and camera characteristics. A hands-on approach is devised to familiarize students with the operations and procedures of high-definition cameras and motion-picture lighting. This course is designed to give students the tools and knowledge necessary to advance in their study of high definition and lighting in film and video.

LARRY J. HILLIER, cinematographer, lighting director. BFA, School of Visual Arts. Film and television projects include: *August the First*, *It Rises in the East*, *Reach Out*, *Dittydoddle Works*. Clients include: HBO, Virgin Records, Showtime, Marble Hall Productions, Darkside Productions.

Advanced Cinematography

CFC-3036-A

Tues., Sept. 17–Nov. 19

Hours: 7:00 PM–10:00 PM

10 sessions; 3 CEUs

\$395; equipment and materials fee, \$410

This course will examine three interrelated areas of cinematography that are essential to the realization of the dramatic demands of the script: previsualization of the script, viewpoints and coverage, lighting and post works. Through demonstrations and hands-on projects, students will explore sophisticated lighting techniques for film and digital cinematography. How to translate ideas into pictures, and experimentation with varied lighting styles to create specific moods and images for interiors and exteriors will be addressed. In-camera effects, lenses, emulsion, exposure, contrast, camera placement, composition, movement, continuity, color, managing the crew and post liaison will also be covered. Arri-S16/SR2 camera, Sony PMW-EX1, Super speed lenses, Dolly, Jib arm, Butterfly, Kino-Flo, Tungsten and HMI lights will be used in class. PREREQUISITE: CFC-3034, Cinematography, or equivalent. You may also submit a cinematography demonstration reel for evaluation prior to the beginning of the course.

IGOR SUNARA, director of photography. BA, honors, University of Westminster. Films include: *The Mercy of the Sea*, *The Keeper*, *On the Run*, *Peroxide Passion*, *Cetverored*, *Forbidden Love*, *Somewhere in the City*, *Cop Land* (2nd unit), *Misplaced*, *Tripwire*, *Erotic Tales* (segment: *Vroom Vroom Vroom*), *Love or Money*. Short films include: *The Landscaper's Daughter*, *The Houseguest*, *Point of View*, *Crossroads*. Documentary films include: *Searching For Orson*, *Tanaquil Le Clercq*, *Heart of a Legend: Chico O'Farrill, Eliot Porter's World*, *American Dream* (additional photography). Television credits include: *Til Death Do Us Part* (pilot), *Il Giardino Armonico* (parts I and II), *Of Penguins and Peacocks*, *Jerusalem Syndrome*. Commercials include: Kodak, AT&T, Bell South, Reebok, Coca-Cola, Coors Light, Be Smart About HIV. Music videos include: Rod Stewart, Lil' Kim, Diana Ross, Dolly Parton, Liza Minnelli, Whitney Houston, Bon Jovi, Ruben Blades, John Cale & Lou Reed, Barry Manilow. The instructor's work can be viewed at: warstreetmovie.com.

Directing: Mastering Camera Techniques

CFC-3037-A

Thurs., Sept. 19–Nov. 21

Hours: 7:00 PM–10:00 PM

10 sessions; 3 CEUs

\$395; equipment and materials fee, \$100

This course is designed to explore the collaboration between the director and cinematographer. If cinematography is considered to be an interpretative art form, then what is the role of the camera in storytelling? How do we translate a text visually? Learning the language of visual art is more than just learning the differences between subjective and objective camera angles. It is the process of taking ideas, words, actions, emotional subtext, tone and other forms of nonverbal communication and rendering

them in visual terms. Shot design, composition, rhythm, continuity, lensing, perspective, blocking and color, and how light shapes human perception are all creative options available to interpret the director's vision.

PREREQUISITES: CFC-1003, Introduction to Digital Filmmaking, and CFC-3036, Advanced Cinematography, or a show reel that indicates a basic proficiency in filmmaking.

IGOR SUNARA, director of photography. BA, honors, University of Westminster. Films include: *The Mercy of the Sea*, *The Keeper*, *On the Run*, *Peroxide Passion*, *Cetverored*, *Forbidden Love*, *Somewhere in the City*, *Cop Land* (2nd unit), *Misplaced*, *Tripwire*, *Erotic Tales* (segment: *Vroom Vroom Vroom*), *Love or Money*. Short films include: *The Landscaper's Daughter*, *The Houseguest*, *Point of View*, *Crossroads*. Documentary films include: *Searching For Orson*, *Tanaquil Le Clercq*, *Heart of a Legend: Chico O'Farrill, Eliot Porter's World*, *American Dream* (additional photography). Television credits include: *Til Death Do Us Part* (pilot), *Il Giardino Armonico* (parts I and II), *Of Penguins and Peacocks*, *Jerusalem Syndrome*. Commercials include: Kodak, AT&T, Bell South, Reebok, Coca-Cola, Coors Light, Be Smart About HIV. Music videos include: Rod Stewart, Lil' Kim, Diana Ross, Dolly Parton, Liza Minnelli, Whitney Houston, Bon Jovi, Ruben Blades, John Cale & Lou Reed, Barry Manilow. The instructor's work can be viewed at: warstreetmovie.com.

Music Technology

CFC-1243-A

Tues., Sept. 17–Nov. 19

Hours: 6:00 PM–9:00 PM

10 sessions; 3 CEUs

\$395; equipment and materials fee, \$85



With the use of music software you can compose your own great music. This course takes place in a state-of-the-art recording studio with HD workstations and a sound booth equipped with microphones and a drum set. Students can choose Avid Pro Tools, Apple Logic Studio or Ableton Live with Max to record while using the loops, extra synthesizers and samplers from Reason software. We will cover the basics of microphone techniques by recording dialogue, vocals and instruments. Enhancing music with effects and processing will be discussed. Emphasis will be placed on mixing techniques such as EQ and panning. Each session will begin with a lecture and demonstration followed by hands-on experience with the equipment. Students will be composing, editing and mixing their songs or syncing the music they create in class to their videos. Finally, students will be shown how to build their own low budget, high-quality music production facility for use at home.

NOTE: No prior experience in audio necessary.

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

Film Scoring

CFC-2061-A

Thurs., Sept. 26–Oct. 31

Hours: 6:00 PM–9:00 PM

6 sessions; 1.5 CEUs; \$210

The basic production aspects of creating and producing a film score will be the focus of this course. The musical representation for a film's dramatic themes and characters will be studied with an emphasis on the director-composer relationship. Topics include: creating the central and other themes, how different forms of music are used (from a full orchestral score to source soundtracks), the spotting session, postproduction responsibilities and the overall hierarchy of the film-music process. A variety of cinematic scenes will be screened in class. For a final project, each student will select a short scene of their choice and score it with a piece of music (original or chosen) that works for the film. Students can 'temp track' their final projects or provide their own recorded music.

ERNIE MANNIX, composer. BFA, Long Island University. Film scores include: *The Deli*, *Men Lie*, *The Cottonwood*, *Kampung Boy*. Music editor on: *How to Eat Fried Worms*; *Love Comes to the Executioner*; *Hellboy*; *Herbie: Fully Loaded* (scoring); *Smallville*; *Eyes*; *Supernatural*; *Big Love*; *Tiger Cruise*; *Darkness Falls* (special edition); *Soldier's Girl*. Award: Golden Reel Award, Motion Picture Sound Editors.

Mad Props

FIC-2379-A

Sat., Sept. 21–Nov. 23

Hours: 10:00 AM–1:00 PM

10 sessions; 3 CEUs

\$395; studio fee, \$200

Explore the world of creating props for photography shoots, theater sets, display settings, and more. Students will receive hands-on instruction with the key tools used in trade work, along with demonstrations of various techniques that can be applied to a wide range of prop design and construction. We will begin by viewing examples of prop fabrication in cinema, commercial design and production in order to examine the techniques used—from basic structural fabrication to faux finishing and installation special effects. Students will develop displays for presentation of fine arts work to building specialized props for creative ventures in other fields, including photography, window display and interior design.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants and wood glue, as well as access to the plaster, wood and metal workshops outside of class time, 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.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4

POSTPRODUCTION COURSES

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

Visit us at sva.edu/ce to view up-to-date course information.

The Art of Editing

CFC-2017-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; audiovisual fee, \$75

This course will address the strategies and principles integral to the art of narrative filmmaking. It will examine the distinctive concepts, skills, processes and editing grammar essential to creative postproduction. Through lectures, screenings and shot-by-shot analysis, we will examine a wide-ranging group of motion-picture styles and the use of editing techniques that enhance them. A different topic will be explored weekly through films that include *Edge Codes*; *All That Jazz*; *The Passion of Joan of Arc*; *The Wild Bunch*; *Jaws*; *2001: A Space Odyssey*; *Koyannisqatsi*; *Man with a Movie Camera* and *Dog Star Man*. In addition, we will discuss examples of editor/director collaborations of such editors as Dede Allen, Thelma Schoonmaker, Michael Kahn, Walter Murch and Pietro Scalia. Legendary works of editors responsible for the advancement of editing language and techniques will be examined in detail. This is an indispensable course for those newly trained in editing protocols and not yet experienced in the techniques of creative editing, as well as editors interested in learning more about their craft and cineastes interested in how films are made. Editing terms and handouts elaborating on subject matter will be distributed throughout the semester.

VINCENT LoBRUTTO, film editor, author. BFA, School of Visual Arts. Professional experience includes: Editor, *CinemaEditor*. Books include: *By Design: Interviews With Film Production Designers*; *Selected Takes: Film Editors On Editing*; *Stanley Kubrick: A Biography*; *Sound-On-Film: Interviews With Creators of Film and Sound*; *Principal Photography: Interviews With Feature Film Cinematographers*; *Martin Scorsese: A Biography*. Publications include: *MovieMaker*, *Films in Review*, *Film Quarterly*. Award: Robert Wise Award, American Cinema Editors.

Final Cut Pro

CVC-2551-A

Fri., Sept. 27–Nov. 15

Hours: 6:00 PM–10:00 PM

8 sessions; 3 CEUs; \$520

The key editing features of Apple Final Cut Pro X, including compositing, titles, motion graphics capabilities and digital special effects, will be explored in this course. Students will edit assignments and complete exercises that address narrative structure, rhythm and pace in the editorial process. The grammar and aesthetics of editing in the visual storytelling process will be emphasized.

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.

KAMIL DOBROWOLSKI, film editor, sound designer, colorist.

BFA, School of Visual Arts. Credits include: *Children of the Fleeting Night*; *Larry Flynt: The Right to Be Left Alone*; *Rise of the Dead*; *Master of the Kennel*; *Insidious*; *The Robber Barons of Wall Street*; *Silent Truth*. Clients include: Avaya, Verizon. Film festival screenings include: Docuweek; Full Frame; Queens; International Documentary Film Festival, Amsterdam; Durango; Docfest; Ann Arbor; New York; Krakow; Melbourne; Film Columbia; Berlin; Tribeca; Hong Kong; Munich; Sydney; Maui. Awards include: People's Voice Award, Webby; Best Short Film, Hoboken International Film Festival.

Clients include: Avaya, Verizon. Film festival screenings include: Docuweek; Full Frame; Queens; International Documentary Film Festival, Amsterdam; Durango; Docfest; Ann Arbor; New York; Krakow; Melbourne; Film Columbia; Berlin; Tribeca; Hong Kong; Munich; Sydney; Maui. Awards include: People's Voice Award, Webby; Best Short Film, Hoboken International Film Festival.

Final Cut Pro

CVC-2551-B

Sat., Sept. 28–Nov. 16

Hours: 10:00 AM–2:00 PM

8 sessions; 3 CEUs; \$520

See CVC-2551-A for course description.

ANDREA ODEZYNsKA, filmmaker. Films and videos include: *Felt, Feelings and Dreams*; *The Whisperer*; *Still the River Flows*; *Dora Was Dysfunctional*. Screenings include: HBO, Bravo, Showtime, La Mama. Film festivals include: Through Women's Eyes International Film Festival, Hamptons Film Festival, Rotterdam Film Festival, Princeton Environmental Film Festival, Kansas City Film Festival, Independent Spirit Festival. Awards and honors include: National Endowment for the Arts; New York State Council on the Arts; Kodak Corporation; Robert Wise Foundation; Best Short Feature, Princeton Environmental Film Festival. The instructor's work can be viewed at: odezynska.com.

Advanced Final Cut Pro

CVC-3046-A

Thurs., Sept. 26–Nov. 14

Hours: 6:00 PM–10:00 PM

8 sessions; 3 CEUs; \$520

Dive into the features that make Apple Final Cut Pro X a leading application for the film and television industries. Topics will be explored through hands-on studio sessions and discussions, and will include media management, project workflow, compositing, color correction, time remapping and multi-clip editing. We will also discuss how to use Apple Final Cut Pro in conjunction with other applications, such as Apple Compressor and Motion, Adobe After Effects and Photoshop and Avid Pro Tools, to create a multimedia hub across software applications.

PREREQUISITE: CVC-2551, Final Cut Pro, or equivalent.

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

KAMIL DOBROWOLSKI, film editor, sound designer, colorist.

BFA, School of Visual Arts. Credits include: *Children of the Fleeting Night*; *Larry Flynt: The Right to Be Left Alone*; *Rise of the Dead*; *Master of the Kennel*; *Insidious*; *The Robber Barons of Wall Street*; *Silent Truth*. Clients include: Avaya, Verizon. Film festival screenings include: Docuweek; Full Frame; Queens; International Documentary Film Festival, Amsterdam; Durango; Docfest; Ann Arbor; New York; Krakow; Melbourne; Film Columbia; Berlin; Tribeca; Hong Kong; Munich; Sydney; Maui. Awards include: People's Voice Award, Webby; Best Short Film, Hoboken International Film Festival.

Avid Editing

CVC-3052-A

Wed., Sept. 25–Nov. 13

Hours: 6:00 PM–10:00 PM

8 sessions; 3 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.

ROBERT BURGOS, owner, editor, Full Circle Post NYC. BA, MA, New York Institute of Technology. Editing projects include: *Killing in the Name*; *Freakonomics*; *Lidia's Italy*; *12th & Delaware*; *Teddy: In His Own Words*.

Avid Editing

CVC-3052-B

Thurs., Sept. 26–Nov. 14

Hours: 6:00 PM–10:00 PM

8 sessions; 3 CEUs; \$520

See CVC-3052-A for course description.

JESSE AVERNA, editor. BFA, School of Visual Arts. Film projects include: *Vanishing on 7th Street*, *Downtown Express*. Television projects include: *Sesame Street*, *62nd Annual Tony Awards*, *Johnny and the Sprites*. Award: Emmy Award.

Introduction to Pro Tools

CVC-3157-A

Mon., Sept. 23–Nov. 18

Hours: 6:00 PM–10:00 PM

8 sessions; 3 CEUs; \$520

Digital audio workstations are here to stay. Computers make sound track production easy and inexpensive. Pro Tools is the leading software in sound production. This course will demonstrate how to digitize dialogue, create sound effects, foleys and music, and how to synchronize these sound elements with images. The uses of digital effects and equalizers, to balance and improve sound quality, will also be covered. In addition to hands-on projects, sound production examples from documentaries, features and commercials will be screened and discussed.

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*, *Bunny*, *God Has a Rap Sheet*, *Artists of Hell's Kitchen*, *Quality of Mercy*, *Diary of a Young Girl*, *Jerky Boys II*. Clients include: MTV, ABC, Sony, Scholastic, Moby, Capitol Records, Bantam Doubleday Dell, Random House, Syfy, Time Warner, Lucasfilm Ltd. Awards include: Gold Record, Platinum Record, Grammy, Academy Award.

WRITING COURSES

Visit us at sva.edu/ce to view up-to-date course information.

The Screenwriter: Finding and Developing Your Inner Voice

CFC-2136-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

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; Collective Theater Company, Colleagues Theater Company.

Writing the Feature Film

CFC-2843-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

This course is designed for those with a solid understanding of the principles of feature-length screenwriting and have an existing script or a new script they want to develop. We will focus on creating a commercially viable premise and storyline that can sustain an entire script, including developing characters with emotional depth, and creating believable dialogue. Techniques for learning and perfecting log lines and pitches will also be incorporated.

PREREQUISITE: CFC-2136, The Screenwriter: Finding and Developing Your Inner Voice, or equivalent.

JAMES STROUSE, writer, director. BA, Goshen College. Film credits include: *writer, Lonesome Jim*; *writer, director, Grace is Gone*, *The Winning Season*. Awards include: best screenplay, Nantucket Film Festival; Audience Award, Waldo Salt Screenwriting Award, Sundance Film Festival; International Critics Award, Deauville Film Festival.

Writing an Animation Feature-Film Screenplay

ANC-1226-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

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!, Stewart and the Stewardess*.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4

ACTING AND VOICE-OVER COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Acting

CFC-1076-A

Mon., Sept. 23–Nov. 18

Hours: 6:30 PM–9:30 PM

8 sessions; 2 CEUs; \$270

From Stanislavski, to Strasberg...to you, this course will focus on the actor's personal journey and examine the motivations and emotions an actor makes in personifying him or herself to create a character. Students will work toward recognizing the analogy between their own personal history and the characters they are portraying. We will work on individual scenes to develop this connection. Scenes will be recorded and critiqued.

MIHAELA MIHUT, actress. BA, MA, New School University. Acting credits include: *Manipulation, The Bear, Perkins' 14, Ben Again, The Visitor, Art People, Last of the Red Hot Lovers, The Bald Soprano, Hunting Cockroaches*.

How to Cast a Film

CFC-1077-A

Thurs., Sept. 26–Nov. 14

Hours: 7:00 PM–9:30 PM

8 sessions; 2 CEUs; \$400



Getting the right actors is essential for any film to be successful. This course combines creative and practical examinations of the casting process, including script analysis, character deconstruction, speaking the actor's language and basic acting techniques. The audition process, directing actors in auditions, and recording and analyzing auditions will also be covered. To practice casting, we will screen award-winning films and consider recasting options using the techniques discussed in class. Examples of auditions from studios and independent films will be shown, along with critiques of the audition process and director choices.

LINA TODD, casting director. Professional experience includes: Creator, program director, Hamptons International Film Festival; vice president of talent and creative, Shooting Gallery. Film projects include: *A Good Day to Die Hard, Regular Boy, The Beloved, Broken, Phoenix, Sarah's Key, Die Verlorene Zeit, The Way Back, Don't Look Up, Dragon Ball, Hitman, Surveillance, Life is Hot in Cracktown, Nothing Scared, Day on Fire, Beer League, Who's the Top, Second Best, Homework, Nola, Nicholas Nickleby, Leo, Happy Here and Now, Vacuums, Me Without You, 3 AM, Julie Johnson, Lost and Delirious, You Can Count on Me, History is Made at Night, Frogs for Snakes, Animals, Under the Bridge, All Over Me, Layin' Low, The Honey Trap, From the Journals of Jean Seberg, The Silver Screen: Color Me Lavender, Drunks, Comfortably Numb, Handgun, Exterior Night, The Bet, Little Man Tate*.

Advanced Acting: From the Page to the Stage and Screen

CFC-2832-A

Tues., Sept. 24–Nov. 12

Hours: 7:00 PM–9:30 PM

8 sessions; 2 CEUs

\$310; professional actors' fee, \$50



Drawing from the Strasberg method introduced in CFC-1076, Acting, students will delve further into the acting process by harnessing the mind and body as tools. This innovative course marries each student's personal and professional journey to help create a convincing character. Specific techniques include relaxation, concentration, sensory work, private moment, affective memory and the use of improvisation. These will guide students to explore their motivations and emotions, and demonstrate how they are integral in taking dialogue from the page to the stage and the screen. This course will also encourage and prepare students toward working professionally in theater, film and television.

PREREQUISITE: CFC-1076, Acting, or equivalent.

CON HORGAN, actor, writer. Films include: *Best Man, Some Fish Can Fly, Beyond the Pale, Chinatown, Gods and Generals, Crimson Tide, Gettysburg, Luminous Motion, Pizza*. Television series include: *Person of Interest, Days of Our Lives, Law & Order, One Life to Live, New York Undercover, Law & Order: Special Victims Unit*. Theater projects include: *Plough and the Stairs, Anna Christie, Personal Equation, Temporal Powers, The Beauty Queen of Leenane, Rocking the Bronx, Macaire, Translations, The Moon of the Caribbees, The Shaugharun, Arrah of the Kiss, The Passion Play, The Shattering, Riders to the Sea*.

MIHAELA MIHUT, actress. BA, MA, New School University. Acting credits include: *Manipulation, The Bear, Perkins' 14, Ben Again, The Visitor, Art People, Last of the Red Hot Lovers, The Bald Soprano, Hunting Cockroaches*.

Broadcast You! How to Brand Yourself as a Media Personality

PDC-2734-A

Wed., Oct. 16–Nov. 13

Hours: 6:00 PM–9:00 PM

5 sessions; 1.5 CEUs; \$250

In this fun and engaging workshop, you will learn how to shape your vision and go through the process of creating a radio show, podcast or webisode. The workshop will include exercises in the art of interviewing (how to be interviewed, and how to interview), how to create compelling content for any medium to engage your listener or viewer and build an "emotional bridge" with your audience to gain that all-important fan base. Whether you are an author who needs to hone your skills communicating your material, have an area of expertise, product or service that you'd like to promote, or a passion for a particular subject, this course is for you. Students will also have the opportunity to record in a professional studio.

VALERIE SMALDONE, principal, Valerie Smaldone Media Worldwide; voice-over artist and live announcer; host, Valerie's New York; actress; producer; writer; celebrity interviewer, 92Y; talent coach. BA, Fordham University. Professional experience in voice over includes: NBC, Investigation Discovery, CBS, Lifetime, 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, America 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 can be viewed at: valeriesmaldone.com.

Commercial Voice-Over Workshop

CFC-3014-A

Mon., Sept. 23–Nov. 4

Hours: 6:00 PM–9:00 PM

6 sessions; 1.5 CEUs

\$210; 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 at a professional audio recording studio facility, and each student will receive a master-quality audio CD compilation of all in-studio recorded readings from this workshop.

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

STEVE HARRIS, voice-over artist; commercial sound director; member, AFTRA/SAG; voice-over demo reel producer; president, The Art of Voice, New York. Voice-over credits for television and radio commercials, promos and narrations include: ABC-TV, AAMCO, AT&T, Bose, CSTV (CBS), Disney World, Downey, ESPN, Gannett, Flovent, HotJobs, IBM, KFC, Kraft, Kellogg's, Lotus Software, Macy's, *The New York Times*, Panasonic, PBS, Pepsi, Prevacid, Toys "R" Us, UPS, U.S. Coast Guard, BMW, Children's Television Workshop, Health Net/SmartChoice, IDB Bank, JVC Jazz Festival, Madison Square Boys & Girls Club, Solgar, New York-Presbyterian Hospital, Salvation Army, Yahoo, Sony BMG Music Entertainment, 92nd Street Y. The instructor's work can be viewed at: theartofvoiceny.com.

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

CFC-1443-A

Mon., Nov. 4–Dec. 2

Hours: 6:00 PM–8:30 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 and live announcer; host, Valerie's New York; actress; producer; writer; celebrity interviewer, 92Y; talent coach. BA, Fordham University. Professional experience in voice over includes: NBC, Investigation Discovery, CBS, Lifetime, 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, America 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 can be viewed at: valeriesmaldone.com.

Voice-Over Boot Camp: Professionally Produced Demo

CFC-1476-A

Sat., Sun.; Dec. 7–Dec. 8

Hours: 10:00 AM–4:00 PM

2 sessions; 1 CEUs

\$470; 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, promotion, commercial, 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, Inside the Voice-Over Industry: Learn How to Find Your Voice.

VALERIE SMALDONE, principal, Valerie Smaldone Media

Worldwide; voice-over artist and live announcer; host, Valerie's New York; actress; producer; writer; celebrity interviewer, 92Y; talent coach. BA, Fordham University. Professional experience in voice over includes: NBC, Investigation Discovery, CBS, Lifetime, 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, America 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 can be viewed at: valeriesmaldone.com.

Advanced Voice-Over Workshop

CFC-4014-A

Wed., Sept. 25–Oct. 30

Hours: 6:00 PM–9:00 PM

6 sessions; 1.5 CEUs

\$210; materials and studio fee, \$100

This advanced voice-over workshop is designed for aspiring voice talents with previous voice-over/acting training or professional experience. Learn highly competitive voice-over performance techniques, held in a working recording studio, by recording a variety of actual voice-over copy for national commercials, narrations, promos/trailers, animation, and many other script styles. All essential voice-over performance/acting techniques and elements will be covered, preparing students for the competitive voice-over craft industry, while preparing them to eventually record a successful demo reel. This course will be held at a professional audio recording studio facility, and each student will receive a master-quality audio CD compilation of all in-studio recorded readings from this workshop.

PREREQUISITE: CFC-3014, Commercial Voice-Over Workshop, or CFC-1443, Inside the Voice-Over Industry: Learn How to Find Your Voice, or equivalent.

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

STEVE HARRIS, voice-over artist; commercial sound director; member, AFTRA/SAG; voice-over demo reel producer; president, The Art of Voice, New York. Voice-over credits for television and radio commercials, promos and narrations include: ABC-TV, AAMCO, AT&T, Bose, CSTV (CBS), Disney World, Downey, ESPN, Gannett, Flovent, HotJobs, IBM, KFC, Kraft, Kellogg's, Lotus Software, Macy's, *The New York Times*, Panasonic, PBS, Pepsi, Prevacid, Toys "R" Us, UPS, U.S. Coast Guard, BMW, Children's Television Workshop, Health Net/SmartChoice, IDB Bank, JVC Jazz Festival, Madison Square Boys & Girls Club, Solgar, New York-Presbyterian Hospital, Salvation Army, Yahoo, Sony BMG Music Entertainment, 92nd Street Y. The instructor's work can be viewed at: theartofvoiceny.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4



FINE ARTS

The School of Visual Arts is proud of its long history as a proving ground for new voices in the field of fine arts. In our studios and workshops, artists develop new means of expression.

Representation, abstraction, experimentation, line, color, form and perspective can all be explored as you find your own special vision. The reasons for taking a fine arts course at the School of Visual Arts are as varied as the people who study with us. Some do it for fun. Commercial artists study the fine arts to refocus their thinking. Exhibiting fine artists come to us to learn how to use new tools or improve a technique, and create work in our facilities.

Our faculty of artists teaches a core curriculum in drawing, painting, sculpture and printmaking. In addition, we offer courses in jewelry making, blacksmithing and professional practices.

Advanced courses examine autobiographical, political, narrative and abstract concepts as they relate to your work. Let us help you tap into your latent creative potential. At all stages of creative development, SVA's community is a place to learn and grow in the fine arts.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

INFORMATION SESSION

One night: Thursday, September 5

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, 6th floor. Session begins promptly at 6:30 PM.

MODERATOR: AKIKO TAKAMORI, associate director, Division of Continuing Education.

COURSES IN THE FINE ARTS ARE LISTED UNDER THE FOLLOWING CATEGORIES:

DRAWING page 71

PAINTING page 77

SCULPTURE page 84

PRINTMAKING page 88

JEWELRY page 94

 NEED ADVICE ON COURSES?
Please call 212.592.2251

DRAWING COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Drawing Marathon

FDC-1017-A

Sat., Oct. 26

Hours: 10:00 AM–7:00 PM

1 session; \$145; model and materials fee, \$30

Open to all levels, this will be a one-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 of drawings will be encouraged to create complex works. Ink, paint, oil stick 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.

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 exhibitions include: Katonah Museum of Art, NY; Solomon Fine Arts, Seattle; Lohin-Geduld Gallery; George Billis Gallery. Publications include: *Time Out Istanbul*, *The Village Voice*, *The New York Times*, *Artforum*, *Milliyet*, *ARTnews*, *Art in America*. Awards include: New York Foundation for the Arts, Moon and Stars Project Grant, Joan Mitchell Foundation.

Drawing I

FDC-1030-CE

Thurs., Sept. 19–Dec. 12

Hours: 6:00 PM–9:45 PM

12 sessions; 4.5 CEUs; \$470

Remember those children's coloring books with their beautiful, even, unbroken lines that we tried so hard not to mess up with our crayons? Those lines so strongly defined drawing on a subconscious level that drawing without an outline is the first hurdle that will be addressed in this course. We will explore drawing through a variety of mediums, including pencil, charcoal, pastel, sumi ink and brush, scratchboard and acrylics. Working exclusively from the live nude, students will become familiar with the principles of drawing such as line, tone, mass, light, composition, positive/negative space, scale, linear perspective, atmospheric perspective and analytical observation. We will do all of this in a supportive atmosphere with an emphasis on individual goals and levels of experience. Discussion of student work will be an ongoing group activity. The goal is for each student to complete the course with a newfound excitement about drawing and a sense of direction in the development of his or her drawings for the future.

NOTE: Please bring a newsprint pad (18x24") and compressed charcoal to the first session. This course may be taken for undergraduate credit. Please refer to FDD-1030-CE in the credit courses section of this bulletin for details.

PAUL FORTUNATO, fine artist. BFA, with honors, School of Visual Arts. Exhibitions include: Christie's; Lowe Gallery at Hudson Guild; Drawing Center; Washington Square East Galleries, New

York University; Barrett Art Center, Poughkeepsie, NY; Silvermine Guild Arts Center, New Canaan, CT; Jamaica Center for Arts & Learning; Rafik Exhibition Space. Publications include: *The New York Times*, *Juxtapoz*. Awards include: Elizabeth Foundation for the Arts, National Academy of Design, Ucross Foundation, MacDowell Colony, Hillwood Art Museum. The instructor's work can be viewed at: paulfortunato.com.

Figure Drawing I

FDC-1030-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course will emphasize the primary facets of drawing the figure that have given it an enduring and prominent place in art. Drawing and representing the figure will lead to a better understanding of line, gesture, proportion, volume and composition. Concept, observation, character and materials will be discussed in relation to portraying the human figure. Classical traditions as well as contemporary examples of figure drawing will be explored. All drawing media are welcome, including ink and watercolor.

NOTE: Please bring a medium-tooth drawing pad and newsprint pad (18x24"), medium and soft charcoal, assorted B pencils, a kneaded eraser and a white plastic eraser to the first session.

ANTON VAN DALEN, fine artist. Amsterdamse Grafische School. Represented by: Adam Baumgold Gallery. One-person exhibitions include: Cleveland State University; Exit Art; Edward Thorp Gallery; James Graham Gallery; University of Massachusetts, Amherst; Tyler Gallery, Temple University, Philadelphia. Group exhibitions include: Dia Foundation; Whitney Museum of American Art; New Museum of Contemporary Art; Art Institute of Chicago; The Drawing Center; UBS Art Gallery; Institute of Contemporary Art, Boston. Performance: *Avenue A Cut-Out Theatre* at Spaces, Cleveland; New-York Historical Society; Aachener Kunstverein, Germany; Fijnhout Theater, Amsterdam; Museum of Modern Art. Public art projects include: New York City Board of Education; P.S. 20; Percent for Art Program, New York City Department of Cultural Affairs; Metropolitan Transit Authority, Nevins Street Station. The instructor's work can be viewed at: antonvandalen.com.

Figure Drawing I

FDC-1030-B

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

Through observation and using the model as subject matter, students will learn the fundamentals of drawing. This course will concentrate on each student's personal development. Using a variety of materials, straightforward consideration of a subject and unconventional approaches, students will explore the elements needed to create successful drawings.

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

JUDY MANNARINO, fine artist. BFA, with honors, School of Visual Arts. One-person exhibitions include: Addison/Ripley Gallery, Washington, DC; Penine Hart Gallery; fiction/nonfiction. Group exhibitions include: Albright-Knox Art Gallery, Buffalo; Corcoran Gallery of Art, Washington, DC; Die Kamppnagel Fabrik, Hamburg; Elliot Smith Gallery, St. Louis. Publications include: *Art in America*, *Artforum*, *Washington Post*, *The Village Voice*. The instructor's work can be viewed at: judymannarino.com.

Drawing II

FDC-1035-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:45 PM

12 sessions; 4.5 CEUs; \$470

This course is geared toward students who have some experience with drawing. In an exciting and supportive atmosphere we will build upon basic skills. Using models as our focus, with diversions into still life and landscape, technical and conceptual issues will be equally explored. Experimentation with a variety of techniques, as well as wet and dry materials will help students develop their artistic voices and approaches to drawing. Properties of scale, time, line, tone, composition and individual expression will be emphasized. Examples of historical and contemporary drawing will be shown. Discussion of student work will be an ongoing group activity.

NOTE: Please bring your favorite drawing materials, a drawing board, a kneaded eraser and paper (18x24") to the first session. This course may be taken for undergraduate credit. Please refer to FDD-1035-CE in the credit courses section of this bulletin for details.

PAUL FORTUNATO, fine artist. BFA, with honors, School of Visual Arts. Exhibitions include: Christie's; Lowe Gallery at Hudson Guild; Drawing Center; Washington Square East Galleries, New York University; Barrett Art Center, Poughkeepsie, NY; Silvermine Guild Arts Center, New Canaan, CT; Jamaica Center for Arts & Learning; Rafik Exhibition Space. Publications include: *The New York Times*, *Juxtapoz*. Awards include: Elizabeth Foundation for the Arts, National Academy of Design, Ucross Foundation, MacDowell Colony, Hillwood Art Museum. The instructor's work can be viewed at: paulfortunato.com.

Figure Drawing II

FDC-2019-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

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, Diebenkorn and Picasso. 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.

SUSAN HAMBLETON, fine artist. BA, Columbia University; BFA, School of Visual Arts; MFA, Hunter College. One-person exhibitions include: Sears-Peyton Gallery; Cava Gallery, Philadelphia; Icon Contemporary Art, Brunswick, ME. Group exhibitions include: Jane Thurn Gallery; O'Hara Gallery; Gallery Three Zero; National Academy of Design; Artists Space; Nancy Hoffman Gallery. Collections include: Museum of Modern Art. Publications include: *Artforum*, *Philadelphia Inquirer*, *ARTnews*, *The Village Voice*, *Art in America*, *The New York Times*. Awards include: MacDowell Colony, Hollybrook Foundation, Pollock-Krasner Grant.

Drawing the Clothed Model

ILC-1033-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$395; model fee, \$90

Developing the line drawing is the focus of this course. The beginning of each session consists of five-minute poses, giving students a chance to warm up and to work on interpreting the clothed model in a spontaneous way. The session will then progress to 20-minute poses in order to achieve a more intimate connection with the work. Pencil and charcoal are the primary media. Oil pastel techniques will be introduced to create rough color studies, and students may elect to work in this medium. We will explore composition through the placement of the model within the confines of the page. Various clothing modes, such as fashion, street and historical (i.e., Roman togas) will be included. Individual attention and instruction will be given. The end result will be a body of work that reflects the ability to draw the model in a three-dimensional space.

JOHN RUGGERI, illustrator. BFA, MFA, School of Visual Arts. One-person exhibition: School of Visual Arts. Group exhibitions include: Fine Art Gallery Center for Music, Drama and Art, Lake Placid, NY. Publications include: *The New York Times Magazine*, *Print*, *Seventeen*, *House & Garden*, *Mademoiselle*, *Rolling Stone*. Awards include: Distinguished Artist-Teacher Award, School of Visual Arts.

Anatomy: Male and Female Models

FDC-2022-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

Humans have always been fascinated by anatomical form and function, whether it is the artwork of Da Vinci, Vesalius and Albinus for human anatomy or George Stubbs and Feher-Szunyoghy for animal anatomy. Anatomy can offer a concrete structure for drawing and painting the figure. This studio course relates the study of the skeleton and the muscles to the live model. During the fall semester, we will concentrate on the male and female skeletal systems, and make life-size drawings. The spring semester will focus on the male and female nude, muscular and skeletal system using live models. Fundamental drawing skills are necessary to fully realize the value of this course. A strong emphasis will be placed on drawing. The main focus will be on human anatomy but comparisons to other animals will be made throughout the course. A class show will be arranged in both the fall and spring semesters.

NOTE: Please bring ebony pencils, a black and a brown grease pencil (china marker), a newsprint pad (18x24"), a box of push pins, a white plastic eraser, single-edge razor blades and/or Staedtler lead holder, lead pointer and 3B leads to the first session.

ANDREW GERNDT, painter, sculptor. Certificate with honors, School of Visual Arts; MA, Hunter College. One-person exhibition: White Gallery. Group exhibitions include: University of Alabama; Vancouver Art Gallery; Hopkins Center Art Galleries, Dartmouth College; La Jolla Museum of Contemporary Art; Contemporary Arts Center, OH; Hundred Acres Gallery; Visual Arts Gallery. Publication: *American Artist*. Collections include: Solomon R. Guggenheim Museum, Warsaw Museum of Modern Art. Award: Theodoron Award, Solomon R. Guggenheim Museum.

Drawing Workshop: Between the Lines

ILC-2022-A

Fri., Sept. 20–Dec. 13

Hours: 9:00 AM–12:00 NOON

12 sessions; 3.5 CEUs; \$395

From the fine to media arts, on canvas or digitally, the ability to draw anything, especially the human figure, as a believable thing in a believable space requires these three d's: discipline, desire and diligence. 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 into the future. 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. We will work to tap into the powerful creative process to quickly combine observational response and archetypes of form. We will concentrate on 3- to 10-minute poses, working with nude and clothed, male and female models to explore the in-class demonstrations and exercises that will give you a more comprehensive understanding of the human form as well as the variety of processes in drawings made from the past to the present. Based on a unique combination of ideas and practices derived from both academic and modern drawing principles, students will be taught to think of drawing the human body in a radically different, yet profoundly rooted, way. While continually striving to improve observational and conceptual skills, students will learn to see that energy and rhythm—forces inherent to the living body—are useful and insightful means to approach other, more fundamental aspects of drawing. The lessons that cover structural anatomy and the use of lines to create spatial and dynamic drawings are essential to the often inter-related fields of fine art, animation, cartooning and illustration. To see examples of class and student work, please visit: stephengaffney.tumblr.com.

NOTE: Please bring a pad of smooth, white drawing paper (18x24"), soft graphite pencils, pencil sharpener, eraser and drawing board 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 can be viewed at: stephengaffney.net.



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Drawing New York City

ILC-2184-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

Using various locations as our classroom, this course will focus on how to sketch different characters in their environments. The instructor will work with students on an individual basis, and you may choose to concentrate on a specific area of interest such as the figure, gesture, architecture or perspective. Students may work in any medium and instruction will be given for a variety of materials, including charcoal, pastel and pen-and-ink. Each session will end with an informal critique. In past semesters, locations have included Chinatown, South Street Seaport, night court and Grand Central Terminal.

JOHN RUGGERI, illustrator. BFA, MFA, School of Visual Arts. One-person exhibition: School of Visual Arts. Group exhibitions include: Fine Art Gallery Center for Music, Drama and Art, Lake Placid, NY. Publications include: *The New York Times Magazine*, *Print*, *Seventeen*, *House & Garden*, *Mademoiselle*, *Rolling Stone*. Awards include: Distinguished Artist-Teacher Award, School of Visual Arts.

Pastels

FDC-2204-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

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 natural objects, still life, set-ups and models will be presented to develop your ability to observe, translate and transform through color. Discussions on practical color theory, composition, three-dimensional form 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 can be viewed at: shelleyhaven.com.

Portrait Drawing

FDC-3116-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

The focus of this course will be to teach the foundation that guides drawing a portrait from a live model. 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 will be 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.

ALPHONSE VAN WOERKOM, fine artist, illustrator, cartoonist.

BFA, Academy of Fine Arts, Breda; MFA, Jan van Eyck Academie. Clients include: *The New York Times*, *Toronto Star*, *London Times*, *NRC Handelsblad*, Random House. Group exhibitions include: Sragow Gallery, PS 122. Collections include: The National Portrait Gallery, Washington, DC. The instructor's work can be viewed at: alphonsevanwoerkom.com.

Interpreting the Self

FIC-2431-A

Mon., Sept. 23–Nov. 4

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$210

The notion of intimacy, the use of the body and the exploration of the self through various creative contexts are points of return in contemporary art practices. In this course, we will focus on one of the toughest types of observation: the study of our own persona. We will turn the camera on ourselves, and travel through our psyches, our dreams and our memories to tell and create stories. Whether we use our memories or create a fictional character, we reinvent personal notions of a self-portrait. We will focus on the self as a tool, as a subject and as a place of inspiration for new work. As points of reference, we will view and discuss the work of Sophie Calle, Joseph Beuys, Ana Mendieta, Marina Abramovic and Robert Feintuch, as well as world cultures and rituals. Through assignments, students will engage in various approaches to interpret and project their inner world. Discussions, short readings, films, critiques and writing exercises will be pivotal components of the course. All mediums of expression are welcome—drawing, photography, video, multimedia and performance.

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

KAREN MIRANDA RIVADENEIRA, photographer. BFA, School of Visual Arts. One-person exhibitions include: Diaphane Foundation Photo Festival, Beauvais, France; Real Art Ways, Hartford, CT; Museo Antropológico y Arte Contemporáneo, Guayaquil, Ecuador; Blue Sky Gallery, Portland, OR. Group exhibitions include: Les Rencontres d'Arles, France; Rencontres de la Jeune Photographie Internationale de Niort, France; Queens Museum of Art; Dublin Art Festival; Newspace Center for Photography,

Seattle. Collections include: *En Foco*; Museum of Fine Arts, Houston. Publications include: *Le Tigre*, *Anaconda*, *Nueva Luz*, *Bite*, *Latina Leaders*, *Looking South*, *Prospect*, *Vagabond*. Awards and honors include: New York Foundation for the Arts; Queens Council on the Arts; New Works Award, *En Foco*. Artist residencies include: Fondazione Antonio Ratti; Helene Wurlitzer Foundation of New Mexico. The instructor's work can be viewed at: karenmiranda.com.

Drawing Nature and the Landscape Indoors

FDC-2568-A

Wed., Sept. 18–Nov. 20

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

Prepare to draw directly from the landscape. Learn to capture the light, atmosphere, space and patterns of nature and the landscape in both quick sketches and longer studies. Develop skills in composition and spatial concepts that will enhance all your artwork. Discover the richness of tones and marks possible with charcoal, graphite, ink and Conté. Students will be guided to learn through observation enhanced by memory and invention and to develop a personal vision. Projects will include working from plants, flowers and nature objects, master landscape drawings and photographs, and drawing nature on location (indoors). Experienced students may pursue independent projects using materials of their choice. Studio work will be supplemented by discussion of master artworks and demonstrations with materials. Group and individual critiques will be included.

NOTE: Please bring at least three sheets of white charcoal or pastel paper (18x24"), soft vine or willow charcoal, compressed charcoals, erasers and masking tape to first session.

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 can be viewed at: shelleyhaven.com.

The Draw Anything Class (Especially From Your Head)

ILC-2156-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course is for anybody, to draw anything. Most people would like to draw from their heads, but don't. This course deals with the problems that stop people from drawing without copying. If you can draw from your head, you can draw anything, because everything is in there. *The Draw Anything Class* is for anyone who wants to draw without copying, right now. In-class exercises will explore different media and the problems the artist confronts when drawing without reference. Students will work at their own pace with individual instruction. You will be shown how to make up your own ideas, go through the sketch process, and on through the finished drawing. Finally, we will look at how to be objective about the results. The completed drawings become the basis for new ideas, new drawings and new information. You end up teaching yourself how to draw anything, especially from your head.

NOTE: Please bring 10 sheets of white paper (8.5x11") and a felt tip (black) pen or 5B pencil or ebony pencil to the first session.

JERRY MORIARTY, illustrator, painter, cartoonist, paintoonist.

BFA, Pratt Institute. One-person exhibitions include: Corridor Gallery, Kamikaze, Printed Matter, Visual Arts Museum, CUE Art Foundation. Group exhibitions include: Phoenix Art Museum, AZ; Blue Coat Gallery, Liverpool; Lambiek Gallery, Amsterdam; University of Massachusetts; Institute of Contemporary Arts, London; Vancouver Art Gallery, Canada. Author, illustrator: *Jack Survives*, *The Complete Jack Survives*. Publications include: *Seventeen*, *Esquire*, *Eros*, *GQ*, *Raw*, *Sports Illustrated*, *Believer*, *Denver Post*, *El Vibora*, *Picture Story*, *The New Yorker*, *Comic Art*, *The Best American Comics*. Children's books for Scholastic, Young Scott. Awards include: National Endowment for the Arts, Society of Illustrators.

From the Laboratory to the Studio: Practices in Bio Art

FIC-2513-A

Tues., Sept. 24–Oct. 29

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$210

From the decipherment of the human genome to industrialized food production, science has spilled out of the laboratory into our lives. As scientists engage in molecular engineering, the corporeal body and the manipulation of life forms have become a public and aesthetic discourse unto themselves. This course will examine intersections between laboratory practices and visual art production. Projects will employ video microscopes and scanning devices, scientific specimen collections, plant tissue engineering, new anatomical models and molecular cuisine. In addition, each student will design their own terrarium with fish, aquatic plants and/or micro eco-systems. Field trips and guest lecturers will complement course material. Students may work in a variety of media, from drawing and painting to the digital and performing arts.

SUZANNE ANKER, chair, BFA Fine Arts Department, School of Visual Arts; fine artist; theorist. BA, Brooklyn College; MFA, University of Colorado, Boulder. One-person exhibitions include: Medizinhistorisches Museum der Charité, Berlin; Center for Cultural Inquiry, Berlin; Universal Concepts Unlimited; Greenberg

Wilson Gallery; Walker Art Center, Minneapolis, MN; Richard Gray Gallery. Group exhibitions include: J. Paul Getty Museum, Los Angeles; Albright-Knox Art Gallery, Buffalo, NY; P.S.1 Contemporary Art Center; Pera Museum, Istanbul; National Museum of Modern Art, Kyoto; Phillips Collection, Washington D.C.; Kunsthaus, Merano, Italy; Museo de Arte Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, Spain; Basel Art Fair. Collections include: Santa Barbara Museum of Art, Cleveland Museum of Art, Oakland Art Museum, New York Public Library, The New School, Denver Art Museum, St. Louis Art Museum. Publications include: *Artforum*, *Art in America*, *Flash Art*, *ARTnews*, *The New York Times*, *Art Journal*, *The Economist*, *Newsweek*, *Nature*, *Tema Celeste*, *M/E/A/N/I/N/G*. Awards and honors include: New York Foundation for the Arts, Artists Space, Zentrum für Literatur- und Kulturforschung.

Biological Imaging

FIC-2516-A

Sat., Sept. 21–Oct. 26

Hours: 12:00 NOON–3:00 PM

6 sessions; 1.5 CEUs; \$210



This course will focus on various imaging techniques that can be achieved by using microscopes: stereo imaging, timelapse photography, video microscopy and bright-and-dark field microscopy. We will explore imaging of marine organisms, cells and tissues, microorganisms, plants and flowers, among other "life" materials, and students will create works of bio art with this technology. Many artists from Paul Klee to Man Ray to Damien Hirst have employed microscopic images in their work. Printing on silk, canvas and various papers will also be discussed.

JOSEPH DEGORGIS, marine biologist. BS, Florida Institute of Technology; PhD, Brown University. Publications include: *Cytoskeleton*, *Molecular Biology of the Cell*, *Traffic*, *PNAS*, *Journal of Proteomic Research*.

Biological Imaging

FIC-2516-B

Sat., Nov. 2–Dec. 14

Hours: 12:00 NOON–3:00 PM

6 sessions; 1.5 CEUs; \$210



See FIC-2516-A for course description and instructor.

Collage Workshop

FIC-2346-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

This drawing course replaces the pencil with the knife. On a theoretical level, it will examine the world of printed media in detail and then re-appropriate that media. While it starts with computer-based commercial imagery it returns the material to the hand and mind of the artist. We will begin with décollage technique, which is the removal of information from an existing source, and use it to create new collage works. Students will have very liberal guidelines as to what kind of images to make, only that they should compile as many images as possible. Class discussions focus on text and image, our mediated environment and hand skills. An exciting break for the working professional to return to art as an intellectually

stimulating hand practice, it is also an entertaining exercise in art-making for the part-time artist both in practice and as an introduction to higher level critical thought.

NOTE: Please bring an X-Acto knife, a ruler and a magazine (staple bound) to the first session.

LANE TWITCHELL, fine artist. BFA, University of Utah; MFA, School of Visual Arts. One-person exhibitions include: Roebling Hall; Deitch Projects; Greenberg Van Doren Gallery; Corcoran Gallery of Art, Washington, DC. Group exhibitions include: G-Module, Paris; Edwin A. Ulrich Museum of Art, Wichita, KS; Katonah Museum of Art, NY; White Columns; New York Academy of Sciences. Collections include: Baltimore Museum of Art; Museum of Modern Art; Sammlung Goetz Collection, Munich; Art Bank Program, U.S. State Department. Publications include: *Washington Post*, *The New York Times*, *The Village Voice*, *Raygun*, *Communication Arts*, *Art in America*, *Time Out Chicago*, *Time Out New York*, *Chicago Tribune*, *Art on Paper*. Awards include: New York Foundation for the Arts, Rena Hort Mann Foundation, PS.1 Contemporary Art Center National Studio Program. The instructor's work can be viewed at: lanetwitchell.com.

Independent Curators' Seminar

FIC-3034-A

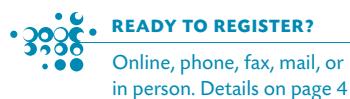
Wed., Sept. 18–Nov. 13

Hours: 12:00 NOON–3:00 PM

9 sessions; 2.5 CEUs; \$335

Serving as an introduction to the practical and theoretical concerns of the independent contemporary art curator, this course will examine the spaces in which art is presented, as well as alternative methods of exhibitions, their evolution and development. There will be three evening sessions where we will visit artists' studios. Lectures and studio visits will focus on current shows and innovative exhibition models as well as creative practice and techniques. We will also discuss how low budget, alternative and artist-produced shows can be successful for career development. Each student will develop a final curatorial project, such as a written proposal with corresponding images—PowerPoint presentations, designs and/or dioramas—for a public exhibition space. The course will include field trips, practical exercises and lectures by visiting curators and gallery owners. Past guests have included Matthew Lyons, curator of The Kitchen; Lia Gangitano, curator/director of PARTICIPANT, INC; Peter Eleey, curator of MoMA, and Christopher Lew, curator of MoMA PS1.

LISA KIRK, curator, fine artist. BFA, School of Visual Arts; MFA, University of California, Irvine. One-person exhibitions include: *Invisible-Exports*, MoMA PS1. Curatorial projects include: Deitch Projects, John Connelly Presents, Andrew Kreps Gallery. Site-specific curatorial projects include: Nada Art Fair, Miami; SCOPE Art Fair. Work reviewed in: *Time Out London*, *Artforum*, *Art in America*, *Time Out New York*, *The New Yorker*, *Plan B*, *The New York Times*, *L'Uomo Vogue*, *The Guardian*, *New York magazine*, *Art Review*, *Frieze*. The instructor's work can be viewed at: lisakirkprojects.com.



PAINTING COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Painting

FPC-1020-CE

Wed., Sept. 18–Dec. 11

Hours: 6:00 PM–9:45 PM

12 sessions; 4.5 CEUs; \$470

Open to students at all levels, this course is an intensive survey of the diverse methods and approaches to oil painting and it will take the mystery out of color, composition, scale and tone.

Working exclusively from the live nude, you will learn how to create convincing flesh tones in light and shadow, and volume and space, through the application of color theory. Demonstrations will show you how to use a painting knife and brush, and how to build a painting using old master, classicist, impressionist, and neoimpressionist techniques. You will learn the recipes of painting mediums and how to use them. This course will strengthen your observational skills, and you will become familiar with atmospheric perspective, linear perspective and human anatomy. There will be group discussions of student work and individual attention to the goals, needs and level of experience of each student.

NOTE: Please bring a newsprint pad (18x24") and compressed charcoal to the first session. This course may be taken for undergraduate credit. Please refer to FPD-1020-CE in the credit courses section of this bulletin for details.

PAUL FORTUNATO, fine artist. BFA, with honors, School of Visual Arts. Exhibitions include: Christie's; Lowe Gallery at Hudson Guild; Drawing Center; Washington Square East Galleries, New York University; Barrett Art Center, Poughkeepsie, NY; Silvermine Guild Arts Center, New Canaan, CT; Jamaica Center for Arts & Learning; Rafik Exhibition Space. Publications include: *The New York Times*, *Juxtapoz*. Awards include: Elizabeth Foundation for the Arts, National Academy of Design, Ucross Foundation, MacDowell Colony, Hillwood Art Museum. The instructor's work can be viewed at: paulfortunato.com.

Painting

FPC-1020-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

For the beginning student, this course is designed to introduce the fundamentals of painting. Using oil paint, students will explore color, form and content. Subjects will include still life, the model and themes from your imagination. The course will concentrate on each student's individual development, enhancing his or her technical skills and personal expression.

JUDY MANNARINO, fine artist. BFA, with honors, School of Visual Arts. One-person exhibitions include: Addison/Ripley Gallery, Washington, DC; Penine Hart Gallery; fiction/nonfiction. Group exhibitions include: Albright-Knox Art Gallery, Buffalo; Corcoran Gallery of Art, Washington, DC; Die Kampnagel Fabrik, Hamburg; Elliot Smith Gallery, St. Louis. Publications include: *Art in America*, *Artforum*, *Washington Post*, *The Village Voice*. The instructor's work can be viewed at: judymannarino.com.

Painting

FPC-1020-CE1

Sat., Sept. 21–Dec. 14

Hours: 10:00 AM–2:00 PM

12 sessions; 4.5 CEUs; \$470

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 acrylics and 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. This course may be taken for undergraduate credit. Please refer to FPD-1020-CE1 in the credit courses section of this bulletin for details.

MELISSA MEYER, fine artist. BS, MA, New York University. One-person exhibitions include: Lennon, Weinberg Inc; Elizabeth Harris Gallery; Holly Solomon Gallery; Miller/Block Fine Art, Boston; Rebecca Ibel Gallery, Columbus, OH. Group exhibitions include: Katonah Museum of Art, NY; National Gallery of Art, Washington, DC; Aldrich Contemporary Art Museum, Ridgefield, CT; Graham Modern Gallery. Collections include: The Metropolitan Museum of Art, Museum of Modern Art, Jewish Museum, Solomon R. Guggenheim Museum. Publications include: *Art in America*, *Wall Street Journal*, *ARTnews*, *Brooklyn Rail*, *Artforum*, *The New York Times*, *New York Sun*, *Artrcritical*. Awards and honors include: New York Foundation for the Arts; National Endowment for the Arts; Rome Prize Fellowship, American Academy in Rome. The instructor's work can be viewed at: melissameyerstudio.com.

Painting

FPC-1020-B

Sat., Sept. 21–Nov. 23

Hours: 1:30 PM–5:30 PM

10 sessions; 4 CEUs; \$470

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. Covern 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; Orensan Foundation; Galerie Berlin Am Meer; Green Dog Arts, Belfast; Pierogi Gallery; ARTifariti, West Sahara, Africa. Publications include: *Time Out New York*, *Art in America*, *ARTnews*, *The New York Times*, *Flash Art*,

Artforum, Irish Times. Awards and honors include: CAPS, National Endowment for the Arts, New York State Council on the Arts, New York Foundation for the Arts, Pollock-Krasner Foundation. The instructor's work can be viewed at: maurasheehan.net.

Color Theory for Designers: Life Beyond Black, White and Red

GDC-1014-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

Beginning with the classic color exercises of Itten and Albers and followed by personal and expressive projects, students will explore the principles of color theory, and experiment with the energy that color brings to design. Students are encouraged to adopt a disciplined yet playful creative process. Assignments are paper-based; materials include Color-aid paper, gouache and found materials. Students will mainly use traditional art tools like pencils, brushes and X-acto knife; computers and digital devices are useful but optional. The goal of this course is for each student to develop a new awareness of color, and create a toolkit of ideas to enhance and strengthen their ability to design in color.

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.

Re-Composition: Where Did Rubens Want Me to Look?

ILC-2010-A

Fri., Sept. 20–Dec. 13

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course takes a tactical approach to learning composition with a distinct method that unveils hidden structures and ideas within the great paintings that inspire and move us. We will investigate the cycle from drawing, design, under-painting and layers of color, and you will never view paintings in the same way. To understand that any great artwork is an invention of space, we will look at paintings that carry their content and their structural meaning inside them. In contrast, many modern paintings carry their meaning outside of their structure. We will challenge ourselves to find paintings that keep us in them, keep us reading them and, in time, the rhythms, structures, directions and gestures are revealed. Working from compositions that involve multiple figures, we will distill them to basic geometric forms and movements, and then re-compose them with new content—literal or abstract. The process will be demonstrated in class and examples will be shown. These compositional lessons provide powerful insights into past and present work and are essential to the often inter-related fields of fine art, animation, cartooning and illustration. If you can

draw a cube, cone, cylinder, pyramid and sphere, you can take this course. To see examples of class and student work, please visit: stephengaffney.tumblr.com.

NOTE: Please bring a pad of smooth, white drawing paper (18x24"), soft graphite pencils, pencil sharpener, eraser and drawing board 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 can be viewed at: stephengaffney.net.

Realistic Figure and Portrait Painting

FPC-2010-CE

Fri., Sept. 20–Dec. 13

Hours: 12:00 NOON–6:00 PM

12 sessions; 7 CEUs; \$975

Want your paintings to come to life? Illusionistic realism takes more than merely copying what is in front of you; it requires the ability to understand and interpret your subject to be successful. This course will present, to artists of all levels, a uniquely simple and logical approach to painting the portrait and the figure in oil. The mindset and methodologies that guided master artists for more than 500 hundred years will be emphasized, and you will learn the time-honored techniques that have served as the backbone for some of the greatest paintings ever created. Designed to develop your ability to create a believable three-dimensional reality on a two-dimensional surface, regardless of how loose or tight you want to paint—this course will allow you to rigorously engage with the principles of figure and portrait painting in the classical tradition. Working from a live model, we will explore techniques for capturing a likeness, handling paint, emphasizing the effects of light and atmosphere, modeling form and mixing lifelike flesh tones. Every step from stretching a canvas to applying the final highlight will be thoroughly demonstrated and explained.

NOTE: A Sunday afternoon field trip to the Met is included. Please bring a notebook and pen to the first session. A complete supply list will be distributed at the first session. This course may be taken for undergraduate credit. Please refer to FPD-2010-CE in the credit courses section of this bulletin for details.

MARVIN MATTELSON, portrait artist. BFA, University of the Arts. Clients include: New York Archdiocese, ITT Corporation, CBS, MBNA, MetLife, Time Warner, DreamWorks, IBM, MTV, Fedex, Disney, Newsweek, Warner Publishing, Putnam, A&E, ABC, Geffen Films, Nynex, *National Geographic, Scientific American*, U.S. Postal Service, Angel Records, Cold Spring Harbor Laboratory, *Redbook, Look, Psychology Today, New York* magazine, Grey & Grey. Exhibitions include: Richard C. von Hess Gallery, University of the Arts, Philadelphia; American Society of Portrait Artists; Society of Illustrators; Connecticut Society of Portrait Artists; Long Island Professional Artists' Showcase; New York Society of Portrait Artists.

Publications include: *Communication Arts, Idea, Print, Folio, Graphics, Step-by-Step Graphics*. Awards and honors include: First Place, Best Portfolio, Portrait Society of America; American Society of Portrait Artists; Society of Illustrators. The instructor's work can be viewed at: fineartportrait.com.

Classical Portrait Painting

FPC-2348-CE

Sat., Sept. 21–Dec. 14

Hours: 10:00 AM–4:00 PM

12 sessions; 7 CEUs; \$975

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 the human visage. 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 of the information covered in this course will be fully demonstrated and explained.

NOTE: A Sunday afternoon field trip to the Met is included. Please bring a notebook and pen to the first session. A complete supply list will be distributed at the first session. This course may be taken for undergraduate credit. Please refer to FPD-2348-CE in the credit courses section of this bulletin for details.

MARVIN MATTELSON, portrait artist. BFA, University of the Arts.

Clients include: New York Archdiocese, ITT Corporation, CBS, MBNA, MetLife, Time Warner, DreamWorks, IBM, MTV, FedEx, Disney, Newsweek, Warner Publishing, Putnam, A&E, ABC, Geffen Films, Nynex, *National Geographic, Scientific American*, U.S. Postal Service, Angel Records, Cold Spring Harbor Laboratory, *Redbook, Look, Psychology Today, New York magazine, Grey & Grey*.

Exhibitions include: Richard C. von Hess Gallery, University of the Arts, Philadelphia; American Society of Portrait Artists; Society of Illustrators; Connecticut Society of Portrait Artists; Long Island Professional Artists' Showcase; New York Society of Portrait Artists. Publications include: *Communication Arts, Idea, Print, Folio, Graphics, Step-by-Step Graphics*. Awards and honors include: First Place, Best Portfolio, Portrait Society of America; American Society of Portrait Artists; Society of Illustrators. The instructor's work can be viewed at: fineartportrait.com.

 **NEED ADVICE ON COURSES?**
Please call 212.592.2251

Making It Real

ILC-2334-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$450

This course will teach you all you need to know to create fully three-dimensional illuminated paintings of the world around you. It is perfect for beginners and will prove of great value to more advanced painters. It explores how to make an image pop off the canvas or a landscape recede into the blue and hazy distance. It will teach you how to make a head really solid and dimensional, the eyes really liquid and the jewelry sparkle. Students will explore the means by which an image can be made to appear more real than real itself. They will discover how color, tone and paint techniques can be combined to produce an image of dazzling reality. We will examine various options of underpainting, color and tonal systems, as well as some of the more amazing games that can be played with shadows and reflections. Studio work will be from the figure and still life. Assignments include the use of a variety of sources from landscape to photography.

NOTE: A complete supply list will be distributed at the first session.

JOHN PARKS, painter. BFA, Hull College of Art; MA, Royal College of Art, London. One-person exhibitions include: Coe Kerr Gallery, Allan Stone Gallery, Segal Gallery. Group exhibitions include: Royal Academy, Wonderlich Gallery, Kornblee Gallery. Clients include: CBS Records, *New York magazine, Franklin Mint*. Publications include: *The New York Times, American Artist, Watercolor*. Collections include: Victoria and Albert Museum, Royal College of Art. Awards include: National Endowment for the Arts, British Institute Award, Pears Portrait Commission. The instructor's work can be viewed at: johnparks.com.

Techniques and Materials of Painting

FPC-2094-A

Tues., Sept. 17–Nov. 19

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

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. Unlocking the mystery surrounding the technical procedures of important painting methods, this course is designed to open the doors to the enormous technical possibilities of oil painting: historical, contemporary and experimental. 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: Please bring a notebook or sketchbook to the first session.

SETH MICHAEL FORMAN, fine artist. BA, SUNY Potsdam; MFA, School of Visual Arts. One-person exhibitions include: Bernard Toale, Boston; Adam Baumgold Fine Arts; Penine Hart Gallery; Dean Jensen Gallery, Milwaukee. Group exhibitions include: New Museum of Contemporary Art; Visual Arts Museum; Eyebeam; DC Moore Gallery; Bucheon Gallery, San Francisco; Cavin-Morris Gallery; Terrain, San Francisco; Noyes Museum of Art, Oceanville, NJ. Publications include: *The New York Times, Art Journal, New Art*

Examiner, Boston Globe, The New Yorker. Awards include: New York Foundation for the Arts. The instructor's work can be viewed at: sethmichaelforman.com.

Portrait Painting

FPC-2133-A

Sat., Sept. 21–Nov. 23

Hours: 12:00 NOON–6:00 PM

10 sessions; 6 CEUs; \$645

This comprehensive course in portrait painting will teach you 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 exploration of how color can be used to create palpable flesh and super 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. Simple break downs of the features—noses, eyes, mouth, ears—will enable you to quickly incorporate them into your portrait with accuracy and believability. Examples from masters' work will be shown and discussed. Home assignments will support and continue the work in class, and sometimes range to more experimental approaches to the portrait.

NOTE: A complete supply list will be distributed at the first session.

JOHN PARKS, painter. BFA, Hull College of Art; MA, Royal College of Art, London. One-person exhibitions include: Coe Kerr Gallery, Allan Stone Gallery, Segal Gallery. Group exhibitions include: Royal Academy, Wonderlich Gallery, Kornblee Gallery. Clients include: CBS Records, *New York* magazine, Franklin Mint. Publications include: *The New York Times, American Artist, Watercolor*. Collections include: Victoria and Albert Museum, Royal College of Art. Awards include: National Endowment for the Arts, British Institute Award, Pears Portrait Commission. The instructor's work can be viewed at: johnparks.com.

Portrait Painting

FPC-2133-B

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$450

See FPC-2133-A for course description and instructor.

Paint Your Own Vision

FPC-2099-A

Sat., Sept. 21–Nov. 23

Hours: 10:00 AM–4:00 PM

10 sessions; 6 CEUs; \$645

This course is for students and artists who are ready to explore their personal artistic vision. An independent workshop format is specifically designed to allow students the freedom to individually explore those aspects of painting that interest them the most, including experimentation with materials and a variety of conceptual and technical approaches to painting. Those who want more structure or direction will be given assignments tailored to their particular needs, and models will be available for each

session. Individual attention and group discussion will encourage students to challenge their imaginations and develop critical and conceptual thinking.

NOTE: Please come to the first session prepared to paint on canvas or panel. Bring Turpenoid Natural (green can). Absolutely no odorless thinners such as Turpenoid or Gamsol may be used.

SETH MICHAEL FORMAN, fine artist. BA, SUNY Potsdam; MFA, School of Visual Arts. One-person exhibitions include: Bernard Toale, Boston; Adam Baumgold Fine Arts; Penine Hart Gallery; Dean Jensen Gallery, Milwaukee. Group exhibitions include: New Museum of Contemporary Art; Visual Arts Museum; Eyebeam; DC Moore Gallery; Bucheon Gallery, San Francisco; Cavin-Morris Gallery; Terrain, San Francisco; Noyes Museum of Art, Oceanville, NJ. Publications include: *The New York Times, Art Journal, New Art Examiner, Boston Globe, The New Yorker*. Awards include: New York Foundation for the Arts. The instructor's work can be viewed at: sethmichaelforman.com.

Painting: Between Realism and Abstraction

FPC-2176-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

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.

ANDREW CASTRUCCI, painter, sculptor, illustrator, graphic designer. BFA, MFA, School of Visual Arts. Exhibitions include: Bullet Space; Le Case D'Arte, Milan; New Museum of Contemporary Art. Collections include: Whitney Museum of American Art, State Museum of Berlin, Stedelijk Museum, Museum of Modern Art, Victoria & Albert Museum. Publications include: *The New York Times, Art in America, Artforum, The Village Voice, Time Out New York, Newsweek*. The instructor's work can be viewed at: andrewcastrucci.com.

Memory, Imagination and Mixed Media

FIC-2036-A

Thurs., Sept. 26–Oct. 31

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$210

This course is for students who are beyond the beginning drawing/painting level, and are ready to intensively develop their imaginations. In a supportive classroom environment, students will design their own six-week project with an emphasis placed on imaginative imagery. Memory, dreams, fiction and literature can all be used as subject matter. Although models will be available, additional source materials such as photos, collages and sketches can be used as tools to develop imaginative finished works. Discussions of mixed media and experimental procedures, as well as archival concerns will be used to encourage innovative approaches to creating unique images. Working with a choice of wet or dry media, collage,

photos, digital prints and paint, this course will give students the opportunity to experiment, and to explore their artistic vision.

NOTE: Please bring drawing or painting materials and examples of your work to the first session, and be prepared to present your project ideas. Figure drawing experience is strongly suggested.

SETH MICHAEL FORMAN, fine artist. BA, SUNY Potsdam; MFA, School of Visual Arts. One-person exhibitions include: Bernard Toale, Boston; Adam Baumgold Fine Arts; Penine Hart Gallery; Dean Jensen Gallery, Milwaukee. Group exhibitions include: New Museum of Contemporary Art; Visual Arts Museum; Eyebeam; DC Moore Gallery; Bucheon Gallery, San Francisco; Cavin-Morris Gallery; Terrain, San Francisco; Noyes Museum of Art, Oceanville, NJ. Publications include: *The New York Times*, *Art Journal*, *New Art Examiner*, *Boston Globe*, *The New Yorker*. Awards include: New York Foundation for the Arts. The instructor's work can be viewed at: sethmichaelforman.com.

Painting and Content

FPC-2091-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course will concentrate on the age-old questions of what to paint and where to get ideas. These will be explored through extensive personal instruction. Through our group critiques, students will share their own creative process and ideas. Technical instruction in acrylics, oils, watercolor and other mediums will be given. Experimentation and exploration in representational and abstract painting will be emphasized. Models will be provided upon request. The focus of the course is to provide each student with a comfort zone from which his or her creative voice can be realized. Discussions about artists—past and present—will be included. The course is open to students at all levels.

NOTE: Please bring paints (oil, acrylic, watercolor) and canvases or paper to the first session.

NANCY CHUNN, fine artist. BFA, California Institute of the Arts. One-person exhibitions include: Olin Art Gallery, Kenyon College, Gambier, OH; Ronald Feldman Fine Arts; University of Arkansas at Little Rock; Corcoran Gallery of Art, Washington, DC; Hewlett Gallery, Carnegie Mellon University; Museum of Contemporary Art, Chicago; Addison/Ripley Fine Arts, Washington, DC. Publications include: *Art in America*; *New Art Examiner*; *Chicago Tribune*; *The Village Voice*; *Columbia Daily Spectator*; *Salt Lake Tribune*; *The New York Times*; *ARTnews*; *Artforum*; *Women Artists News*; *Washington Post*; *Arts Houston*; monograph, *Front Pages*. Awards include: John Simon Guggenheim Memorial Foundation Fellowship; National Endowment for the Arts; Jennifer Howard Coleman Residency, Otis College of Art and Design; *Anonymous Was a Woman*. The instructor's work can be viewed at: ronaldfeldmanfinearts.com.

Exploring Multimedia

FIC-2248-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course is designed to strengthen and expand your art-making skills and ideas through a creative exploration of traditional and unconventional materials. We will focus on the endless possibilities of combining such materials and mediums as film, rubbish, household goods, writing and photographs with painting, drawing and sculpture. Sound, gravity and magnetism can also be incorporated into projects. Broad suggested assignments are given to kick-start your thinking. Experimentation and failure are encouraged. Through group and individual critiques we will examine the universal and personal signification of the materials, how those can change in combination and how they can help define your interests and form a unique voice. We will also look at the ways collage, assemblage and installation have developed to expand your critical vocabulary and give you a sense of where your work fits in this history. This course is appropriate for all ranges of experience, from beginners to advanced students.

NOTE: Please bring notepaper and five objects selected at random to the first session. Access to the SVA Sculpture Center is not included.

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; Staniar Gallery, Washington and Lee University, Lexington, VA. Group exhibitions include: B 4 A Gallery; Richard Anderson Gallery; Thread Waxing Space; Hunter College; Patrick Callery; 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. Publications include: *Bomb*, *Acme*, *Blast*, *The New Yorker*, *Art Monthly*, *Time Out New York*, *Flash Art*, *Los Angeles Times*, *The New York Times*, *The Village Voice*. The instructor's work can be viewed at: shirleyirons.com.

The Painting of Light

FPC-2213-A

Tues., Sept. 17–Nov. 19

Hours: 12:00 NOON–2:30 PM

10 sessions; 2.5 CEUs; \$335

The study and interpretation of light is a foundation of representational painting. This course will explore how light can visually communicate time of day, temperature, weather, color and texture, among other variables. You will learn how to control light, key your paintings and create good value structures to achieve a specific feeling or mood and fill your paintings with light and energy. Working from photographic reference, you will learn how to re-design the elements of a photograph to create a more dynamic and compelling painting. Demonstrations, painting exercises, and discussions on materials and common problems related to rendering specific types of light will be included. One-on-one instruction will be tailored to your interests and technical proficiency.

NOTE: Please bring 5 to 10 photographs of your own landscape photography, a rough newsprint pad (18x24"), a single-edge razor, four 4B charcoal pencils and a kneaded eraser to the first session.

PETER FIORE, fine artist. Pratt Institute. One-person exhibitions include: Cavalier Galleries Inc., Greenwich, CT; Scottsdale Fine Art, AZ; RS Hanna Gallery, Fredericksburg, TX; Travis Gallery, New Hope, PA; Churchill Gallery, Newburyport, MA; Miller Gallery,

Cincinnati; Kerygma Gallery, Ridgewood, NJ. Publications include: *American Artist*; *American Art Collector*; *Artist's Magazine*, *Fine Art Connoisseur*; *The Illustrator in America, 1860-2000*; *Art Journey America Landscapes*. Awards and honors include: Grand Prize Winner, America China Oil Painting Artists League; Art Renewal Center; First Place, *Artist's Magazine* Annual Competition; Alden Bryan Memorial Award, American Artists Professional League. The instructor's work can be viewed at: peterfiore.com.

Acrylic Painting Techniques

FPC-2326-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course presents acrylic paint as a multi-purpose medium and as an alternative to other water-based media and oil paint. Non-toxic additives to this extremely safe paint, which provide a wide range of flexible applications, will be discussed and used. Acrylics will be used to produce images that range from still life to landscape to the figure, and to explore styles from "loose" to photographically representational.

NOTE: Please bring a #2 pencil, a nonspiral-bound sketchpad and an X-Acto knife (#11 blade) to the first session.

JAMES E. VAN PATTEN, fine artist. BA, University of Washington, Seattle; MFA, Michigan State University. Represented by: OK Harris Gallery; Plus One Gallery, London. One-person exhibition includes: Robert Kidd Gallery, Birmingham, MI; OK Harris Gallery; O.K. South, Miami; Soghor, Leonard & Associates. Group exhibitions include: Dada Building, Fukuoka, Japan; Poco Gallery, Seoul; Western Oregon University, Monmouth; Doran Gallery, Tulsa; Brevard Museum of Art and Science, Melbourne, FL; Plus One Gallery, London; Seattle Art Museum; Portland Art Museum, OR. Collections include: State of Oregon Office of the Governor; King County Arts Commission, Seattle; Amoco; Washington Mutual, Seattle; Michigan State University. Publications include: *Watercolor; Artist and the American Landscape; New American Paintings; Survey of Contemporary American Realism; Exactitude: Hyperrealist Art Today; Acrylic Frontier*. The instructor's work can be viewed at: jamesvapatten.com.

Watercolor Painting

FPC-2217-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

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.

DENIS PONSONT, 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; Salmagundi Club; South Huntington Library, NY; 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. The instructor's work can be viewed at: denisponsontartstudio.webs.com.

Watercolor Painting

ILC-2124-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

The goal of this course is to make the artist comfortable working with the spontaneous and subtle medium of watercolor. We will investigate various topics, such as color, *plein air* painting, the figure, botany and still life, as well as an introduction to the works of several watercolor masters. Sessions will explore paper, pigments and the effects of water, and students will experiment with wet-on-wet and enclosure techniques. Students will create portraits made from fruit and vegetables (based upon Giuseppe Arcimboldo's work), mandalas, postcards that tell a story, and insect studies inspired by Audubon.

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

RUTH MARTEN, fine artist, book and fashion illustrator, tattooist.

Diploma, School of the Museum of Fine Arts, Boston. Clients include: Alfred A. Knopf; Simon & Schuster, Inc.; St. Martin's Press; Doubleday; HarperCollins; *Time*; Sony; Bertelsmann; *Vogue*; Bergdorf Goodman; Ferragamo. One-person exhibitions include: Hosfelt Gallery; Van der Grinten Gallery, Cologne; Isis Gallery, London; Adam Baumgold Gallery; Littlejohn Contemporary. Group exhibitions include: Aldrich Contemporary Art Museum, Ridgefield, CT; Tang Museum, Skidmore College, Saratoga Springs, NY; Collection Lambert, Avignon, France; John Michael Kohler Art Center, Sheboygan, WI. Collections include: Saatchi Collection, Roger Thomas Collection, M.H. de Young Memorial Museum. Author: *Histoire un-Naturelle*. Publications include: *The New Yorker*, *Formes*, *Juxtapoz*, *Art in America*, *New York magazine*, *Paul Klee and the Decorative in Modern Art*. Awards and honors include: Anonymous Was a Woman, Augustus Saint-Gaudens Medal. The instructor's work can be viewed at: ruthmarten.com.

Gouache

FPC-2363-A

Tues., Sept. 17–Nov. 19

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

Experience the brilliance and subtlety of color this water-based paint offers. Enjoy its opaque quality, which allows for more coverage than transparent watercolor. Learn to mix colors and paint on paper or board with this clean and transportable medium. In this course, projects inspired by natural objects, still life, set-ups and models will be presented to develop your ability to observe, translate and transform through color. Discussion of practical color theory, composition, three-dimensional form and personal content, as well as demonstrations and individual and group critiques will supplement studio work. Beginning students will discover gouache 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: A supply list will be distributed upon registration in this course.

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 can be viewed at: shelleyhaven.com.

Materials, Techniques and Technologies of the Artist: A Chronological Approach

FPC-3006-A

Sat., Sept. 21–Nov. 23

Hours: 12:00 NOON–3:00 PM

10 sessions; 3 CEUs

\$395; materials fee, \$75

Through lectures, demonstrations and hands-on use of the materials in a studio setting, this course will explore the development of painting and drawing materials and technologies in Western art. Students will create independent projects using materials and techniques from important stages of art history, such as Neolithic art, encaustic painting, manuscript illumination, silverpoint drawing, egg tempera painting and gilding, fresco, oil painting on rigid panels and flexible (canvas) supports, ink making and ink drawing, the development of paint pigments, watercolor painting, acrylic and other synthetic binders. Through projects, students will acquire basic skills, such as panel preparation for painting, how to make and use various painting mediums, brush selection and how to varnish paintings. Experimentation in the use of materials and techniques of the past in innovative ways will be emphasized. This course is geared toward intermediate and advanced students, who want to produce work in a fast-paced, independent studio setting.

PREREQUISITES: Two classes each of basic drawing and basic painting, or equivalents.

NOTE: Students must supply painting supports (canvas, stretcher bars, plywood painting panels, paper), brushes and storage containers for materials.

EVAN IZER, fine artist. BFA, School of Visual Arts; MFA, Yale University. One-person exhibition: Audiello Fine Art Inc. Group exhibition: Pera Museum, Istanbul. Publications include: *The New York Times*, *Tema Celeste*, *The Village Voice*. Awards include: Fannie B. Pardee Prize, Yale University.

Advanced Painting

FPC-3111-A

Sat., Sept. 21–Nov. 23

Hours: 10:00 AM–4:00 PM

10 sessions; 6 CEUs; \$645

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.

IRA RICHER, fine artist. BFA, The Cooper Union; MFA, Yale University. One-person exhibitions include: Foster Goldstrom Gallery, American Fine Arts, Annina Nosei Gallery, Steven Kasher Gallery. Group exhibitions include: Los Angeles Art Fair, Robert Miller Gallery, Basel Arts Fair, Houghton Gallery, Frankfurt Art Fair. Collections include: Patrick Lannon Museum; Vincent van Gogh Museum, Arles. Publications include: *Bomb*, *The Village Voice*, *Artforum*.

Studio Art Therapy Techniques

FPC-3818-A

Tues., Oct. 15–Nov. 5

Hours: 6:00 PM–9:00 PM

4 sessions; 1 CEU; \$145

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.

VALERIE SERENO, art therapist, ATR-BC, LCAT; special programs and projects coordinator, MPS Art Therapy Department, School of Visual Arts. BA, Marymount Manhattan College; MA, New York University; William Alanson White Institute of Psychiatry, Psychoanalysis & Psychology. Professional experience includes: Art therapist, 9/11 School Recovery Program, PS 89 and PS 124; Memorial Sloan-Kettering Cancer Center; Caring at Columbia University; St. Luke's Hospital. Presentations include: American Art Therapy Association Conference; Psycho-Oncology Conference, Heidelberg, Germany; "The Creative Arts Therapies' Response to 9/11," New York University. Publications include: *Palliative & Supportive Care*.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4

SCULPTURE COURSES

Access to the Sculpture Center outside of class hours is available for students enrolled in sculpture courses, unless otherwise indicated. The Sculpture Department has an onsite store where students can purchase materials, including wood, plaster, metal and glazes.

Visit us at sva.edu/ce to view up-to-date course information.

Sculpture

FSC-1050-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–9:45 PM

12 sessions; 4.5 CEUs

\$470; studio fee, \$200

Designed for students at all levels who wish to explore the world of sculpture, this course will begin with basic carving techniques using blue foam covered by an aqua resin. Demonstrations of various techniques used to produce 3D works will be included, as well as slide presentations of artworks from many disciplines. Students will be encouraged to critically examine how emerging technologies alter the landscape of making art.

NOTE: The studio fee includes safety equipment, hand tools, abrasives, compressed air, lubricants and access to the plaster workshop outside of class time, based on facility availability. All other materials must be purchased by the student. This course may be taken for undergraduate credit. Please refer to FSD-1050-CE in the credit courses section of this bulletin for details.

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; Kunsthall, Rotterdam. Publications include: *The New York Times*, New York magazine. Award: Fulbright Fellowship. The instructor's work can be viewed at: nicolastouron.com.

Figurative Sculpture

FSC-2112-A

Sat., Sept. 21–Nov. 23

Hours: 10:00 AM–2:00 PM

10 sessions; 4 CEUs

\$520; studio fee, \$200

This course begins by understanding the anatomical structure and proportions of the human figure. Through a series of organized and progressive lessons you will use structure, proportion and gesture to create a naturalistic figurative sculpture. Working from a live model, you will create two studies and one more fully developed half life-size figure. You will have the choice to either cast your sculpture in plaster using a waste (one-time use mold) or silicone mold (reusable). How to translate and express the vitality of the living form in your work will be addressed. This course is suitable for beginning to advance levels.

NOTE: The studio fee includes safety equipment, hand tools and access to the ceramics workshop outside of class time, based on facility availability. Please bring a figure armature (24"), a bag of grey water-based clay (25 lb.), wooden clay modeling tools (bring

what you have, some tools will be available in class for you to try out), a spackle knife (3"), a plastic bag from a dry cleaner and a hand-held mirror (approximately 4x6", optional) to the first session. Other materials needed will be discussed in class.

LORI SHORIN, sculptor. BFA, SUNY Binghamton; MFA, University of Pennsylvania; Certificate, Florence Academy of Art. Represented by: M Gallery of Fine Art, Charleston, SC; Galerie Michael, Beverly Hills, CA. One-person exhibitions include: Vault Gallery, New Hampshire Institute of Art, Manchester; Montserrat College of Art, Beverly, MA; Mariposa Museum, Peterborough, NH. Group exhibitions include: Islip Art Museum, NY; Royal Gallery, Providence, RI; Villa Palmerino, Florence; Essex Art Center, Lawrence, MA. The instructor's work can be viewed at: lorishorinfineart.com.

Ceramics

FSC-2046-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; studio fee, \$200

Students will learn practical hand-building techniques and skills on the wheel. Pinch pots, coil building and slabs will be demonstrated. Wheel work will follow. Wedging, centering, opening and pulling will be practiced. Combining hand building and throwing techniques to create new forms, students can focus on developing a personal style. Slip application, sgraffito and inlay, glazing and resist techniques will also be covered. A survey of the history of ceramics will be included.

NOTE: The studio fee includes safety equipment, hand tools, kiln use and access to the ceramics workshop outside of class time, based on facility availability. All other materials must be purchased by the student.

YUKO SUZUKI, fine artist, sculptor; assistant director, ISE

Cultural Foundation. BFA, School of Visual Arts. Exhibitions include: The Phactory LLC; Lumenhouse; Real Art Ways, Hartford, CT; Marvelli Gallery; The Body Archive Gallery; Goliath Visual Space. Publications include: *Bushwickbk.com*, *The New York Times*, *Ceramic Monthly*, *designboom.com*. The instructor's work can be viewed at: yukosuzukistudio.com.

Contemporary Ceramic Sculpture

FSC-2107-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; studio fee, \$200

In this course, students will produce contemporary sculptural works with clay. Stepping away from the traditional hand building and wheel methods, this course will use mold-making and cast ceramics as the primary techniques. Additionally, students can explore alternative mediums such as silicone and found objects. 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. Lectures and 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 the ceramics workshop outside of class time, based on facility availability. All other materials must be purchased by the student.

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; Kunsthall, Rotterdam. Publications include: *The New York Times*, New York magazine. Award: Fulbright Fellowship. The instructor's work can be viewed at: niclastouron.com.

Electronics and Arduino Microcontroller for Artists

FSC-2463-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:00 PM

10 sessions; 2.5 CEUs

\$335; studio fee, \$200

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. We will also cover how to incorporate other mediums into these projects, including video, wood, metalworking and mechanical applications.

NOTE: The studio fee includes safety equipment, hand tools, drill bits, saw blades, abrasives, compressed air, lubricants and wood glue, as well as access to electronic media workstations and the wood and metal workshops outside of class time, based on facility availability. All other materials must be purchased by the student.

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 can be viewed at: federicomuelas.com.

Transmedia

FSC-2279-A

Tues., Sept. 17–Nov. 12

Hours: 6:30 PM–9:30 PM

9 sessions; 2.5 CEUs

\$335; 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 video-makers, 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: 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 the plaster, wood and metal workshops outside of class time, based on facility availability. All other materials must be purchased by the student.

ANDREW GINZEL, sculptor, visual artist. One-person exhibitions include: Wadsworth Atheneum, Hartford, CT; Virginia Museum of Fine Arts; New Museum of Contemporary Art; Kunsthalle, Basel. Group exhibitions include: Whitney Museum of American Art at Philip Morris, Storefront for Art and Architecture, Chicago Cultural Center. Commissions include: Battery Park City Authority; Metropolitan Transit Authority; City of Chicago, General Services Administration; Metro, St. Louis. Awards include: New York State Council on the Arts, New York Foundation for the Arts, National Endowment for the Arts, Rome Prize, Louis B. Tiffany Foundation Award, Indo-American Fellowship, Ucross Foundation. The instructor's work can be viewed at: jonesginzel.com.



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Stone Carving

FSC-2357-A

Sat, Sept. 21–Nov. 23

Hours: 10:00 AM–1:00 PM

10 sessions; 3 CEUs

\$395; 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; Ecole des Beaux-Arts, Paris. One-person exhibitions include: Vassar College, Poughkeepsie, NY; Neuberger Museum of Art, Purchase, NY; Hudson River Museum, Yonkers, NY; Gallery Henoch. Public projects include: "ArTrucks," Department of Public Works, Yonkers, NY; West Harlem Art Fund, New York City Department of Parks; Yonkers Sculpture Meadow on the Hudson, NY. Publications include: *Sculpture, Art & Antiques, The New York Times, Art New England, Stone World, The 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 can be viewed at: barbarasegal.com.

Metal Sculpture

FSC-2274-A

Mon, Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; 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, Arc 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 the metal workshop outside of class time, 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, New York Post, Veranda, Home Fashion, Provincetown Arts, Metropolitan Home*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work can be viewed at: marshatrattner.com.

Metal Furniture Fabrication

FSC-2336-A

Wed, Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; 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 and access to the metal workshop outside of class time, 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, New York Post, Veranda, Home Fashion, Provincetown Arts, Metropolitan Home*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work can be viewed at: marshatrattner.com.



NEED ADVICE ON COURSES?

Please call 212.592.2251

Creative Blacksmithing

FSC-2281-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; lab fee, \$195

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 106 Ferris Street, Red Hook, Brooklyn. Access to the SVA Sculpture Center is not included.

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*, *New York Post*, *Veranda*, *Home Fashion*, *Provincetown Arts*, *Metropolitan Home*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work can be viewed at: marshatrattner.com.

Creative Blacksmithing II

FSC-2282-A

Tues., Sept. 17–Nov. 19

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; lab fee, \$195

A continuation of FSC-2281, Creative Blacksmithing, this course will further explore hot- and cold-forging techniques to bend, shape, cut and join metal pieces into finished projects.

PREREQUISITE: FSC-2274, Metal Sculpture, or FSC-2281, Creative Blacksmithing, or equivalent.

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 106 Ferris Street, Red Hook, Brooklyn. Access to the SVA Sculpture Center is not included.

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*, *New*

York Post, *Veranda*, *Home Fashion*, *Provincetown Arts*, *Metropolitan Home*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work can be viewed at: marshatrattner.com.

Weekend Welding Workshop

FSC-2468-A

Sat., Sun.; Oct. 19–Oct. 20

Hours: 12:00 NOON–5:30 PM

2 sessions; 1 CEU

\$210; studio fee, \$100

This weekend workshop will focus on MIG and Arc welding processes. Designed for those interested in an introduction to welding, as well as experienced metal artists who would like to learn about the equipment, the workshop will consist of presentations, demonstrations and hands-on practice. The emphasis will be on welding safety, and proper set-up and maintenance of the equipment. Basic welding techniques will be practiced and then applied to simple projects.

NOTE: Please wear a long-sleeved shirt and long pants (both 100% cotton) and closed-toe shoes. The sculpture studio will provide welding gloves and helmets for in-class use. This course does not include access to the SVA Sculpture Center.

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*, *New York Post*, *Veranda*, *Home Fashion*, *Provincetown Arts*, *Metropolitan Home*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work can be viewed at: marshatrattner.com.

Electro-Mechanical Sculpture

FSC-2429-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:00 PM

12 sessions; 3 CEUs

\$395; studio fee, \$200

This course is a hands-on exploration into the fundamental working of electro-mechanics. Students will design and create sculptures using electric motors, circuits, gears, belts, cranks, relays, timers, and other found, made or bought components. We will work with materials that include wood, metal, plastic and rubber. Methods, purpose and functionality, as well as how electro-mechanics are used, will be discussed.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants and wood glue, as well as access to electronic media workstations and the wood and metal workshops outside of class time, based on facility availability. All other materials must be purchased by the student.

DANIEL WAPNER, sculptor. BFA, MFA, School of Visual Arts. Group exhibitions include: DUMBO Art Festival, ISE Cultural Foundation, Goliath Visual Space, Visual Arts Gallery.

Basic Woodworking

FSC-2320-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; studio fee, \$200

Designed to introduce students to working with wood, this course will begin with an overview of the general properties of various woods and give a brief history of woodworking. Demonstrations will be given in hand joinery (dovetails), turning with a lathe and hand-tool applications. In addition, techniques in clamping, gluing, sanding and finishing will be addressed. Projects will include creating a lathe-turned object and a small piece of furniture (such as a stool or table). No prior experience is necessary.

NOTE: The studio fee includes safety equipment, hand tools, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to the wood workshop outside of class time, based on facility availability. All other materials must be purchased by the student.

JAMES MURPHY, furniture designer, sculptor. BFA, SUNY

Purchase. Clients include: Kerf Furniture, The Small Furniture Store, M3 Films, Quinto + Co., 181 Productions Inc., Quanteq Engineering, Paris Express Café, Alice Austen House Museum. Publications include: *Elements of Living Furniture Style*, *Le Journal de la Maison*, *Elle Décor*, *Contract*. Honor: *Interior Design*. The instructor's work can be viewed at: jamesmurphydesign.com.

Expanding Your Skills: Advanced Metalworking and Woodworking Techniques

FSC-2339-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; studio fee, \$200

This course offers students the opportunity to explore and improve their skills in woodworking and metalworking under the guidance of a skilled craftsman. Weekly demonstrations will introduce new techniques and methods of making objects out of wood and metal. Time will be given to practice skills under the supervision of the instructor and students will develop their own projects. In the metal shop, students will learn how to cut, shape, forge and weld metal. Drawing on the instructor's experience as an armourer, students will learn the finer art of sculpting in metal, as well as polishing and finishing. In the woodshop, students will learn the techniques of basic joinery, woodcarving, sanding and finishing. This course will cover the use of all shop tools, including the table saw; sliding compound miter saw; horizontal and vertical band saws; drill press; router table; arc, MIG and TIG welding; plasma cutting and sandblasting equipment.

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 the wood and metal workshops outside of class time, based on facility availability. All other materials must be purchased by the student.

JEFFREY D. WASSON, armourer; owner, Wasson Artistry. BFA, School of Visual Arts. Group exhibitions include: Gallery Joe, Philadelphia. Clients include: Bloomingdale's, Neiman Marcus, Sterling Forest Renaissance Fair, Medieval Studies and Recreations

Society, Griffin Historical, The Specialists Ltd, La Belle Compagnie. Publications include: *Wall Street Journal*, *The New York Times*, *Visual Arts Journal*. The instructor's work can be viewed at: wassonartistry.com.

Mad Props

FIC-2379-A

Sat., Sept. 21–Nov. 23

Hours: 10:00 AM–1:00 PM

10 sessions; 3 CEUs

\$395; studio fee, \$200

Explore the world of creating props for photography shoots, theater sets, display settings, and more. Students will receive hands-on instruction with the key tools used in trade work, along with demonstrations of various techniques that can be applied to a wide range of prop design and construction. We will begin by viewing examples of prop fabrication in cinema, commercial design and production in order to examine the techniques used—from basic structural fabrication to faux finishing and installation special effects. Students will develop displays for presentation of fine arts work to building specialized props for creative ventures in other fields, including photography, window display and interior design.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants and wood glue, as well as access to the plaster, wood and metal workshops outside of class time, 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.

Exploring Multimedia

FIC-2248-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course is designed to strengthen and expand your art-making skills and ideas through a creative exploration of traditional and unconventional materials. We will focus on the endless possibilities of combining such materials and mediums as film, rubbish, household goods, writing and photographs with painting, drawing and sculpture. Sound, gravity and magnetism can also be incorporated into projects. Broad suggested assignments are given to kick-start your thinking. Experimentation and failure are encouraged. Through group and individual critiques we will examine the universal and personal signification of the materials, how those can change in combination and how they can help define your interests and form a unique voice. We will also look at the ways collage, assemblage and installation have developed to expand your critical vocabulary and give you a sense of where your work fits in this history. This course is appropriate for all ranges of experience, from beginners to advanced students.

NOTE: Please bring notepaper and five objects selected at random to the first session. Access to the SVA Sculpture Center is not included.

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; Staniar Gallery, Washington and Lee University, Lexington, VA. Group exhibitions include: B 4 A Gallery; Richard Anderson Gallery; Thread Waxing Space; Hunter College; Patrick Callery; 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. Publications include: *Bomb*, *Acme*, *Blast*, *The New Yorker*, *Art Monthly*, *Time Out New York*, *Flash Art*, *Los Angeles Times*, *The New York Times*, *The Village Voice*. The instructor's work can be viewed at: shirleyirons.com.

Puppet Making for Stop-Motion Animation

ANC-1321-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$195

In an open workshop environment that encourages experimentation with new materials, this introductory course will focus on developing the skills necessary to build a puppet for stop-motion animation. We will look at different puppet traditions from around the world, and students will be encouraged to gather their own visual inspiration. Each student's research and vision will drive the design process so that every puppet is unique and personalized. Students will learn methods of puppet construction, including sculpture in clay and build-up techniques with foam, cloth, and other materials. We will cover armature-making skills with both wire and steel, and students will gain hands-on experience building molds from plaster and rubber, and casting in both resin and skin-like silicone rubber. By the end of the semester, each student will have a puppet ready to step in front of the lights and animation cameras...one frame at a time.

DAVID BELL, animator, production designer, director, illustrator. BFA, Parsons The New School for Design. Film projects include: *The Roost*, *I Sell the Dead*, *White Irish Drinkers*, *Prevention Inc.* Music videos for: mewithoutYou; Fear Before the March of Flames; Thursday; Straylight Run; Panic! At The Disco. The instructor's work can be viewed at: davidbellstudio.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4

PRINTMAKING COURSES

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

Visit us at sva.edu/ce to view up-to-date course information.

The Printed Series: Silkscreen and the Artist's Book

FGC-2413-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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.

DAVID SANDLIN, painter, printmaker, cartoonist. BA, University of Alabama. One-person exhibitions include: White Columns; Bongoût Galerie, Berlin; Georgia Museum of Fine Arts, Athens; Butler Gallery, Kilkenny, Ireland; Billy Shire Fine Art, Los Angeles; Gracie Mansion Gallery. Publications include: *The Best American Comics of 2012*, *Swamp Preacher*, *Alphabetical Ballad of Carnality*, *Wonderfool World*, *Hotwire*, *The Ganzfeld*, *Blab! Raw*, *Snake Eyes*, *The New Yorker*, *The New York Times*, *The Best American Comics of 2009*. Awards include: New York Foundation for the Arts; Swann Foundation; Nexus Press; P.M. Foundation; Lamar Dodd Award, University of Georgia, Athens; Cullman Center, New York Public Library Fellowship; Pollock-Krasner Foundation. The instructor's work can be viewed at: davidsandlin.com.

Silkscreen

FGC-2433-A

Tues., Sept. 17–Dec. 3

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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 as well as photographers will find a new way of expressing their ideas through screen printing. Images can be made using hand-drawn separations, photographic film, digital separations and photocopied images. Large-scale work and printing on canvas, T-shirts, wood, metal and glass are all possible with silkscreen. Water-based silkscreen ink is used, allowing for soap-and-water cleanup. Large-scale digital output is available.

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; Galerie Atelier Herenplaats, the Netherlands; New York Society of Etchers; 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

FGC-2433-B

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

See FGC-2433-A for course description.

CHARLES YODER, printmaker, painter. BFA, Pratt Institute.

Professional experience includes: Director, Castelli Graphics; project curator, Rauschenberg Overseas Cultural Interchange. One-person exhibitions include: Woodward Gallery; University of Maine, Orono; New Jersey City University. Group exhibitions include: Pera Museum, Istanbul; Rubin Museum of Art; Vose Galleries, Boston.

Silkscreen

FGC-2433-C

Thurs., Sept. 19–Dec. 12

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

See FGC-2433-A for course description.

DOMINICK RAPONE, printmaker; illustrator; president, Beastly

prints editions. BFA, School of Visual Arts. Group exhibitions include: Adrienne/Adrian's; Art Directors Club; Visual Arts Gallery; Westchester Gallery; Rubin Museum of Art; Studio 12N; New York Society of Etchers; C.A.M Gallery, Istanbul; Woodward Gallery; Hewitt Gallery of Art, Marymount Manhattan College; Sacred Gallery; Santa Reparata International School of Art, Florence; Pera Museum, Istanbul; Siren's Song Gallery, Greenport, NY; Herbert F. Johnson Museum of Art, Cornell University; Monmouth Museum, NJ. Publications include: *Fast Company*, *INC*, *Stocks and Commodities*, *The New York Times*, *Atlantic Monthly*, *Women's Health*, *American Illustration*, *Tango*, *The Flag Project*, *Octet*, *Visual Arts Journal*, *Now*, *100 Artists of the Mid-Atlantic*, *Input*.

Silkscreen

FGC-2433-D

Fri., Sept. 20–Dec. 13

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

See FGC-2433-A for course description.

DONALD M. SHERIDAN, printmaker, publisher. Professional

experience includes: Assistant to Rupert Jasen Smith, master silkscreen printer for Andy Warhol. Represented by: Dorfman Projects. Artists editions include: Larry Zox, Dan Christiansen, Larry Poons, Robert Rauschenberg. Artists who have developed work at his studio include: Judy Glantzman, William Anastasi, Tishan Hsu, Martin Wong, Mark Kostabi, Christopher Makos, Alfredo Jaar, Matthew Weinstein. The instructor's work can be viewed at: dmsfinearts.com.

Silkscreen

FGC-2433-E

Sat., Sept. 21–Dec. 14

Hours: 10:00 AM–1:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

See FGC-2433-A for course description.

DONALD M. SHERIDAN, printmaker, publisher. Professional experience includes: Assistant to Rupert Jasen Smith, master silkscreen printer for Andy Warhol. Represented by: Dorfman Projects. Artists editions include: Larry Zox, Dan Christiansen, Larry Poons, Robert Rauschenberg. Artists who have developed work at his studio include: Judy Glantzman, William Anastasi, Tishan Hsu, Martin Wong, Mark Kostabi, Christopher Makos, Alfredo Jaar, Matthew Weinstein. The instructor's work can be viewed at: dmsfinearts.com.

Silkscreen Projects

FGC-3434-A

Thurs., Sept. 19–Dec. 12

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

This advanced course will concentrate on the use of silkscreen to realize personal projects, print editions, multiples, posters and portfolio pieces. Emphasis will be placed on concept, material choices and craft. The use of hand-drawn, photographic, photocopied and digital color separation techniques will be introduced. Water-based silkscreen ink will be used, allowing for soap-and-water cleanup. Large-scale digital output is available in the printshop. A basic knowledge of silkscreen techniques is suggested.

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; Galerie Atelier Herenplaats, the Netherlands; New York Society of Etchers; 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 for Illustrators

FGC-2531-A

Sat., Sept. 21–Dec. 14

Hours: 1:00 PM–4:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

This course is for those interested in both silkscreen and drawing. Students will learn the process off 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.

SARA VARON, illustrator. BFA, School of the Art Institute of Chicago; MFA, School of Visual Arts. Books include: *Bake Sale*, *Sweaterweather*, *Chicken and Cat*, *Chicken and Cat Clean Up*, *Robot Dreams*. Clients include: *The New York Times*, Nickelodeon magazine, Scholastic, First Second Books, Walker Art Center, UNICEF. The instructor's work can be viewed at: chickenopolis.com.

Multiple Impressions: Intaglio, Monoprint and Relief Printing

FGC-2334-A

Wed., Sept. 18–Dec. 11

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

This course will provide a broad introduction to several printmaking processes. Learn about intaglio techniques by creating dry-points that explore the use of line and a painterly approach. Create unique prints by using additive, subtractive and tracing monoprint methods. In blind embossment and collagraphs, you will bring sculptural qualities to your prints. The use of line, shape and contrast will be emphasized through work in linoleum and woodcut printing. Important techniques for all printmaking processes, such as chine collé, registration and printing multiple color plates will also be covered. Students will develop their own projects and will be encouraged to create prints combining different techniques to create an engaging portfolio.

NOTE: No previous printmaking experience is necessary.

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. Clients include: Time Inc. New Media, PBS, Mesh Strategies.

Copper-Plate Etching

FGC-2516-A

Tues., Sept. 17–Dec. 3

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

Developing painterly images through etching is the focus of this course. Students will discover new forms of expression by learning how to build an image through layering. Intaglio techniques, including spit bite, white ground, sugarlift, softground and open bite will be covered. Generating color prints by printing plates using viscosity, monoprint and à la poupeé styles of inking will be encouraged. In addition, students will paint on proofs and edition prints with hand-coloring. All processes will be demonstrated and applied in printing sessions.

CHRISTOPHER T. CREYTS, master printer. BFA, University of the Arts. Artist collaborations have included: Helen Frankenthaler, Al Held, Arturo Herrera, Alex Katz, Roy Lichtenstein, Vik Muniz, David Salle, Kiki Smith, Donald Sultan, Richard Tuttle. Print editions for: Museum of Modern Art; National Gallery of Art; Walker Art Center; Tate Gallery; National Gallery of Art, Canberra, Australia; Singapore Art Museum.

Monoprint, Woodcut, Linoleum

FGC-2454-A

Mon., Sept. 16–Dec. 9

Hours: 7:00 PM–10:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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.

DOMINICK RAPONE, printmaker; illustrator; president, Beastly prints editions. BFA, School of Visual Arts. Group exhibitions

include: Adrienne/Adrian's; Art Directors Club; Visual Arts Gallery; Westchester Gallery; Rubin Museum of Art; Studio 12N; New York Society of Etchers; C.A.M Gallery, Istanbul; Woodward Gallery; Hewitt Gallery of Art, Marymount Manhattan College; Sacred Gallery; Santa Reparata International School of Art, Florence; Pera Museum, Istanbul; Siren's Song Gallery, Greenport, NY; Herbert F. Johnson Museum of Art, Cornell University; Monmouth Museum, NJ. Publications include: *Fast Company, INC, Stocks and Commodities, The New York Times, Atlantic Monthly, Women's Health, American Illustration, Tango, The Flag Project, Octet, Visual Arts Journal, Now, 100 Artists of the Mid-Atlantic, Input.*

Lithography and Relief Printing Combined

FGC-2429-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

Using new technologies in printing, such as photo-lithography and photo-polymer plates on the fine-art lithography press will be the focus of this course. We will explore the potential of printing large images for both flat and shallow relief processes in Photoshop and Illustrator. Students will work in a digital lab to create special negative and positive films with the latest technologies. We will then make plates from these films in order to handprint saturated color inks on handmade and oriental papers. The goal is to create a visual merging of traditional and digital technologies and to have tactile output for our computer musings.

JUDITH SOLODKIN, printmaker; Tamarind master printer; president, Solo Impression Inc. BA, Brooklyn College; MFA, Columbia University. Editions printed for collections of: Museum of Modern Art; Whitney Museum of American Art; The Metropolitan Museum of Art; Milwaukee Art Museum; Getty Art Museum, Los Angeles; National Museum of Women in the Arts; National Gallery of Art, Washington, DC; Brooklyn Museum; Baltimore Museum of Art; Tate Gallery; Bibliothèque Nationale, Paris.

Etching Workshop

FGC-3406-A

Wed., Sept. 18–Dec. 11

Hours: 10:00 AM–1:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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 pen-and-ink effects, soft 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.

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.

Illustrating Books with Prints

FGC-2463-A

Fri., Sept. 20–Dec. 13

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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.

BRUCE WALDMAN, director, New York Society of Etchers; creative director, SW Graphics Inc.; illustrator; printmaker; designer. BFA, Philadelphia College of Art; MFA, SUNY Buffalo. Exhibitions include: Housatonic Museum of Art, Connecticut; Jerusalem Print Workshop, Israel; National Arts Club; Maxwell Fine Arts, Peekskill, NY; Flat Iron Gallery; Kayma Gallery, Israel; Pyramida Center for Contemporary Art, Haifa, Israel; Ginza Ichome Gallery, Tokyo; Mehu Gallery. Collections include: The Metropolitan Museum of Art; Smithsonian Institution; Library of Congress; Royal Collection, London; Museum of American Illustration. Books illustrated include: *Iron John; The Works of Georg Buchner; The Gift of Asher-Lev; The Road to Wellville; The Waterworks;*

The Phantom of Manhattan; The Illiad and the Odyssey; Vampires, Werewolves, Zombies: Compendium Monstrum; The Red Badge of Courage. Publications include: *Art in America, Printmaking Today, Step-by-Step, American Artist, Society of Illustrators.* Clients include: *The New York Times; Dell Publishers; Grove Books; E.P. Dutton; Holt, Rinehart and Winston; Psychology Today; Doubleday; Franklin Library; People; The New Yorker; Bristol Myers Squibb; Pfizer; Boyds Mills Press; Vintage Books; Peter Pauper Press.* Awards include: Silver Medal, Society of Illustrators; Jerome Foundation. The instructor's work can be viewed at: brucewaldman.com.

An Introduction to Letterpress

FGC-2459-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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.

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

Letterpress: Image and Text

FGC-2462-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

This course will explore the many image making possibilities available through letterpress printing. Metal and wood type will be used for text; photo-polymer plates, linoleum and woodcuts, collage prints, collagraphs, and even the letterforms themselves will be incorporated for creating images. Students will learn to create photo-polymer plates from digital files, and print using traditional letterpress equipment. Multiple-color printing, pinpoint registration and several easy book forms will be covered.

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

Textile Printing: An Introduction

FGC-3552-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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.

LARRY B. WRIGHT, master printer; principal, Larry B. Wright Art Productions.

Professional experience includes: Assistant to Robert Rauschenberg; co-founder, art director, *WTC News*.

Represented by: Keys Gallery, Sag Harbor, NY. Clients include: Joseph Kosuth, Romare Bearden, Larry Zox, Dan Christensen, Larry Poons, Keith Sonnier, Art Spiegelman, Malcolm Morley, Meyer Vaisman, Donald Baechler, Al Taylor, Sarah Charlesworth, David Prentice, Leo Castelli Gallery, New York Graphics Society.

Digital Embroidery

FIC-3821-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; 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 a designer Husqvarna Viking sewing machine with oversize hoops, students will use Husqvarna Viking 5D embroidery software to sew out their original designs. Techniques related to both fashion and the fine arts will be explored.

JUDITH SOLODKIN, printmaker; Tamarind master printer; president, Solo Impression Inc. BA, Brooklyn College; MFA, Columbia University. Editions printed for collections of: Museum of Modern Art; Whitney Museum of American Art; The Metropolitan Museum of Art; Milwaukee Art Museum; Getty Art Museum, Los Angeles; National Museum of Women in the Arts; National Gallery of Art, Washington, DC; Brooklyn Museum; Baltimore Museum of Art; Tate Gallery; Bibliothèque Nationale, Paris.

Biological Imaging

FIC-2516-A

Sat., Sept. 21–Oct. 26

Hours: 12:00 NOON–3:00 PM

6 sessions; 1.5 CEUs; \$210



This course will focus on various imaging techniques that can be achieved by using microscopes: stereo imaging, timelapse photography, video microscopy and bright-and-dark field microscopy. We will explore imaging of marine organisms, cells and tissues, microorganisms, plants and flowers, among other “life” materials, and students will create works of bio art with this technology. Many artists from Paul Klee to Man Ray to Damien Hirst have employed microscopic images in their work. Printing on silk, canvas and various papers will also be discussed.

JOSEPH DeGIORGIS, marine biologist. BS, Florida Institute of Technology; PhD, Brown University. Publications include: *Cytoskeleton, Molecular Biology of the Cell, Traffic, PNAS, Journal of Proteomic Research*.

Biological Imaging

FIC-2516-B

Sat., Nov. 2–Dec. 14

Hours: 12:00 NOON–3:00 PM

6 sessions; 1.5 CEUs; \$210



See FIC-2516-A for course description and instructor.

READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4

JEWELRY COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Design and Create Your Own Jewelry: Metal Techniques I

CAC-1011-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$30

This is a studio course for beginning students, covering the following techniques that will enable you to create your own jewelry as you envision it: soldering, stone setting, metal construction and forming, piercing, finishing, surface design and polishing, repoussé, ancient and modern chain-making and granulation. Instruction in cloissoné enamel will also be available. Students will begin by fabricating a ring, pendant, or earrings set with a stone. For the second project, students will design and construct a piece based on the traditional or modern application of the media.

NOTE: Previous design or metal experience is not required.

LORI HOLLANDER, jewelry maker, designer. BA, Brooklyn College; National University of Mexico; New York Studio School. Professional experience includes: Vice president, Metropolitan Enamelist Guild. Group exhibitions include: Aaron Faber Gallery; School of Architecture Gallery, Maryland University; East End Arts Council; Visual Arts Museum; Spring Street Enamel Gallery. Clients include: Adam York; Reproduction Department, The Metropolitan Museum of Art; American Express; Bloomingdale's. Publications include: *The New York Times*, *Suffolk Times*, *Time*, *Newsweek*.

Design and Create Your Own Jewelry: Metal Techniques II

CAC-1012-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$30

This workshop will expand and develop your jewelry techniques in silver and gold. The skills covered will include advanced techniques in soldering, stone setting, metal construction and forming (including hollow Roman rings and bracelets), hinges and clasps, granulation and fusing, ancient and modern chain-making, finishing, surface design and polishing. Instruction in cloissoné enamel techniques will also be available. Students will design and create projects based on the traditional or modern application of the media, and will receive individual assistance from the instructor.

LORI HOLLANDER, jewelry maker, designer. BA, Brooklyn College; National University of Mexico; New York Studio School. Professional experience includes: Vice president, Metropolitan Enamelist Guild. Group exhibitions include: Aaron Faber Gallery; School of Architecture Gallery, Maryland University; East End Arts Council; Visual Arts Museum; Spring Street Enamel Gallery. Clients include: Adam York; Reproduction Department, The Metropolitan Museum of Art; American Express; Bloomingdale's. Publications include: *The New York Times*, *Suffolk Times*, *Time*, *Newsweek*.

Silver Jewelry for Beginners

CAC-1021-A

Sat., Sept. 21–Dec. 14

Hours: 10:00 AM–1:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$30

This studio course will focus on basic metalworking for creating jewelry. Techniques covered will include: soldering and annealing, metal construction and forming, polishing and stone setting, as well as decorative finishes for surface treatment of metals, such as texturing, patinas, antiquing and stamping. Each student will begin with designing and creating a ring set with a stone, followed by personal projects that employ the skills learned in class. There will be ample time for experimentation. Individual instruction on additional techniques such as making chains, jump rings, clasps and hooks will be given for projects that require these techniques. Assignments vary each semester and students are welcome to continue their projects from a previous course.

NOTE: Previous design or metal experience is not required.

RUTH SANTANA, jewelry maker; designer; owner, Prudencia Designs. BS, York University. Clients include: Farm Sanctuary, Mercy for Animals, Sea Shepherd Conversation Society. The instructor's work can be viewed at: benchtimejewelryarts.com.

Jewelry: Cold Connections and Beadwork Techniques

CAC-1015-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; materials fee, \$30

With the use of low-tech procedures, basic tools, finishes and abundant creativity, students will create beautiful pieces of jewelry with ease and fun. This course will explore a variety of cold-connections, such as wire wrapping, wire coiling, stitching, riveting and eyelets, as well as wire connectors, including links, jump rings, wire bails and clasps. Techniques for metal cutting, sawing, filing, forming, texturing and painting will also be demonstrated. Finally, beading techniques to embellish and complete pieces will be addressed: pearl knotting and the assembling of findings (spacers, crimps, and terminals). Students will produce finished projects that include elements from the techniques covered in this course.

RUTH SANTANA, jewelry maker; designer; owner, Prudencia Designs. BS, York University. Clients include: Farm Sanctuary, Mercy for Animals, Sea Shepherd Conversation Society. The instructor's work can be viewed at: benchtimejewelryarts.com.

Silver Jewelry: Beginning and Intermediate

CAC-1022-A

Thurs., Sept. 19–Dec. 12

Hours: 10:30 AM–1:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$30

This studio course is for students who would like to design and create jewelry in sterling and fine silver. Basic metal working and soldering skills will be practiced by making a ring set with a stone. Students will then design and fabricate a personal project, based on traditional or modern applications of the media. Soldering, stone setting, metal construction and forming, piercing, finishing and polishing will be covered. Students can expect to complete at least two finished pieces of jewelry. Individual instruction will be given. No previous design or metal experience required.

VICTORIA P. TILLOTSON, jewelry designer; author; owner,
Victoria Tillotson Jewelry, Inc. BA, Hampshire College; MA, University of Rhode Island; PhD, SUNY Buffalo. Author: *Chic Metal: Modern Metal Jewelry to Make at Home*. Publications include: *Lucky, Complex, Bust, Family Circle, Audrey, InStyle.com, Seventeen, Allure*. Television appearances on HSN, Oxygen Network, Better TV.

The instructor's work can be viewed at: victoriatillotson.com.

Silver and Gold Jewelry: Intermediate to Advanced

CAC-1066-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$30

This studio course is for experienced jewelry students who would like to further refine their silver and gold jewelry-making skills and design. Students will work on projects of their own design and will be individually assisted by the instructor. The course will emphasize problem solving and refinement of techniques and design skills, with stress on individual expression. Techniques such as chain-making, clasps and hinges, mixed-metal, hollow construction, stone setting, forging, reticulation, cold enamel, copper and brass, advanced finishing and polishing will be addressed.

PREREQUISITE: Experience in basic metal working, including soldering.

VICTORIA P. TILLOTSON, jewelry designer; author; owner,
Victoria Tillotson Jewelry, Inc. BA, Hampshire College; MA, University of Rhode Island; PhD, SUNY Buffalo. Author: *Chic Metal: Modern Metal Jewelry to Make at Home*. Publications include: *Lucky, Complex, Bust, Family Circle, Audrey, InStyle.com, Seventeen, Allure*. Television appearances on HSN, Oxygen Network, Better TV.

The instructor's work can be viewed at: victoriatillotson.com.

Workshop: Start Your Own Jewelry Business

PDC-3017-A

Wed., Oct. 9–Oct. 23

Hours: 6:30 PM–8:30 PM

3 sessions; \$150

Calling all jewelry designers who want to start their own business doing what they love! This fast-paced, hands-on workshop will examine how to successfully develop and launch your designs. We'll cover topics such as designing a comprehensive line, researching your market, sample making, sourcing and manufacturing, finding a rep/showroom, wholesale versus direct to consumer sales, pricing your goods, press and PR, trade shows, creating a dynamic web presence, and more.

NOTE: Please bring a notebook, samples if you have them, your creativity and get ready to get out there.

VICTORIA P. TILLOTSON, jewelry designer; author; owner,
Victoria Tillotson Jewelry, Inc. BA, Hampshire College; MA, University of Rhode Island; PhD, SUNY Buffalo. Author: *Chic Metal: Modern Metal Jewelry to Make at Home*. Publications include: *Lucky, Complex, Bust, Family Circle, Audrey, InStyle.com, Seventeen, Allure*. Television appearances on HSN, Oxygen Network, Better TV.

The instructor's work can be viewed at: victoriatillotson.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4



Illustration and cartooning

ILLUSTRATION AND CARTOONING

Artists who are inspired by stories, their own or someone else's, can find creative fulfillment as illustrators or cartoonists. In both disciplines, visual fluency speaks in concert with narrative intentions.

Illustrators and cartoonists are skilled artists with a literary streak. The successful illustrator can work in a variety of media to express meaningful concepts, but first he or she must be able to grasp that meaning by penetrating metaphorically into a text. By creating original comics that confront every issue found in the modern novel, graphic novelists have reinvented cartooning. Cartoonists can also become creative collaborators by taking another writer's material and orchestrating it with their own images.

At SVA, you become an illustrator or cartoonist by developing your technical skills into a highly interpretative instrument. Before going into the marketplace, you will practice drawing with pen and pencil, and painting with oils, watercolor or gouache; you will learn color, composition and anatomy; you will work from live models and from pure imagination; and, most importantly, you will learn how to interpret, for skills must be accompanied by a well-developed artistic sensibility.

No one understands that better than the illustrators and cartoonists teaching at the School of Visual Arts, who share their considerable talents and experiences with you. We offer a variety of drawing and painting courses—taught by members of our outstanding illustration and cartooning faculty—that are listed in the fine arts section of this bulletin.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

INFORMATION SESSION

One night: Wednesday, September 4

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: KEITH MAYERSON, illustrator, fine artist.

COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Cartooning Basics

CIC-2011-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course will explore the essential mechanics of cartooning, focusing on the art of composition, cartoon figure drawing in black-and-white, graphic storytelling and creative games. This kind of training 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 ultrafine) to the first session.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: National Endowment for Financial Education, Mizel Arts and Culture Center, Art Students League of Denver, Centennial Press, Pearson Publishing, Merrill Corporation, *Rain Taxi*. Exhibitions include: Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: *Aline the Alien, Comics Journal, Steel Pulse Pro-Wrestling Adventures, The Twilight of the Bums, Brooklyn Rail, True Fiction, Backwards City Review, Betty Paginated, Eros Comix, The Stranger*. The instructor's work can be viewed at: tmotley.com.

Illustration Basics

ILC-2012-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

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.

JOO CHUNG, illustrator. BFA, Art Center College of Design.

One-person exhibitions include: University of California, Santa Cruz; Scope Gallery; Biola University. Clients include: *Time, Newsweek, Sports Illustrated, Money, The New York Times, New York magazine, Adweek, Texas Monthly, Rolling Stone, RCA Records, Elektra/Asylum Records, Business Week, Doubleday, St. Martin's Press, Knopf, Scholastic Inc., Atlantic Monthly, Baltimore Opera, Paramount Pictures*.



NEED ADVICE ON COURSES?

Please call 212.592.2251

Inking Comics

ILC-2114-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

In comics, after the pencil lines are erased, all that remains is the ink drawing—so it has to be done right. This course will present a variety of techniques (such as hatching, dry brush and wash) and tools (including quill pen, brush and technical pen). Inking can be demanding, and you will learn how to relax and enjoy the process while keeping an eye toward improvement. Emphasis will be placed on preparation, as well as pencilling styles that anticipate your inking technique.

NOTE: Please bring a sketchbook (11x14"), 2B pencils and samples of your work to the first session.

LAUREN R. WEINSTEIN, cartoonist. BFA, Washington University in St. Louis. Clients include: The New York Times, Glamour, LA Weekly, The Stranger, Seventeen, Chicago Reader, gurl.com. Group exhibitions include: Tower Arts Gallery, SUNY Brockport; Adam Baumgold Gallery; Secret Project Robot. Books include: *Girl Stories, Inside Vineyland*. Publications include: *Goddess of War, Stuck in the Middle, Best American Comics, An Anthology of Graphic Fiction, Inside Vineyland, The Great Women Cartoonists*. Awards include: Ignatz Award, Xeric Grant. The instructor's work can be viewed at: laurenweinstein.com.

Digital Coloring for Illustrators and Comic Artists

ILC-2149-A

Sat., Sept. 21–Nov. 23

Hours: 12:00 NOON–3:00 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 can be viewed at: mattrotasart.com.

Acrylic Illustration

ILC-2056-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

In this course, we'll choose a visual storytelling idea and take it through the stages toward one finished acrylic painting illustration. Sessions will include lectures, demonstrations and reviews of work. Major projects will be worked on outside of class. Topics will include creating and working with photo reference, live models, scale models and location drawing. We'll choose a color scheme (anywhere from monochrome to full color) and a working surface (the various boards or canvas), and strive to achieve a degree of realism—anywhere between photographic and impressionistic.

NOTE: Please bring a sketchbook or notebook and pencils to the first session. A complete supply list will be distributed at the beginning of class.

SAL AMENDOLA, illustrator; writer; founder, SRV + 1. BFA, MFA, School of Visual Arts. Professional experience includes: ,Editor, talent coordinator, illustrator, DC Comics; associate editor, Marvel Comics; illustrator, Archie Comics. Author: *Other Intelligences: A Sociopolitical View, Perspective for the Artist, Illustrated Comic Art Workshop*, vol. I. Clients include: SMarlowe & Co.; Simon & Schuster, Inc.; PBS; McGraw-Hill; Little, Brown and Company; Homeworld Press. Books illustrated include: *Witnessed; Batman: Black Egg of Atlantis, Left at East Gate; Streetwise; Pack of Trouble; Illustrated Comic Art Workshop, vol. I; Draw Comics with Dick Giordano; Tarzan of the Apes; Return of Tarzan*. Publications include: *Who's Who in American Education, National Lampoon, Who's Who in America, Who's Who in the World*.

Intuitive Perspective

CIC-2068-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course will focus on creating a sense of form within space on flat drawing and painting surfaces, without worrying about vanishing points or the measuring of space. We'll try to internalize the concepts of line (various types and weights), shape (positive and negative), edges (soft, hard, merging), value (range of lightness and darkness), color (and its elements of value and "temperature"), form and space. Topics will also include asymmetry vs. symmetry; overlap of shapes and forms; fragmenting of shapes within form; convergence of lines, shapes and forms, and clustering forms. We'll study montage and how to work with and from photographs. Human figures within their environments will be the basis of all lectures, demonstrations, exercises and home assignments.

NOTE: Please bring a "Biggie" sketchpad (14x17"), a tracing paper pad (9x12"), pencils and a kneaded eraser.

SAL AMENDOLA, illustrator; writer; founder, SRV + 1. BFA, MFA, School of Visual Arts. Professional experience includes: ,Editor, talent coordinator, illustrator, DC Comics; associate editor, Marvel Comics; illustrator, Archie Comics. Author: *Other Intelligences: A Sociopolitical*

View; Perspective for the Artist; Illustrated Comic Art Workshop, vol. I.
 Clients include: SMarlowe & Co.; Simon & Schuster, Inc.; PBS; McGraw-Hill; Little, Brown and Company; Homeworld Press. Books illustrated include: *Witnessed; Batman: Black Egg of Atlantis; Left at East Gate; Streetwise; Pack of Trouble; Illustrated Comic Art Workshop, vol. I; Draw Comics with Dick Giordano; Tarzan of the Apes; Return of Tarzan*. Publications include: *Who's Who in American Education, National Lampoon, Who's Who in America, Who's Who in the World*.

Drawing and Perspective

CIC-2072-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course will take you from the basic principles of one-, two- and three-point perspective through placing figures in proper relationship within your picture, inclined planes, placing a specific number of windows in specific places on skyscrapers, spiral staircases, reflections in mirrors and wet pavement, to so-called “aerial perspective” (using value and color relationships to create the sense of form in space), and more. If you are in animation or cartooning, understanding these principles is a necessity. If you are in the fine arts or illustration, it will save you several years of compromising your visuals because you couldn’t grasp how to make a figure look like it’s “over here next to these buildings” while making others look like they’re “over there in front of those mountains.” Assignments are designed to prove the practical applications of the basic principles of perspective.

SAL AMENDOLA, illustrator; writer; founder, SRV + 1. BFA, MFA, School of Visual Arts. Professional experience includes: ,Editor, talent coordinator, illustrator, DC Comics; associate editor, Marvel Comics; illustrator, Archie Comics. Author: *Other Intelligences: A Sociopolitical View; Perspective for the Artist; Illustrated Comic Art Workshop, vol. I.*
 Clients include: SMarlowe & Co.; Simon & Schuster, Inc.; PBS; McGraw-Hill; Little, Brown and Company; Homeworld Press. Books illustrated include: *Witnessed; Batman: Black Egg of Atlantis; Left at East Gate; Streetwise; Pack of Trouble; Illustrated Comic Art Workshop, vol. I; Draw Comics with Dick Giordano; Tarzan of the Apes; Return of Tarzan*. Publications include: *Who's Who in American Education, National Lampoon, Who's Who in America, Who's Who in the World*.

Fantasy, Animal and Creature Illustration

ILC-2739-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

Want to use an animal or creature for your personal branding? Need to develop animals for a children’s book? The depiction of animals and creatures is everywhere in today’s media landscape. Whether in television advertising, animation, film, video games, children’s books or other print media, animals are there to capture and captivate audiences. They have become permanent fixtures in our visual vocabulary. This course will give students the opportunity to explore a variety of styles in rendering animals and

creatures. Everybody can be taught the skill to draw animals, whether in a cartooning style or a more realistic mode. Techniques, composition and subject matter will be discussed, and students will be given individual guidance.

NOTE: Please bring a vellum tracing pad (11x14" or larger) and a pad of two-ply bristol board (smooth or textured, at least 12x16") to the first session.

STANLEY MARTUCCI, illustrator. BFA, School of Visual Arts. Clients include: *The Village Voice, Condé Nast, Williams-Sonoma, Penthouse, St. Martin's Press, Berkley-Penguin, Atlantic Monthly, HarperCollins Publishers, Pocket Books*. Awards include: *Graphis, Society of Illustrators, Society of Publication Designers, Spectrum*.

Watercolor Painting

ILC-2124-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

The goal of this course is to make the artist comfortable working with the spontaneous and subtle medium of watercolor. We will investigate various topics, such as color, *plein air* painting, the figure, botany and still life, as well as an introduction to the works of several watercolor masters. Sessions will explore paper, pigments and the effects of water, and students will experiment with wet-on-wet and enclosure techniques. Students will create portraits made from fruit and vegetables (based upon Giuseppe Arcimboldo’s work), mandalas, postcards that tell a story, and insect studies inspired by Audubon.

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

RUTH MARTEN, fine artist, book and fashion illustrator, tattooist. Diploma, School of the Museum of Fine Arts, Boston. Clients include: Alfred A. Knopf; Simon & Schuster, Inc.; St. Martin’s Press; Doubleday; HarperCollins; *Time*; Sony; Bertelsmann; *Vogue*; Bergdorf Goodman; Ferragamo. One-person exhibitions include: Hosfelt Gallery; Van der Grinten Gallery, Cologne; Isis Gallery, London; Adam Baumgold Gallery; Littlejohn Contemporary. Group exhibitions include: Aldrich Contemporary Art Museum, Ridgefield, CT; Tang Museum, Skidmore College, Saratoga Springs, NY; Collection Lambert, Avignon, France; John Michael Kohler Art Center, Sheboygan, WI. Collections include: Saatchi Collection, Roger Thomas Collection, M.H. de Young Memorial Museum. Author: *Histoire un-Naturelle*. Publications include: *The New Yorker, Formes, Juxtapoz, Art in America, New York magazine, Paul Klee and the Decorative in Modern Art*. Awards and honors include: Anonymous Was a Woman, Augustus Saint-Gaudens Medal. The instructor’s work can be viewed at: ruthmarten.com.



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Illustration as Design as Illustration

ILC-2756-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

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), colored pencil, pen-and-ink (another demo) and watercolor. Students are encouraged to work traditionally. Traditional methods and digital methods may be combined. Beginners to advanced students are welcome. Please visit my website to view a video of the course. **NOTE:** Assignments vary each semester. Students are asked to bring samples of their work to the first class and some sketching materials.

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); *Vogue*; *Time*; *Money*; *Travel + Leisure*; *Seventeen*; St. Martin's Press; Disneyworld; *The New York Times*. Publications include: *Watercolor*, *Print*, *American Illustration*, *Communication Arts*. The instructor's work can be viewed at: melaniemarderparks.com.

Drawing the Clothed Model

ILC-1033-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$395; model fee, \$90

Developing the line drawing is the focus of this course. The beginning of each session consists of five-minute poses, giving students a chance to warm up and to work on interpreting the clothed model in a spontaneous way. The session will then progress to 20-minute poses in order to achieve a more intimate connection with the work. Pencil and charcoal are the primary media. Oil pastel techniques will be introduced to create rough color studies, and students may elect to work in this medium. We will explore composition through the placement of the model within the confines of the page. Various clothing modes, such as fashion, street and historical (i.e., Roman togas) will be included. Individual attention and instruction will be given. The end result will be a body of work that reflects the ability to draw the model in a three-dimensional space.

JOHN RUGGERI, illustrator. BFA, MFA, School of Visual Arts.

One-person exhibition: School of Visual Arts. Group exhibitions include: Fine Art Gallery Center for Music, Drama and Art, Lake Placid, NY. Publications include: *The New York Times Magazine*, *Print*, *Seventeen*, *House & Garden*, *Mademoiselle*, *Rolling Stone*. Awards include: Distinguished Artist-Teacher Award, School of Visual Arts.

Drawing New York City

ILC-2184-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

Using various locations as our classroom, this course will focus on how to sketch different characters in their environments. The instructor will work with students on an individual basis, and you may choose to concentrate on a specific area of interest such as the figure, gesture, architecture or perspective. Students may work in any medium and instruction will be given for a variety of materials, including charcoal, pastel and pen-and-ink. Each session will end with an informal critique. In past semesters, locations have included Chinatown, South Street Seaport, night court and Grand Central Terminal.

JOHN RUGGERI, illustrator. BFA, MFA, School of Visual Arts.

One-person exhibition: School of Visual Arts. Group exhibitions include: Fine Art Gallery Center for Music, Drama and Art, Lake Placid, NY. Publications include: *The New York Times Magazine*, *Print*, *Seventeen*, *House & Garden*, *Mademoiselle*, *Rolling Stone*. Awards include: Distinguished Artist-Teacher Award, School of Visual Arts.

The Draw Anything Class (Especially From Your Head)

ILC-2156-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course is for anybody, to draw anything. Most people would like to draw from their heads, but don't. This course deals with the problems that stop people from drawing without copying. If you can draw from your head, you can draw anything, because everything is in there. *The Draw Anything Class* is for anyone who wants to draw without copying, right now. In-class exercises will explore different media and the problems the artist confronts when drawing without reference. Students will work at their own pace with individual instruction. You will be shown how to make up your own ideas, go through the sketch process, and on through the finished drawing. Finally, we will look at how to be objective about the results. The completed drawings become the basis for new ideas, new drawings and new information. You end up teaching yourself how to draw anything, especially from your head.

NOTE: Please bring 10 sheets of white paper (8.5x11") and a felt tip (black) pen or 5B pencil or ebony pencil to the first session.

JERRY MORIARTY, illustrator, painter, cartoonist, paitoonist.

BFA, Pratt Institute. One-person exhibitions include: Corridor Gallery, Kamikaze, Printed Matter, Visual Arts Museum, CUE Art Foundation. Group exhibitions include: Phoenix Art Museum, AZ; Blue Coat Gallery, Liverpool; Lambiek Gallery, Amsterdam; University of Massachusetts; Institute of Contemporary Arts, London; Vancouver Art Gallery, Canada. Author, illustrator: *Jack Survives*, *The Complete Jack Survives*. Publications include: *Seventeen*, *Esquire*, *Eros*, *GQ*, *Raw*, *Sports Illustrated*, *Believer*, *Denver Post*, *El Vibora*, *Picture Story*, *The New Yorker*, *Comic Art*, *The Best American Comics*. Children's books for Scholastic, Young Scott. Awards include: National Endowment for the Arts, Society of Illustrators.

Figure Drawing for Graphic Novelists

CIC-2218-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

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, Art Students League of Denver, Centennial Press, Pearson Publishing, Merrill Corporation, *Rain Taxi*. Exhibitions include: Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: *Aline the Alien*, *Comics Journal*, *Steel Pulse Pro-Wrestling Adventures*, *The Twilight of the Bums*, *Brooklyn Rail*, *True Fiction*, *Backwards City Review*, *Betty Paginated*, *Eros Comix*, *The Stranger*. The instructor's work can be viewed at: tmotley.com.

Comics as Journalism

CIC-2237-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

The reality based graphic novel is one of the most important new movements in comics, whether it is a news story like Joe Sacco's *Palestine*, an oral history like Art Spiegelman's *Maus* or autobiography like Harvey Pekar's *American Splendor*. In this course, students will go out into the world and document real life situations in comic-book form. They will have the opportunity to work with community organizations to cover current events or to study their own personal relationships more closely. They will learn to gather information through observation, interviews, photo-reference and location sketches. And they will learn how to compile and edit this information to make a compelling graphic story.

SETH TOBOCMAN, illustrator, comic book artist. Pratt Institute, New York University. Books include: *War in the Neighborhood*; *World War 3 Illustrated 1980-1988*; *Disaster and Resistance*; *Portraits of Israelis and Palestinians*; *Three Cities Against the Wall*. Founding editor, *World War 3 Illustrated*. Publications include: *Heavy Metal*, *The Village Voice*, *Tikkun*, *Maximum Rock n' Roll*, *The New York Times*, *Internazionale*, *The Nation*. Clients include: Inx Syndication (United Media), Warner Brothers. Group exhibitions include: Exit Art, New Museum of Contemporary Art, Museum of Modern Art, Whitney Museum of American Art, ABC No Rio.

Graphic Novels for the Children's Market

ILC-2562-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

Graphic novels for early readers to young adults is one of the fastest growing book markets. Shelf space and digital sales are rapidly expanding in libraries, classrooms and on the web. The readership is growing and hungry for more comics. This course will cover how to create comics for a young audience and how to get work into the hands of editors and publishers. Students will work on two projects covering the basics of comic making and another focusing on creating an original short comic. There will be guest lecturers from the graphic novel and publishing fields.

ANDRES VERA MARTINEZ, illustrator. BFA, School of the Art Institute of Chicago; MFA, School of Visual Arts. Books include: *Babe Ruth: Before They Were Famous*; *Little White Duck: A Childhood in China*; *Breuckelen 1679*. Awards include: Society of Illustrators; *American Illustration*; 3x3; Junior Library Guild Selection; Best Graphic Novel of the Year, Cartoonist Studio; Best Book, *School Library Journal*; Best Books of the Year, *Horn Book*.

Creating Children's Books

ILC-2563-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

Devoted to writing and illustrating picture books for young children, this is an introductory, refresher and advanced course all rolled into one. You will be immersed in developing your individual means of expression and style, as well as craftsmanship and practical bookmaking skills. Attention will be given to working on a personal book project and refining your portfolio. Discussions will include such subjects as materials and techniques, design considerations, publishing and the challenges of working in the field today. There will be guest speakers, in-class exercises and weekly home assignments. If you want inspiration and motivation, and enjoy lots of hard work, this course is for you.

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*, *Mr. Cookie Baker*, *Crêpes by Suzette*, *Pizza at Sally's*, *Truck Driver Tom*. Clients include: Scholastic, Children's Television Workshop, Penguin Group, Dover Publications. The instructor's work can be viewed at: monicawellington.com.

Writing and Illustrating Children's Books

ILC-2563-B

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

This course is devoted to writing and illustrating children's books, and the understanding of how to succeed in the challenging children's book marketplace. Students will tailor their individual artistry into a book dummy, suitable for professional submission to an agency or editor. In-class sessions will focus on the essential components of story structure, illustration, design and creating age-appropriate, engaging characters to reach their target audience. Assignments will help develop a portfolio and book dummy for submission/presentation to an agent and/or editor. Guest lecturers will include authors, illustrators, editors and art directors. The history of children's books as well as the current children's book industry will be discussed.

KATIE YAMASAKI, illustrator, author. Author, illustrator: *Fish for Jimmy*. Illustrator: *Lifelines: The Black Book of Proverbs*; *Honda: The Boy Who Dreamed of Cars*. The instructor's work can be viewed at: katieyamasaki.com.

Collage Improv

ILC-3422-A

Wed., Sept. 25–Nov. 13

Hours: 6:30 PM–9:30 PM

8 sessions; 2 CEUs; \$270

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.

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 can be viewed at: scregunrecords.com/byram.php.

From Fantasy to Reality: Production/Concept Design

ILC-2548-A

Tues., Sept. 17–Nov. 19

Hours: 6:00 PM–9:30 PM

10 sessions; 3.5 CEUs; \$395

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 Universita 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 can be viewed at: simonamigliottiauerbach.com.

The Art of the Graphic Novel

ILC-2473-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

Designed for students interested in the art of storytelling through graphic novels, the focus of this course will be for each student to create a mini-comic. Every phase of production will be explored extensively: composing a story, developing a pace through layout and composition, learning the fundamental tools of sequential illustration and then unifying the entire structure into a self-published piece. A historical perspective of the medium will be included. In addition, a group publication will be produced at the end of the course.

SUNGYOON CHOI, illustrator; comic book artist; production director, Rabid Rabbit. MFA, School of Visual Arts. Clients include: *The New York Times*, *Art Asia Pacific*, Berlin Cameron United. Publications include: *American Widow*, *Rabid Rabbit Comic Anthology*. Awards include 3x3, Society of Illustrators, *American Illustration*. The instructor's work can be viewed at: choiarts.com.



Illustrating Books with Prints

FGC-2463-A

Fri., Sept. 20–Dec. 13

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

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.

BRUCE WALDMAN, director, New York Society of Etchers; creative director, SW Graphics Inc.; illustrator; printmaker; designer. BFA, Philadelphia College of Art; MFA, SUNY Buffalo. Exhibitions include: Housatonic Museum of Art, Connecticut; Jerusalem Print Workshop, Israel; National Arts Club; Maxwell Fine Arts, Peekskill, NY; Flat Iron Gallery; Kayma Gallery, Israel; Pyramida Center for Contemporary Art, Haifa, Israel; Ginza Ichome Gallery, Tokyo; Mehu Gallery. Collections include: The Metropolitan Museum of Art; Smithsonian Institution; Library of Congress; Royal Collection, London; Museum of American Illustration. Books illustrated include: *Iron John*; *The Works of Georg Buchner*; *The Gift of Asher-Lev*; *The Road to Wellville*; *The Waterworks*; *The Phantom of Manhattan*; *The Illiad and the Odyssey*; *Vampires, Werewolves, Zombies: Compendium Monstrum*; *The Red Badge of Courage*. Publications include: *Art in America*, *Printmaking Today*, *Step-by-Step, American Artist*, *Society of Illustrators*. Clients include: *The New York Times*; Dell Publishers; Grove Books; E.P. Dutton; Holt, Rinehart and Winston; *Psychology Today*; Doubleday; Franklin Library; *People*; *The New Yorker*; Bristol Myers Squibb; Pfizer; Boyds Mills Press; Vintage Books; Peter Pauper Press. Awards include: Silver Medal, *Society of Illustrators*; Jerome Foundation. The instructor's work can be viewed at: brucewaldman.com.

Silkscreen for Illustrators

FGC-2531-A

Sat., Sept. 21–Dec. 14

Hours: 1:00 PM–4:00 PM

12 sessions; 3.5 CEUs

\$470; materials fee, \$145

This course is for those interested in both silkscreen and drawing. Students will learn the process off 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.

SARA VARON, illustrator. BFA, School of the Art Institute of Chicago; MFA, School of Visual Arts. Books include: *Bake Sale*, *Sweaterweather*, *Chicken and Cat*, *Chicken and Cat Clean Up*, *Robot Dreams*. Clients include: *The New York Times*, *Nickelodeon* magazine, Scholastic, First Second Books, Walker Art Center, UNICEF. The instructor's work can be viewed at: chickenopolis.com.

Creating Independent Comics

CIC-2632-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

The world of self-publishing is exploding and independent comic festivals are multiplying rapidly all over the country. Small batch printers have made professional-quality printing accessible even to the most limited of budgets. The Internet has enabled what had been relatively isolated access to new markets and resources. This course will explore and practice the methods of creating, publishing, marketing and distributing independent comics. The core project, which will extend the duration of the course, is for each student to develop a single-comic story that starts with a base concept and finishes with a final self-publication. Each session includes discussion on an aspect of this process, followed by critiques and studio time with personal instruction.

C.M. BUTZER, illustrator, cartoonist. BFA, Cornish College of the Arts; MFA, School of Visual Arts. Author and illustrator, *Gettysburg: the Graphic Novel*. Clients include: HarperCollins Publishers, New York Press, J Walter Thompson, *Playboy*, Dorling & Kindersley, Harcourt Brace, Miles Kelly Publishing, Wizards of the Coast, *Time*. Awards Include: Society of Illustrators, American Library Association. The instructor's work can be viewed at: cmbutzer.com.

Greeting Card Design

ILC-2797-A

Tues., Sept. 24–Nov. 12

Hours: 6:00 PM–9:00 PM

8 sessions; 2 CEUs; \$270

This course will prepare students for the design, production and marketing of greeting cards and gifts in the "social expression" industry. Drawing skills are required; however, emphasis will be on concepts and ideas. Products will include: greeting cards, wrapping paper, postcards, paper party goods and stationery. We will discuss concept development, contracts, pricing, copyright laws, mass-market sales, freelancing and public relations. Students will complete a mini-collection ready for marketing. Information for card and paper companies, printing demonstrations and an introduction to industry standards and materials will be included, as well as how to prepare finished artwork for printing production.

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

JOYCE WAN, founder, Wanart; author; illustrator. BA, Barnard College. Clients include: Blue Apple Books, Papyrus, Scholastic Inc., Madison Park Greetings, Paper Source, target.com, Asia Society. Books include: *Greetings From Kiwi and Pear*; *You Are My Cupcake*; *We Belong Together*; *What Am I?: Owl & Friends*; *What Am I?: Frog & Friends*; *I (Heart) You*; *Mama Mama*; *My Lucky Little Dragon*; *Sleepyheads*. The instructor's work can be viewed at: wanart.com.

Comics Projects

CIC-2773-A

Wed., Sept. 18–Nov. 20

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

The past, present and future are simultaneously real and visible in the landscape of the comics page. Unlike other media, comics uniquely manipulate the viewer's sense of time and space, smell and felling, narrative and place through the use of transitions and juxtapositions. In this course, students will research and practice the comic form and explore the infinite possibilities of how to produce meaning through the sequence of images and words. Students will create stories from their own scripts and thumbnails (that can be created at the beginning of the course). Each story page will be penciled, critiqued and polished, and inked. All aspects of creating comics will be covered, from character and page design to inking and production. Marketing online, in stores and comic conventions will also be addressed.

KEITH MAYERSON, illustrator, fine artist. BA, Brown University; MFA, University of California, Irvine. Represented by: Derek Eller Gallery; Shaheen Modern and Contemporary Art; Maruani & Noirhomme Gallery. One-person exhibitions include: Richard Telles Fine Art, Los Angeles; Kiki Gallery, San Francisco; Jay Gorney Modern Art. Group exhibitions include: Nassau County Museum of Art, Roslyn Harbor, NY; Elizabeth Dee; Mary Boone Gallery; Paul Kasmin Gallery; James Cohan Gallery; Anton Kern Gallery; Greene Naftali Gallery; Daniel Weinberg Gallery; Nicole Klagsbrun; Matthew Marks Gallery. Collections Include: Cleveland Museum of Art; Corcoran Gallery of Art; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; Museum of Modern Art; Whitney Museum of American Art. Publications include: *Horror Hospital Unplugged*, *Artforum*, *The New York Times*, *Los Angeles Times*, *Bomb*, *The Comics Journal*, *Time Out New York*, *Interview*, *The New Yorker*, *Art in America*, *Modern Painters*, *Brooklyn Rail*, *artnet*, *Publishers Weekly*, *New York Observer*.

Exploring Career Opportunities for Illustrators: A Drawing Workshop

ILC-3596-A

Thurs., Sept. 26–Nov. 14

Hours: 6:00 PM–9:30 PM

8 sessions; 2.5 CEUs; \$335

This course is for students who would like to explore drawing through a variety of forms, including editorial illustration, story-boarding (film/music video/advertising), cartooning and comics (narrative art), drawing from life and from your head, and portraiture. In-class exercises, lectures and replicated job assignments will broaden your sense of what is possible through drawing. Graphite, ink (pen and brush) and gouache will be the primary mediums. With individual guidance and personalized projects, students can concentrate on specific drawing techniques and styles. How to find clients and present your work will be discussed.

GRANT SHAFFER, illustrator, storyboard artist, cartoonist, fine artist. Represented by: Warshaw Blumenthal Inc., Storyboards Inc., La MaMa Gallery. Professional experience includes: Storyboard artist, Ogilvy and Mather; storyboard artist, Young & Rubicam; resident portrait artist, The Lure. Editorial clients include: *The New Yorker*, *Variety*, *The New York Times*, *Interview*, *Out*, *Bust*. Advertising clients include: Hershey's, Calvin Klein, FedEx, Poland Springs,

Motorola, Pfizer, Visa, Walt Disney Co. One-person exhibitions include: Half Gallery, La MaMa Gallery, The Future Perfect, Gallery 220. Group exhibitions include: NurtureArt Gallery; Tokyo Photo Art Fair, Japan; Milk Gallery; New York Biennale Art; Rx Art Party. Comic strips: *N.Y. See*, *The Pier*, *Castillo Del Lago*, *Bazooka Joe*, *30 Kinds of Passion*. Film credits include: *Angels in America*, *Zoolander*, *Closer*, *Extremely Loud and Incredibly Close*, *Meet The Parents*, *Wall Street 2*, *Charlie Wilson's War*, *Little Children*, *The Secret Life of Walter Mitty*. The instructor's work can be viewed at grantshaffer.com.

Editorial Illustration

ILC-3827-A

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:00 PM

12 sessions; 3.5 CEUs; \$395

This advanced portfolio course is a fast-paced opportunity to experiment with different applications of style and approach for editorial illustration. Students will produce images based on manuscripts and real assignments. The goal is to turn ideas into sketches and sketches into finishes by truly evolving as an artist in concept, method and craft. A professional portfolio is a vital tool for an illustrator, not only to present for assignments, but also as a personal, ongoing documentation of production and evolution. Participants will create work for various topics under true market conditions. Ideas and sketches will be analyzed and then sharpened prior to creating finished pieces. These exercises will explore individual technical and conceptual interests while looking toward a professional direction.

VIKTOR KOEN, illustrator, designer. MFA, School of Visual Arts. Clients include: *The New York Times*, *Newsweek*, *Esquire*, *Time*, *Wired*, *National Geographic*, *The Economist*, *Rolling Stone*, *Sports Illustrated*, *Reader's Digest*, *New York magazine*, *Nature*, *Fortune*, *The Village Voice*, *Money*, *Forbes*, *The Nation*, *Mother Jones*, *Penguin Books*, *Random House*, *Simon & Schuster*, *HarperCollins*, *Wall Street Journal*, *Boston Globe*, *Chicago Tribune*, *Los Angeles Times*, *Atlantic Records*, *BBC*, *Delta Airlines*, *IBM*, *Merrill Lynch*. One-person exhibitions include: *Type Directors Club*; *Coningsby Gallery*, London; *Slovak National Museum*, Bratislava; *Astrolavos Gallery*, Athens; *Strychnin Gallery*, Berlin; *Fraser Gallery*, Washington, DC; *Museum of Contemporary Art*, Rethymnon, Greece; *United Photo Industries Gallery*; *Merry Karnowsky Gallery*, Los Angeles; *LeVall Art Gallery*, Novosibirsk, Russia. Awards and honors include: First Prize, *Digital Hall of Fame*, Stockholm; First Prize, *EVGE Award*; First Prize, *Viridian Gallery National Juried Exhibition*; Award for Excellence, *Society of Publication Designers*; International Digital Art Awards; New York Festivals. The instructor's work can be viewed at: viktorkoen.com.

Independent Projects: Children's Books

ILC-4007-A

Sat., Sept. 28, Oct. 26, Dec. 7

Hours: 11:00 AM–5:30 PM

3 sessions; 1.5 CEUs; \$275

This course is for illustrators who are working on a picture book and who want some structure and guidance while transitioning to working independently. Each monthly session will consist of group critiques, informational presentations that focus on the business of getting your work seen and guest speakers from the book industry. A high level of work, time and commitment is required. Special attention will be given to formatting options, scale, dynamic viewpoints, character development and how to create an exciting dummy. Establishing a website to promote work will also be discussed. There will be the opportunity for assistance and feedback via e-mail in between sessions.

PREREQUISITES: ILC-2563, Creating Children's Books, or equivalent, and familiarity and experience with bookmaking and publishing. **NOTE:** Please bring a manuscript and/or dummy in progress and several sample color illustrations from your portfolio or book project 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*, *Mr. Cookie Baker*, *Crêpes by Suzette*, *Pizza at Sally's*, *Truck Driver Tom*. Clients include: Scholastic, Children's Television Workshop, Penguin Group, Dover Publications. The instructor's work can be viewed at: monicawellington.com.

Illustration Portfolio

ILC-4011-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$395

Brush up or start your portfolio. Stretch out and try something new or work on that children's book you've been dreaming of. Discover your personal style, and work on concepts and execution. Centered on the individual student and his or her unique talent, this course is designed to develop and solidify personal style, strong concepts and clear execution of ideas. How to approach an illustration job with an understanding of the type of work you want to create will be explored, as well as business aspects such as finding illustration markets, contracts, negotiations, subsidiary rights and reps, copyrights, promotion and self-marketing. Assignments will touch on various sectors of the illustration market, including publishing, editorial, licensing and corporate. Students will be encouraged to broadly interpret the assignments: an assignment about time can become a science-fiction piece, a conceptual illustration, or a wonderful children's book. Color, value, concept, execution and medium will be covered. Assignments vary each semester.

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

ELIZABETH SAYLES, illustrator. University of the Arts, School of Visual Arts. Clients include: Henry Holt; Farrar, Straus and Giroux; Clarion Books; Pleasant Company; Random House; Delta Airlines; *National Geographic*; T. Rowe Price; Lands' End. Children's books illustrated include: *Moon Child*; *In the Night Garden*; *The Goldfish Yawned*; *Five Little Kittens*; *Not in the House, Newton!*; *The Little Black Truck*; *I Already Know I Love You*; *The Very Little Princess*. Group exhibitions include: Society of Illustrators; Chemers Gallery, Tustin, CA; Every

Picture Tells a Story Gallery, Los Angeles; Columbus Museum of Art; Museum of Comic and Cartoon Art. Awards include: New York Public Library 100 Best Books; American Booksellers; Best Seller, Picture Book, *The New York Times*; Best Children's Book, Bank Street College; Best Children's Book, Junior Library Guild Selection. The instructor's work can be viewed at: elizabethsayles.com.

Art Licensing: Getting Your Creative Images on All Kinds of Products

PDC-3941-A

Wed., Sept. 25–Nov. 13

Hours: 6:00 PM–9:00 PM

8 sessions; 2 CEUs; \$270

Art licensing is a great way to increase an artist's income and exposure. Learn how you can develop a licensing brand with your art by licensing reproduction rights to product manufacturers and publishers. Topics will include: the fundamentals of licensing, finding the right markets for your work, creating characters and collections for licensing, presenting your ideas to potential licensing partners, protecting your intellectual property with copyright registration, exhibiting at trade shows, the role of a licensing agent, marketing and publicity techniques, and standard business practices. Fine artists, illustrators, designers and photographers, among others, can maximize their earning potential through art licensing. Learn how to earn money from one piece of art over and over again, and see your work out in the world.

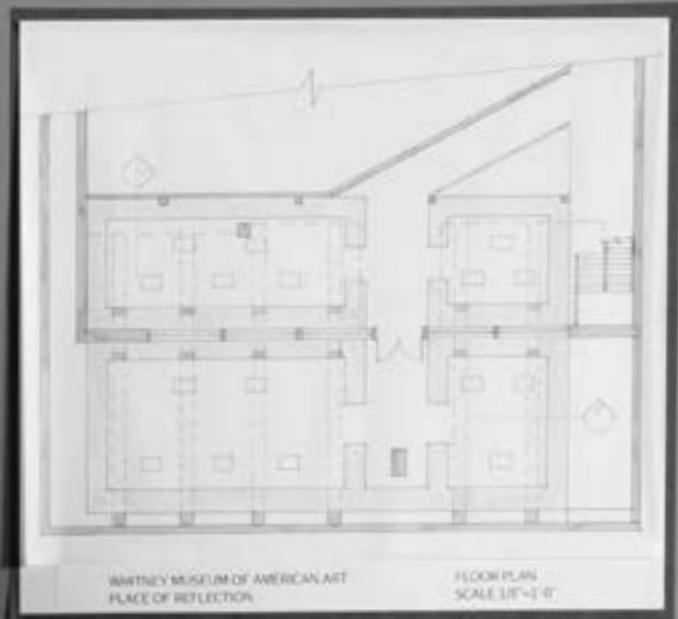
JOYCE WAN, founder, Wanart; author; illustrator. BA, Barnard College. Clients include: Blue Apple Books, Papyrus, Scholastic Inc., Madison Park Greetings, Paper Source, target.com, Asia Society. Books include: *Greetings From Kiwi and Pear*; *You Are My Cupcake*; *We Belong Together*; *What Am I?: Owl & Friends*; *What Am I?: Frog & Friends*; *I (Heart) You*; *Mama Mama*; *My Lucky Little Dragon*; *Sleepyheads*. The instructor's work can be viewed at: wanart.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4

Floor Plan & Sections



Steel
Overhead Beams

INTERIOR DESIGN

Interior design can deaden or inspire; alienate or invite. Collaborating with the client, an interior designer may create a house, a spa or a restaurant of lasting, useful beauty. The project might be an elegant health care facility, or a corporate headquarters. The School of Visual Arts offers continuing education courses to introduce you to this richly rewarding field. You will study designing interiors and perspective drawing to help get your vision onto paper. Because interior design is aligned with the evolution of tastes and needs, you will become familiar with new materials, technologies and applications. The uses of AutoCAD will be explored as a tool for layout, and two-dimensional drafting and design. Apply your creative passion to this essential work; come to SVA and begin to draw your own blueprint.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

INFORMATION SESSION

One night: Tuesday, August 27

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: Lucas Thorpe, director of operations,
BFA Interior Design Department.**



COURSES

Visit us at sva.edu/ce to view up-to-date course information.

Understanding Fabric Selection and Commercial Applications

IDC-4932-A

Sat., Nov. 2

Hours: 9:00 AM–5:00 PM

1 session; .8 CEU; \$145

This seminar will begin by examining commercial and contract textiles, including fibers, yarns, textile types, and methods of coloring and finishing of contract textiles. We will then discuss contract fabrics used in upholstery, wall coverings, panels, drapery, and health care cubicle curtains. Topics will develop through an exploration of specific commercial projects such as corporate, health care, hospitality, cruise ship and airport installations. An explanation of fabric selections with regard to performance standards, building codes and cleaning and maintenance concerns will be carefully illustrated with fabric samples. The latest developments in textile technology for commercial (contract) fabrics will be included.

MARTY GURIAN, director, engineering resources and technical education, Designtex. BS, Philadelphia University; MS, Georgia Tech; MBA, University of Delaware. Publication: *Healthcare Design*. Awards include: Gold Award, Best of Neocon; Association of Specialists in Cleaning and Restoration; *Who's Who in Science and Engineering*; Alumnus of the Year, Philadelphia University.

Perspective Drawing for Beginners

IDC-1019-A

Thurs. Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

This introductory 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 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*.

Basic AutoCAD

IDC-1103-A

Wed.; Sept. 18–Dec. 11

Hours: 6:00 PM–9:30 PM

12 sessions; 4 CEUs; \$720

Using AutoCAD, this course will introduce computer-aided design and drafting (CAD), and cover the fundamental concepts and ideas of interior design. Layout, line weights, dimensions and annotation will be explored. We will approach drawing as a visual communication tool that is both artistic and informative. The course includes a semester-long drawing project that reflects a variety of plans, elevations and sections of an interior space.

NOTE: A working knowledge of PC computers is recommended. Students have exclusive use of a computer during class hours. Lab time is included in the instructional hours; additional lab time is not available.

JEFFREY M. JOHNSON, architectural project manager, David Graham Architects. Professional experience includes: IT staff, Architectural, Skidmore, Owings & Merrill; Gensler. Projects include: Dolphin Mall, Miami; Four Corners Development; Ethan Allen Stores, Florida, Virginia; Palisades Center; Taipei Financial Center.

Designing Interiors

IDC-1132-A

Wed.; Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

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.

STUART MAGER, president, Stuart Mager Incorporated Interior Designers. BFA, Pratt Institute. Publications include: *House & Garden*, *House Beautiful*, *New York* magazine, *The New York Times*, *Modern Living* (Japan). Awards and honors include: Silver Medal, National Association of Home Builders.

Rendering

IDC-2123-A

Wed.; Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

This course will focus on bringing it all together—color, perspective, texture, materials—to visualize your interior design ideas. Learn how to create dashing plans, elevations and perspectives in pencil, watercolor and marker.

PREREQUISITE: IDC-1019, Perspective Drawing for Beginners, or equivalent.

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*.

Furniture and Materials: Showroom Visits

IDC-2382-A

Thurs.; Sept. 19–Oct. 24

Hours: 12:00 NOON–2:50 PM

6 sessions; 1.5 CEUs; \$210



This course will introduce essential material resources to students who are beginning their study of interior design. The class will tour several of New York City's major showrooms to become familiar with them, view products and discuss their uses for designing interiors. Showrooms will include: Scavolini Soho Gallery, Knoll, Davis & Warshaw, Artistic Tile, Materials ConneXion and Flos.

ELISABETH MARTIN, principal, MDA designgroup international. BA, University of Pennsylvania; M.Arch., Yale University. Publications include: *Metropolitan Home*; *Planning the Modern Public Library Building*; *Library Journal*; *New Library World*; editor, *The Brooklyn Public Library Design Guidelines*. Awards and honors include: Public Architect Award, American Institute of Architects, New York; President, Center for Architecture Foundation.

Furniture and Materials: Showroom Visits

IDC-2382-B

Thurs.; Oct. 31–Dec. 12

Hours: 12:00 NOON–2:50 PM

6 sessions; 1.5 CEUs; \$210



See IDC-2382-A for course description and instructor.



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Mad Props

FIC-2379-A

Sat., Sept. 21–Nov. 23

Hours: 10:00 AM–1:00 PM

10 sessions; 3 CEUs

\$395; studio fee, \$200

Explore the world of creating props for photography shoots, theater sets, display settings, and more. Students will receive hands-on instruction with the key tools used in trade work, along with demonstrations of various techniques that can be applied to a wide range of prop design and construction. We will begin by viewing examples of prop fabrication in cinema, commercial design and production in order to examine the techniques used—from basic structural fabrication to faux finishing and installation special effects. Students will develop displays for presentation of fine arts work to building specialized props for creative ventures in other fields, including photography, window display and interior design.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants and wood glue, as well as access to the plaster, wood and metal workshops outside of class time, 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.

From Fantasy to Reality: Production/Concept Design

ILC-2548-A

Tues., Sept. 17–Nov. 19

Hours: 6:00 PM–9:30 PM

10 sessions; 3.5 CEUs; \$395

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 Universita 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 can be viewed at: simonamigliottiauerbach.com.

The Business of Art: Plan, Launch and Grow a Creative Business

PDC-3499-A

Tues., Sept. 24–Oct. 29

Hours: 6:30 PM–8:30 PM

6 sessions; 1 CEU; \$270

As a creative talent contemplating life as a founding business owner, you examine the mindset and resources necessary to launch and sustain a creative agency/business, and how best to navigate growth of your organization from start-up to successful going concern. You are encouraged to think beyond the creative mindset and learn the basics necessary to successfully lead and manage a business, including sales, marketing, operating systems, human resources, finance, legal and other skill sets critical to the sustainability of any business. The components of an actual six-part business plan used to create a successful creative agency will be identified and discussed. You will develop a business plan for a creative services organization you conceive. You will be challenged in how you think of owning a business. Perceptions will be snapped as you create a business plan.

STEVE CRANFORD, chief executive officer, Whisper. BS, Pittsburg State University; JD, Washburn University. Clients include: BigBand Networks, Qantas Airways, NBC Universal, Seagram International, AccuWeather, March of Dimes. Publications include: *Financial Post*, *Fast Company*. The instructor's work can be viewed at whisperny.com.

Project Management

PDC-2526-A

Thurs., Sept. 19–Nov. 21

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

To implement any type of project—from the creation of a marketing campaign to a simple brochure—it is necessary to manage a variety of tasks. This course will address the stages involved in effective project management: initiating an account, corresponding with clients, collecting information (technical, financial, historical), coordinating schedules and costs. The hiring of staff and working with human resources departments will also be covered.

GABRIELA MIRENSKY, partner, director of client service and business development, Alfalfa Studio. BA, Universidad Autónoma Metropolitana; MFA, CCNY. Professional experience includes: Director, Competitions and Exhibitions, AIGA. Coordinator of projects in collaboration with: Chermayeff & Geismar, Gensler, Milton Glaser Inc., Pentagram. Publications include: *The New York Times Magazine*, *HOW*, *Print*, *I.D.*, *Folk Art*. Awards include: AIGA 50 Books/50 Covers, SEGD Awards, New York Book Show. The instructor's work can be viewed at: alfalfastudio.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4



PHOTOGRAPHY

Technological advances in photography have made the medium more ubiquitous, more accessible, and have thus freed the photographer to pursue the development of a personal sensibility and unique vision. The barriers that have traditionally separated different and seemingly adverse photographic practices have begun to erode and the best photography, whatever the genre, can be enriched by self-expressive motives.

The great strength of our photography program is its diversity and the equal emphasis it places on all areas of photographic thinking and practice. We have a full range of courses for every skill level, covering cameras and equipment, lighting, negative development and enlarging, digital technologies, as well as black-and-white and color photography. Our labs and studios are set up for convenience and efficiency.

In addition, we offer an array of workshops from photo retouching to location photography. We also encourage students to participate in courses that address content, which seek to articulate observations and then amplify them in collaboration with faculty members and fellow students.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

INFORMATION SESSION

One night: Tuesday, September 3

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 214 East 21st Street, room 407A, 4th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 PM.

MODERATOR: KEREN MOSCOVITCH, photographer.

COURSES ARE LISTED UNDER THE FOLLOWING CATEGORIES:

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DIGITAL PHOTOGRAPHY page 113

ON LOCATION page 116

IN THE STUDIO page 118

SPECIALIZED AND ADVANCED page 120

BASIC

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

Visit us at sva.edu/ce to view up-to-date course information.

Black-and-White Photography: From Darkroom to Lightroom

PHC-1002-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; lab fee, \$85

This photography course is an introduction to the fundamental tools of basic black-and-white darkroom techniques as well as digital lightroom techniques. The first part of the course will focus on camera basics and black-and-white printing in the darkroom. The second part focuses on the digital techniques applying the same concepts used in the darkroom. Scanning negatives, downloading images, digital tools and output are part of this course. Here is your chance to learn both.

JOANNE SEADOR, photographer; printer; executive director, Pulse Art; editorial director, Fotofolio. BFA, School of Visual Arts; MA, New York University. Professional experience includes: Library director, Magnum Photos. One-person exhibitions: 494 Gallery, Pulse Art. Group exhibitions include: Allentown Center for the Arts, PA; Central Art Collective, Tucson; PS122 Gallery. Curator: "Images That Speak of Our Time," Gallery at Hastings-on-Hudson, NY; co-curator, "Document/Artifact," International Center of Photography.

Black-and-White Photography

PHC-1003-A

Tues., Sept. 17–Dec. 3

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; 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*, *The Village Voice*, *New York magazine*, *American Artist*, *Flavor and Fortune*. The instructor's archive work can be viewed at: franklinfurnace.org.



NEED ADVICE ON COURSES?

Please call 212.592.2251

Black-and-White Photography

PHC-1003-B

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; lab fee, \$85

See PHC-1003-A for course description.

JAY MANIS, photographer. BA, University of Wisconsin; MFA, SUNY Buffalo. Clients have included: American Society of Landscape Architects, Citizens Committee for New York City, *New York* magazine, *The New York Times*, AT&T. Group exhibitions include: 116 Prince Street Gallery; CBGB Gallery; Visual Studies Workshop, Rochester, NY; Miraflores Cultural Center, Lima, Peru. Publications include: *Scopophilia: The Love of Looking, The Center of the Eye*. Award: National Endowment for the Arts. The instructor's work can be viewed at: jaymanis.com.

Introduction to the Principles of Photography

PHC-1040-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

This lecture-and-demonstration series will introduce students to basic traditional and digital photographic theory and technique. We will discuss how to apply photographic principles and materials effectively to achieve improved picture quality while avoiding errors and wasted effort. Topics include: exposure and exposure meters, film and print development, filters, basic lighting and flash, cameras, lenses, color and film, basic digital applications. The differences between digital and traditional photographic methods will be highlighted and discussed.

JOSEPH SINNOTT, senior staff photographer, Thirteen/WNET. BFA, School of Visual Arts. Clients include: G&J USA Publishing, Maher Terminals, Atlantic Container Lines, Victoria & Co., Asphalt Green, Dow Jones & Company, The Publishing Agency, Town House Restorations, Kalmar Industries, Fluent Communications, SESAC, *The New York Times*, Christie's. Publications include: *USA Today*, *Vanity Fair*, *People*, *Field & Stream*, *Scholastic News*, *Health Clubs: Architecture & Design*, *Lexus*.

Digital Photography I

PHC-1042-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

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 Photoshop and digital printing. 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 using Photoshop. Though we will leave the physical dark room behind, this course will engage photography in much the same way as its predecessors, 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 deliberate and innovative creative choices. Lab time will be used for demonstrations and one-on-one instruction.

PREREQUISITE: A working knowledge of the Macintosh computer operating system.

NOTE: Please bring a digital SLR camera to the first session. Lab time is included in the instructional hours; additional lab time is not available. This course may be taken for undergraduate credit. Please refer to PHD-1042-CE in the credit courses section of this bulletin for details.

MATTHEW BAUM, photographer; co-founder, co-director, Visualife Photo Education Program, School of Visual Arts.

BA, Brown University; MFA, School of Visual Arts. Awards include: Aaron Siskind Memorial Scholarship; Paula Rhodes Memorial Award, School of Visual Arts; *Photo District News*. The instructor's work can be viewed at: matthewbaum.com.

Basic Photo Retouching with Photoshop

PHC-1019-A

Sat., Oct. 19

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: Griffin Museum of Photography, Winchester, MA; Photographic Center Northwest, Seattle; Newspace Center for Photography, Portland; 3rd Ward. Collections include: Jewish Museum, Southeast Museum of Photography. Clients include: Virgin Records, *BizBash*, Aronson's Flooring. Publications include: *The Collector's Guide to Emerging Art Photography*, *Heeb*, *The Stranger*. Awards include: *Photo District News Annual*, Finnish Cultural Foundation, Finlandia Foundation. The instructor's work can be viewed at: dinakantor.com.



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Digital Black-and-White Photography

PHC-2342-A

Sat., Sun.; Oct. 12–Oct. 13

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU

\$400; equipment fee, \$100

A well-crafted black-and-white print is a thing of beauty, a way of seeing that strips away information and leaves the viewer with an abstract truth. While technology has changed how we can create the fine art black-and-white print, it has not lessened it. From capture to output, and with the spirit of Ansel Adams in our hearts, this course will cover the steps necessary to make expressive black-and-white photography using digital technology that includes Adobe Lightroom and Photoshop. The digital Zone System, non-destructive editing, paper testing and profile-managed output, among other technical topics will be covered. Emphasis will also be placed on learning to “see” in black and white.

TOM GRISCOM, photographer. BFA, Savannah College of Art and Design; MFA, San Francisco State University. Represented by: Gallery Stock. One-person exhibitions include: Sanlun Yishu, Beijing; Kitzo Space Gallery, San Francisco; Tennessee Arts Commission. Group exhibitions include: Yerba Buena Center for the Arts, San Francisco; SOMA Arts, San Francisco; Artist Space; San Francisco Arts Commission Gallery; Art Raw Gallery; Art Takes Times Square, New York. Collections include: Department of Economic and Community Development, State Capital, Nashville; Laguna Honda Hospital, San Francisco; Chattanooga City Hall, TN. Publications include: *Fraction, Outside, Scientific American, The Francisco Chronicle*. Award: Puffin Foundation Grant.

Capturing Life with the Camera Obscura

VSC-2434-A

Mon., Sept. 16–Nov. 18

Hours: 6:00 PM–9:00 PM

9 sessions; 2.5 CEUs; \$335

The Latin words “camera” and “obscura” used together describe a darkened vaulted chamber or room. A camera obscura is a darkened space where a small beam of reflected light from the outside world projects that light as an image in the space. The principle of the camera obscura dates to about 450 BCE when Mozi, a Chinese philosopher, referred to the device as a “locked treasure room.” This course is designed to unlock those treasures. Students will learn to build their own camera obscura using a variety of materials and objects to view and capture these images through drawing and various photographic means. Through experimentation and the referencing of the historical works of Caravaggio, Vermeer, and others, students will develop an understanding of the camera obscura and its possibilities. Using their own device and a combination of photographic papers and films, digital capture and hand drawing, students will develop a portfolio of images unique to the camera obscura.

PAUL D'INNOCENZO, photographer, painter. Clients include: Random House, Bantam, Doubleday, Grove Atlantic, BMG, Arista, BlueNote Records, RCA, Atlantic Records. *Publications include: Cosmopolitan, Vogue, GQ, Time, Newsweek, Jazziz.*

DIGITAL PHOTOGRAPHY

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

Visit us at sva.edu/ce to view up-to-date course information.

Black-and-White Photography: From Darkroom to Lightroom

PHC-1002-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; lab fee, \$85

This photography course is an introduction to the fundamental tools of basic black-and-white darkroom techniques as well as digital lightroom techniques. The first part of the course will focus on camera basics and black-and-white printing in the darkroom. The second part focuses on the digital techniques applying the same concepts used in the darkroom. Scanning negatives, downloading images, digital tools and output are part of this course. Here is your chance to learn both.

JOANNE SEADOR, photographer; printer; executive director, Pulse Art; editorial director, Fotofolio. BFA, School of Visual Arts; MA, New York University. Professional experience includes: Library director, Magnum Photos. One-person exhibitions: 494 Gallery, Pulse Art. Group exhibitions include: Allentown Center for the Arts, PA; Central Art Collective, Tucson; PS122 Gallery. Curator: “Images That Speak of Our Time,” Gallery at Hastings-on-Hudson, NY; co-curator, “Document/Artifact,” International Center of Photography.

Digital Photography I

PHC-1042-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

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 Photoshop and digital printing. 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 using Photoshop. Though we will leave the physical dark room behind, this course will engage photography in much the same way as its predecessors, 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 deliberate and innovative creative choices. Lab time will be used for demonstrations and one-on-one instruction.

PREREQUISITE: A working knowledge of the Macintosh computer operating system.

NOTE: Please bring a digital SLR camera to the first session. Lab time is included in the instructional hours; additional lab time is not available. This course may be taken for undergraduate credit. Please refer to PHD-1042-CE in the credit courses section of this bulletin for details.

MATTHEW BAUM, photographer; co-founder, co-director, Visualife Photo Education Program, School of Visual Arts.

BA, Brown University; MFA, School of Visual Arts. Awards include: Aaron Siskind Memorial Scholarship; Paula Rhodes Memorial Award, School of Visual Arts; *Photo District News*. The instructor's work can be viewed at: matthewbaum.com.

Digital Black-and-White Photography

PHC-2342-A

Sat., Sun.; Oct. 12–Oct. 13

Hours: 10:00 AM–5:00 PM

2 sessions; 1 CEU

\$400; equipment fee, \$100

A well-crafted black-and-white print is a thing of beauty, a way of seeing that strips away information and leaves the viewer with an abstract truth. While technology has changed how we can create the fine art black-and-white print, it has not lessened it. From capture to output, and with the spirit of Ansel Adams in our hearts, this course will cover the steps necessary to make expressive black-and-white photography using digital technology that includes Adobe Lightroom and Photoshop. The digital Zone System, non-destructive editing, paper testing and profile-managed output, among other technical topics will be covered. Emphasis will also be placed on learning to "see" in black and white.

TOM GRISCOM, photographer. BFA, Savannah College of Art and Design; MFA, San Francisco State University. Represented by: Gallery Stock. One-person exhibitions include: Sanlun Yishu, Beijing; Kitzo Space Gallery, San Francisco; Tennessee Arts Commission. Group exhibitions include: Yerba Buena Center for the Arts, San Francisco; SOMA Arts, San Francisco; Artist Space; San Francisco Arts Commission Gallery; Art Raw Gallery; Art Takes Times Square, New York. Collections include: Department of Economic and Community Development, State Capital, Nashville; Laguna Honda Hospital, San Francisco; Chattanooga City Hall, TN. Publications include: *Fraction*, *Outside*, *Scientific American*, *The Francisco Chronicle*. Award: Puffin Foundation Grant.

Digital Photography II

PHC-2042-CE

Wed., Sept. 18–Dec. 11

Hours: 6:00 PM–10:00 PM

12 sessions; 4.5 CEUs; \$900

This course is for intermediate photographers who have some experience using a digital SLR and Adobe Photoshop. Classes will be used for group critique, supervised computer lab sessions, demonstration of advanced Photoshop techniques and looking at the work of photographic masters. Digital Photography II will emphasize the development of a personal photographic vision and style. Students will be encouraged to initiate and sustain a focused project over an extended period of time.

PREREQUISITE: PHC-1042, Digital Photography I, or equivalent.

NOTE: Please bring a digital SLR camera to the first session. This course may be taken for undergraduate credit. Please refer to PHD-2042-CE in the credit courses section of this bulletin for details.

MATTHEW BAUM, photographer; co-founder, co-director, Visualife Photo Education Program, School of Visual Arts.

BA, Brown University; MFA, School of Visual Arts. Awards include: Aaron Siskind Memorial Scholarship; Paula Rhodes Memorial Award, School of Visual Arts; *Photo District News*. The instructor's work can be viewed at: matthewbaum.com.

Color Correction

PHC-1023-A

Sat., Nov. 23

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.

THOMAS 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: X-Rite, MAC Group (Mamiya America Corporation), Art Institute of Philadelphia, Northeastern University, Yale University, Massachusetts Institute of Technology, International Center of Photography. The instructor's work can be viewed at: tom.ashe.com.

Basic Photo Retouching with Photoshop

PHC-1019-A

Sat., Oct. 19

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: Griffin Museum of Photography, Winchester, MA; Photographic Center Northwest, Seattle; Newspace Center for Photography, Portland; 3rd Ward. Collections include: Jewish Museum, Southeast Museum of Photography. Clients include: Virgin Records, *BizBash*, Aronson's Flooring. Publications include: *The Collector's Guide to Emerging Art Photography*, *Heeb*, *The Stranger*. Awards include: *Photo District News Annual*, Finnish Cultural Foundation, Finlandia Foundation. The instructor's work can be viewed at: dinakantor.com.



Lightroom and Digital Workflow

PHC-2421-A

Mon.–Thurs., Oct. 21–Oct. 24

Hours: 6:00 PM–9:00 PM

4 sessions; 1 CEUs; \$270

Organize, process and present your work at a professional level with Adobe Photoshop Lightroom. In this course, you will extend the creative moment of image-making and expand your knowledge of digital photography. Special attention will be given to tethered capture, processing and printing. Learn how to use Lightroom to cover your digital workflow from beginning to end.

NOTE: Please bring a digital camera and hard drive to each session.

TODD CARROLL, photographer. BA, Loyola University; MPS, School of Visual Arts. One-person exhibitions include: Centro Cultural Borges, Argentina; Museum of Contemporary Art Bahía Blanca, Argentina; Embassy of Argentina, Rome; Labyrinth, 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*, *The Village Voice*. Awards include: Edwards Foundation Arts Fund, Brooklyn Arts Council. The instructor's work can be viewed at: toddcarrollphotography.com.

The Digital Photography Archive

PHC-2013-A

Thurs., Sept. 19–Dec. 12

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470



Digital photographers need to save their image files, but the best methods are often overlooked and misunderstood. This course will address how to create and improve a digital photo archive to manage and preserve images effectively and efficiently. Techniques to facilitate quick and easy retrieval of image files will be discussed, as well as accepted standards for backup to avoid file corruption and prevent loss due to human error, equipment failure, and other hazards. Topics such as file naming, keyword description, controlled vocabulary, workflow and storage strategies will be explored, along with recommendations about how to choose software and hardware configurations for your budget. The course also investigates digitization and integration of analog sources. All aspects are taught from a photographer's perspective using easy-to-understand language and methodology.

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*, *The Village Voice*, *New York magazine*, *American Artist*, *Flavor and Fortune*. The instructor's archive work can be viewed at: franklinfurnace.org.

DSLR Filmmaking for the Still Photographer

CVC-3023-A

Mon., Nov. 4–Dec. 9

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$540

This workshop is designed for photographers who are interested in transitioning to filmmaking. Using the digital single-lens reflex camera (DSLR)—an essential tool for the contemporary filmmaker—we will cover such areas as directing for the DSLR, lighting and sound solutions as well as basic editing on the Apple Final Cut Pro platform. In addition, we will take a close look at the similarities between still and video from both the business and creative sides. We will also explore how the DSLR is used as a tool in professional film and television production as well as in viral marketing campaigns on the Web.

PREREQUISITES: SWC-1012, Macintosh Basics, and PHC-1042, Digital Photography I, or equivalents.

NOTE: Please bring a digital SLR camera that shoots at least 1080 HD video to the first session.

GABRIEL WILSON, director, cinematographer, photographer.

BA, Tufts University; MPS, School of Visual Arts. Films include: *The Lemon*, *John School*. Advertising videos for: Pelle Pelle Jeans, HarperCollins, Macmillan, LEE, French Toast, LT Apparel Group. Cinematography for: Quicksilver, IBM, GOOD, Mashable. Photography for: Revel in New York, J/Hadley Jewelry, Applico, KitterLux. Festival appearances include: Big Apple Film Festival, Gotham Screen International Film Festival, Great Lakes International Film Festival, GIAA Film Festival, Brooklyn Short Film Concert, New Filmmakers.

The Business of Beauty Retouching Workshop

SWC-2331-A

Sat., Sun.; Sept. 21–Sept. 22

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 make-up and improving body contours that are used to make the beautiful look perfect. Additionally, the course will address working with clients, negotiating "redos" and submitting final files.

PREREQUISITE: SMC-2221, Introduction to Photoshop: Designing with Pixels, or equivalent.

CARRIE BEENE, owner, principal retoucher, CarrieNYC. BFA, Kansas City Art Institute. Clients include: Chantecaille, Deva, MAC, Biomega, Elizabeth Arden. Author: *Real Retouching: A Professional Step-by-Step Guide*. Publications include: *Harper's Bazaar*, *The New York Times*, *Sports Illustrated*, *Cosmopolitan*, *Marie Claire*, *Shape*, *Glamour*, *Elle*, *Vogue*, *W magazine*, *Paper magazine*, *V magazine*, *Vanity Fair*, *I.D.*, *Allure*, *Arena*. The instructor's work can be viewed at: carrienc.com.

Advanced Beauty Retouching Techniques Workshop

SWC-2334-A

Sat., Sun.; Oct. 12–Oct. 13

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, The Business of Beauty Retouching Workshop, or equivalent.

CARRIE BEENE, owner, principal retoucher, CarrieNYC. BFA, Kansas City Art Institute. Clients include: Chantecaille, Deva, MAC, Biomega, Elizabeth Arden. Author: *Real Retouching: A Professional Step-by-Step Guide*. Publications include: *Harper's Bazaar*, *The New York Times*, *Sports Illustrated*, *Cosmopolitan*, *Marie Claire*, *Shape*, *Glamour*, *Elle*, *Vogue*, *W magazine*, *Paper magazine*, *V magazine*, *Vanity Fair*, *I.D.*, *Allure*, *Arena*. The instructor's work can be viewed at: carrienyccom.

The Business of Art: Plan, Launch and Grow a Creative Business

PDC-3499-A

Tues., Sept. 24–Oct. 29

Hours: 6:30 PM–8:30 PM

6 sessions; 1 CEU; \$270

As a creative talent contemplating life as a founding business owner, you examine the mindset and resources necessary to launch and sustain a creative agency/business, and how best to navigate growth of your organization from start-up to successful going concern. You are encouraged to think beyond the creative mindset and learn the basics necessary to successfully lead and manage a business, including sales, marketing, operating systems, human resources, finance, legal and other skill sets critical to the sustainability of any business. The components of an actual six-part business plan used to create a successful creative agency will be identified and discussed. You will develop a business plan for a creative services organization you conceive. You will be challenged in how you think of owning a business. Perceptions will be snapped as you create a business plan.

STEVE CRANFORD, chief executive officer, Whisper. BS, Pittsburg State University; JD, Washburn University. Clients include: BigBand Networks, Qantas Airways, NBC Universal, Seagram International, AccuWeather, March of Dimes. Publications include: *Financial Post*, *Fast Company*. The instructor's work can be viewed at whisperny.com.

ON LOCATION

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

Visit us at sva.edu/ce to view up-to-date course information.

Location and Event Photography

PHC-2146-A

Wed., Sept. 18–Oct. 23

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$210

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. The last session will be an in-class critique. 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.

PREREQUISITE: PHC-1003, Black-and-White Photography, or PHC-1040, Introduction to the Principles of Photography, or equivalent.

NOTE: Darkroom facilities are not available. Students using film should have access to a darkroom or use a commercial lab.

JOSEPH SINNOTT, senior staff photographer, Thirteen/WNET. BFA, School of Visual Arts. Clients include: G&J USA Publishing, Maher Terminals, Atlantic Container Lines, Victoria & Co., Asphalt Green, Dow Jones & Company, The Publishing Agency, Town House Restorations, Kalmar Industries, Fluent Communications, SESAC, *The New York Times*, Christie's. Publications include: *USA Today*, *Vanity Fair*, *People*, *Field & Stream*, *Scholastic News*, *Health Clubs: Architecture & Design*, *Lexus*.

Theater, Dance, Musicals

PHC-2152-A

Wed., Oct. 30–Dec. 11

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$210

Taking performance photographs for theatrical productions—primarily drama and dance—is the focus of this course. In addition to hands-on technical exercises, attention is given to the development of a personal photographic style through an exploration of aesthetic considerations.

PREREQUISITE: PHC-1003, Black-and-White Photography; or PHC-1040, Introduction to the Principles of Photography, or equivalent.

NOTE: Please bring samples of your work to the first session. Darkroom facilities are not available. Students using film should have access to a darkroom or use a commercial lab.

JOSEPH SINNOTT, senior staff photographer, Thirteen/WNET. BFA, School of Visual Arts. Clients include: G&J USA Publishing, Maher Terminals, Atlantic Container Lines, Victoria & Co., Asphalt Green, Dow Jones & Company, The Publishing Agency, Town House Restorations, Kalmar Industries, Fluent Communications, SESAC, *The New York Times*, Christie's. Publications include: *USA Today*, *Vanity Fair*, *People*, *Field & Stream*, *Scholastic News*, *Health Clubs: Architecture & Design*, *Lexus*.



READY TO REGISTER?

Online, phone, fax, mail, or in person. Details on page 4

Architecture and Photography

PHC-2012-A

Fri., Sept. 27–Nov. 15

Hours: 10:00 AM–1:00 PM

8 sessions; 2 CEUs; \$270

In this dynamic course, students are introduced to architectural photography through lectures, practical discussions of appropriate equipment, shooting in the field, and work in Adobe Photoshop. First learning about the photographic pioneers who made architectural photographs in the 19th century, students are then assigned historic structures to photograph in the style of these early practitioners, such as Gustave le Grey and Baldus. The following lectures examine contemporary architectural photographers and the modernist movement, specifically looking at the work of Julius Shulman and Ezra Stoller; fine artists who use architectural photography to examine greater concepts, such as Andreas Gursky and Andrew Moore; and lastly, a special session devoted to photographing interiors. During class we will be photographing iconic New York architecture such as Daniel Burnham's Flatiron Building and the contemporary Frank Gehry IAC building by the High Line. In the digital lab, students will be introduced to special tools in Adobe Photoshop that zone in on issues native to architectural photography, such as perspective correction, High Dynamic Range and sophisticated color interpretation. The final session will provide for a critique of the work made during the course.

PREREQUISITES: PHC-1003, Black-and-White Photography, or equivalent, and a working knowledge of the Macintosh computer operating system and Adobe Photoshop.

JADE DOSKOW, photographer. BA, New York University; MFA, School of Visual Arts. Represented by: Wall Space Gallery, Santa Barbara. Exhibitions include: New Hampshire Institute of Art, Manchester; inMotion; ABC No Rio; Pulse Contemporary Art Fair, Miami; Biel/Bienne Festival of Photography, Switzerland; Affordable Art Fair; Photo Center Northwest, Seattle. Publications include: *NY Arts*, *Washington Post*, *Photo District News*, *acurator.com*, *zingmagazine*, *North Carolina Dispatch*. Awards include: Aaron Siskind Scholarship, School of Visual Arts; Herbert C. Rubin Award, New York University. The instructor's work can be viewed at: jadedoskowphotography.com.

Photographing Brooklyn's Industrial Landscapes

PHC-2162-A

Tues., Sept. 24–Oct. 22

Hours: 3:00 PM–6:00 PM

5 sessions; 1.5 CEUs; \$210

Industrial structures have provided many photographers with inspiration, and Brooklyn offers a wonderful selection of gritty industrial neighborhoods from which to choose. Working off of historical neighborhood maps, we will be meeting for each class session in different industrial sites each week, including Bushwick, Gowanus, DUMBO, and Red Hook. The final class is reserved for critique of the work created in this course.

JADE DOSKOW, photographer. BA, New York University; MFA, School of Visual Arts. Represented by: Wall Space Gallery, Santa Barbara. Exhibitions include: New Hampshire Institute of Art, Manchester; inMotion; ABC No Rio; Pulse Contemporary Art Fair, Miami; Biel/Bienne Festival of Photography, Switzerland; Affordable Art Fair; Photo Center Northwest, Seattle. Publications include: *NY Arts*, *Washington Post*, *Photo District News*, *acurator.com*, *zingmagazine*, *North Carolina Dispatch*. Awards include: Aaron

Siskind Scholarship, School of Visual Arts; Herbert C. Rubin Award, New York University. The instructor's work can be viewed at: jadedoskowphotography.com.

Night in NYC

PHC-2724-A

Wed., Sept. 11–Oct. 16

Hours: 6:00 PM–9:00 PM

6 sessions; 1.5 CEUs; \$210

In this on-location course we will visit and shoot photographs of New York City icons at night including Top of the Rock, Brooklyn Promenade, Grand Central Terminal, Times Square, Coney Island and others. The first session will be devoted to a historical look at the history of nighttime photography in New York and other cities. Thereafter we will shoot on location using digital or film cameras in formats of your choice. Approaches for shooting and technical choices will be discussed prior to working on location. **NOTE:** Please bring a portfolio of your work to the first session. Students must supply their own cameras and if shooting film must have access to a darkroom or use a commercial lab.

JOYCE CULVER, photographer. BS, SUNY Buffalo; MFA, Rochester Institute of Technology; Institute del Arte, Siena. Clients include: University of Medicine and Dentistry of New Jersey, Stem Cell Foundation, Jewish Theological Seminary, 92nd Street Y, Allen & Company, Cornell University. Publications include: *The Arc of Love*, *Butch/Femme*, *New York magazine*, *Forbes*, *Fortune*, *Newsday*, *The New York Times*, *Exploring Color Photography*, *ARTnews*. Exhibitions include: Albuquerque Art Museum, NM; National Portrait Gallery, London. Collections include: Museum of Modern Art, International Center of Photography, Polaroid Corporation. Awards include: Polaroid Grant, New York Foundation for the Arts. The instructor's work can be viewed at: joyceculver.com.

Trends in Photography and Contemporary Art: What's Happening Now

PHC-2432-A

Sat., Sept. 28–Nov. 2

Hours: 10:30 AM–1:30 PM

6 sessions; 1.5 CEUs; \$210

This course will introduce students to the trends and forces currently shaping the New York art scene. We will explore the social and financial context in which dealers and collectors operate, with special emphasis on the dynamics of art collecting. Topics will include the relationships among artist and gallery; collector, gallery and the private and public (auction) markets, and how all these components are integrated into the larger "art scene." The role of the art critic, art journalist, art advisor and art curator will be explored, as well as issues of "vintage" versus "later" prints and the role of provenance when determining value. Through visits to Chelsea and Madison Avenue galleries, we will explore these factors and others that contribute to the aesthetic and cultural values of both photography and contemporary art, and how these interact with market forces.

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*, *Heyoka*, *Luminous-Lint*, *Boiler*, *The Photograph Collector*, *chelseagalleries*, *pluk*, *American Suburb X*. Awards include: Canada Council for the Visual Arts, Manitoba Arts Council. The instructor's work can be viewed at: brianappelart.com.

IN THE STUDIO

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

Visit us at sva.edu/ce to view up-to-date course information.

The Professional Photographer's Assistant

PHC-2544-A

Thurs., Sept. 26–Oct. 31

Hours: 6:00 PM–9:00 PM

6 sessions; 1.5 CEUs

\$210; materials fee, \$50

Commercial photography creates many lucrative and unusual careers. What professional photographers expect from an assistant and what an assistant can anticipate from a career in photography is the focus of this course. The responsibilities of a photographer's assistant can be tremendous. Photographic systems for studio and location will be demonstrated within a busy New York City studio. Topics will include: tools and techniques; things to do before, during and after the shoot; how to organize and keep track of funds, products and personnel. Promotion, marketing, bookkeeping and other business aspects will be stressed. Students will learn set craft and travel tips, as well as how to save the world with a roll of gaffer's tape and a Swiss Army knife. Assisting professional photographers is one of the best ways to enter this highly competitive field. Open to beginning through advanced assistants (and even civilians), this course will be structured to benefit all levels of experience.

NOTE: This course will meet at the instructor's studio, 873 Broadway, room 605 (near 18th Street). Suggested reading: *The Photographer's Assistant* by John Kieffer.

BILLY NEUMANN, commercial photographer; referral coordinator, Assistants Round Table; original member, ASMP Assistants Project Committee. Assistant to photographers, including: Burt Glinn, Rebecca Blake, Roy Coggin, Joe Toto, Doug Dubler. The instructor's work can be viewed at: neumannphoto.com.

Lighting for the Magazine Photographer

PHC-2403-A

Tues., Sept. 17–Nov. 19

Hours: 6:00 PM–9:00 PM

10 sessions; 3 CEUs

\$395; model and equipment fee, \$100

In this course, we will explore the uses of various lighting systems, lighting combinations, styles and techniques for today's editorial marketplace. Working with models and a variety of equipment, we will focus on producing magazine-quality images that incorporate fashion, beauty and portraiture. Students will be encouraged to go beyond the technical and explore the aesthetic aspects of their subjects. This hands-on studio course incorporates lectures and demonstrations.

NOTE: Students must supply their own cameras (35mm or digital SLR) that work with electronic strobes. Darkroom time is not available for this course.

KEN SHUNG, photographer. SUNY Fredonia. Fashion Institute of Technology. Clients include: *The New York Times Magazine*, *Modern Bride*, *New York* magazine, *Vanity Fair*, *Gourmet*, *Chanel*,

Unilever, *Elle Decor*, HarperCollins Australia, Kunduru Music, Wacoal Lingerie, Procter & Gamble, *Smart Money*, Workman Press, Marina Maher Communications. Books include: *Be My Baby, Parents and Children Talk About Adoption*. Exhibitions include: New York Public Library; Art Institute of Boston; Barrett House, Poughkeepsie, NY; Artnot Museum, Elmira, NY; Center for Photography at Woodstock, NY; Art Chicago; SCOPE Basel, Switzerland. Awards and honors include: *Print*; Advertising Photographers of America Award; Nikon Awards; Art Directors Club; Photo of the Day, *Photo District News*; AIGA. The instructor's work can be viewed at kenshung.com.

Studio Photography

PHC-2407-A

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:00 PM

12 sessions; 3.5 CEUs

\$470; model and equipment fee, \$110

This introductory course in studio photography is for those interested in becoming comfortable and competent working in a studio environment. Students will be encouraged to develop a unique style for commercial and fine art applications, working toward a cohesive and distinctive body of work. Lighting techniques to enhance form and texture using strobe lighting will be emphasized; electronic flash and tungsten light as well as some outdoor lighting situations will also be discussed. This is a hands-on course; multiple formats will be used to photograph still life, fashion/beauty, portraits and nudes in class. Additional assignments will be given on an individual basis according to each student's portfolio goals. Lectures, demonstrations and assignments will complement the studio work.

NOTE: 4x5" cameras, lighting equipment, meters and seamless paper backgrounds will be provided during course hours. Students must supply their own cameras (small or medium format) and film, and have access to a darkroom or use a commercial lab.

JOSEPH PLUCHINO, photographer. BFA, School of Visual Arts.

Publications include: *W*, *Details*, *The New York Times*, *Entertainment Weekly*. The instructor's work can be viewed at: josephpluchino.com.

Studio Lighting: What You Really Want to Know

PHC-2362-A

Thurs., Sept. 19–Nov. 21

Hours: 6:00 PM–9:00 PM

10 sessions; 3 CEUs

\$395; equipment fee, \$75

Have you ever seen a picture in a magazine and wondered how the lighting was done? Using a basic knowledge of studio lighting equipment and the careful analysis of a particular photograph, you can learn to re-create the lighting technique in the images you see online and in print. What technical information is hidden in the catchlight of a model's eyes? What do the shadows tell us about how many lights were used and where they were placed? Is the image a Photoshop composite or some other digital manipulation? The answers to these questions will guide you to understanding the lighting styles of photographers such as Jill Greenberg, Juergen Teller, Martin Schoeller, Michael Thompson, Richard Avedon, and many more. A slide presentation will reveal

the hidden clues in an image, and students will photograph models using that technique. This is a hands-on, advanced-level course.

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; Dolce and Gabbana; Microsoft; Officemax; Viacom; *Time*; *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 can be viewed at: delessio.com.

Studio/Advertising Photography

PHC-2408-CE

Sat., Sept. 21–Nov. 23

Hours: 10:30 AM–3:00 PM

10 sessions; 4.5 CEUs

\$520; studio fee, \$110

Want an exciting and challenging career? Learn to light and take photographs as the pros do using different types of lighting and props while incorporating your ideas and design. Which lens to use, and the appropriate lighting and equipment for different situations are all part of being a knowledgeable photographer. With an emphasis on advertising photography, this course will give you the needed experience in studio and location environments. Using medium format or DSLR 35 cameras, students will shoot ads (still life/fashion/products), as well as create ads using live models.

PREREQUISITES: A working knowledge of Adobe Photoshop and a basic photography course, or equivalents.

NOTE: Lighting equipment, meters and seamless paper backgrounds will be provided during course hours. Students must have their own medium format digital camera and access to a computer with Adobe Photoshop. Students must supply their own props and backgrounds other than seamless. Please bring a digital SLR camera to the first session. This course may be taken for undergraduate credit. Please refer to PHD-2408-CE in the credit courses section of this bulletin for details.

MARIO CALAFATELLO, photographer. Clients include: AT&T, R.J. Reynolds, Otis Elevators, Playtex, Xerox, Johnson & Johnson, MasterCard, Panasonic, Guilford Mills, Nikon, Inside Sports, Cotton Incorporated, Cyro Industries, Barr Laboratories.

Advertising campaigns include: Cotton Inc., R.J. Reynolds, Playtex Lingerie, *Women's Wear Daily*, FMC Fibers. Awards include: ANDY, Art Directors Club.

Lighting Workshop

PHC-2674-A

Wed., Sept. 25–Dec. 4

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs

\$395; equipment 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.

DINA KANTOR, photographer, visual artist. BA, University of Minnesota; MFA, School of Visual Arts. Exhibitions include: Griffin Museum of Photography, Winchester, MA; Photographic Center Northwest, Seattle; Newspace Center for Photography, Portland; 3rd Ward. Collections include: Jewish Museum, Southeast Museum of Photography. Clients include: Virgin Records, *BizBash*, Aronson's Flooring. Publications include: *The Collector's Guide to Emerging Art Photography*, *Heeb*, *The Stranger*. Awards include: *Photo District News Annual*, Finnish Cultural Foundation, Finlandia Foundation. The instructor's work can be viewed at: dinakantor.com.

Fashion Photography

PHC-2419-A

Tues., Sept. 17–Nov. 19

Hours: 6:00 PM–9:00 PM

10 sessions; 3 CEUs

\$395; model and equipment fee, \$100

Designed for students who are seriously interested in fashion photography, this course focuses on the anatomy of a fashion shoot. Primarily a hands-on studio course, all aspects of the field will be examined: editorial, advertising and beauty. Working with models and make-up artists, the course will focus on creative problem solving and maintaining highly personal style. We will cover many lighting techniques, including strobe, Kino Flo and hot lights, as well as using gels and filters for fine-tuning color and black-and-white film. The relationship between photographer and model, art director and client, and how to work with professional labs will be discussed. Portfolio review will address the content and professional presentation. Students may work with various camera formats from 35mm to 4x5", in digital or film mediums.

PREREQUISITE: A course in studio photography, or equivalent.

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

JANUSZ KAWA, photographer. BFA, School of the Art Institute of Chicago. Clients include: *Vogue* (Britain, Australia), *Vogue Hommes*, *Rolling Stone*, *Interview*, Sony Music, *The New York Times*. One-person exhibitions include: E3 Gallery; Galerie Art d'Ailleurs d'Aujourd'hui, Paris; Hagedorn Foundation Gallery, Atlanta; Los Desiertos Des Leones, Mexico City; Ex Convento Del Carmen, Guadalajara. Group exhibitions include: The Cooper Union; Soho Photo Gallery; Chelsea Art Museum; International Center of Photography; Visual Arts Gallery; Les Elysées de l'Art, Paris; Westchester Center for the Arts; Zieher Smith Gallery. The instructor's work can be viewed at: januszkawa.com.

Portraiture

PHC-2426-A

Fri, Sept. 20–Nov. 22

Hours: 6:00 PM–9:00 PM

10 sessions; 3 CEUs

\$395; model and equipment 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.

NOTE: Please bring examples of your work (portraits or other photographs) to the first session.

ALGIS BALSYS, photographer, painter, web design consultant.

BFA, with honors, School of Visual Arts. Group exhibitions include: Museo de Arte Moderno, Buenos Aires; Louis K. Meisel Gallery; Susan Caldwell Gallery. Collections include: Museu de Arte Moderna do Rio de Janeiro, Archdiocese of New York. Clients include: American Express, Ogilvy & Mather, Time-Life, Fortune, Minolta, CBS, Doubleday, Group W, McGraw-Hill, American Stock Exchange, The Seventh Art. Publications include: *Morgan and Morgan Darkroom Book*; *Camera Arts*; *Modern Photography*; *Popular Photography*; *Portraiture*; contributing editor, *ICP Encyclopedia of Photography*.



READY TO REGISTER?

Online, phone, fax, mail, or in person. Details on page 4

SPECIALIZED AND ADVANCED

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

Visit us at sva.edu/ce to view up-to-date course information.

The Art of Black-and-White Printing

PHC-2020-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs

\$470; lab fee, \$85

Do your black-and-white prints suffer from the following maladies: Too gray? Too dark or too light? Too much contrast and bad burning in your dodging techniques? If the answer to any of these is "Yes," this course is for you. Many students don't know how to recognize these common problems in printing, and settle for a print of inferior quality. In this course, you will learn how to see and then instantly correct the problem. Individual attention will be given. Mounting the finished print will be covered.

PREREQUISITE: PHC-1003, Black-and-White Photography, or equivalent.

NOTE: Please be prepared to print and bring negatives and paper to the first session.

BOB BROOKS, photographer, painter. Certificate, School of Visual Arts. Exhibitions include: Caldbeck Gallery, Rockland, ME; York Institute Museum, ME; Farnsworth Art Museum, Rockland, ME; L.C. Bates Museum, Hinckley, ME; Center for Maine Contemporary Art, Rockport. Collections include: Smithsonian Institution, Colby College Museum. Publications include: *Visual Dialogue*, *Time*, *ARTnews*, *Maine Times*, *Portland Press Herald*, *The New York Times*. Awards include: *Who's Who Among America's Teachers*, GSA Award.

In the Moment: Connecting with Your Subject

PHC-2189-A

Tues., Sept. 24–Oct. 29

Hours: 6:30 PM–9:00 PM

6 sessions; 1.5 CEUs; \$210

Capturing human subjects presents one of the biggest challenges to photographers, regardless of their level of experience. It requires connection, understanding and focus on the individual. In this course, students will learn how to deepen their level of intimacy with the people they photograph in order to create more compelling images. We will discuss student work every week, as well as examine the work of noted historical and current photographers. Students will have a combination of self-created assignments and class assignments to encourage breaking barriers and crossing boundaries to connect with your subject. This course is for all photographers from beginners through advanced; students can use film and/or digital cameras.

NOTE: Please bring 6 to 10 examples of your work to the first session. Darkroom facilities are not available. Students using film should have access to a darkroom or use a commercial lab.

BARBARA NITKE, photographer. Baruch College; New School for Social Research; 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; Musselman Gallery, Provincetown, MA; Barbara Levy Gallery; Richard Anderson Gallery; Museum of Sex; International Center for Photography; CampArt. Publications include: *American Lawyer*, *New York Press*, *The Village Voice*, *The New York Times*,

Newsweek, Time Out New York. Books include: American Ecstasy, Kiss of Fire. The instructor's work can be viewed at: barbaranitke.com and awesomestills.com.

Documentary Photography

PHC-2153-A

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

This course teaches students how to create a compelling narrative told through pictures and make photographs like the "giants" including Henri Cartier-Bresson, Andre Kertesz, Josef Koudelka, Robert Frank, Stephen Shore, and more. Throughout the course we will examine their work, explore their agendas as documentarians, and how their sensitive sensibilities make great impressions upon us. While this is a shooting course, our time in the classroom is structured so that open discussions and weekly critiques of your work are an integral component as you create your photo documentary. We will also take shooting field trips, read from works that illustrate what it means to think and see photographically, and assign independent visits to galleries and museums to see great photographs in person. Assignments are also given to best support your specific needs.

NOTE: Students must have access to a darkroom or use a commercial lab. Please bring samples of your work to the first session.

RICHARD SCHULMAN, photographer. BA, University of California, Berkeley. Group exhibitions include: Basel Art Fair; Apple Inc.; Track 16 Gallery, Los Angeles; Blum-Helman Gallery; Silverstein Gallery; Musée d'Art Moderne et Contemporain, Geneva; G. Ray Hawkins Gallery, Los Angeles; Midtown Payson Gallery; Gallery Weber, Geneva. Books include: *Portraits of the New Architecture*. Publications include: *The New York Times*, *Vogue*, *Photo*, *Vanity Fair*. The instructor's work can be viewed at: schulmanphotography.com.

People and Place

PHC-2341-A

Sun., Sept. 29–Nov. 3

Hours: 2:00 PM–5:00 PM

6 sessions; 1.5 CEUs; \$210

Photography has the ability to tell complex stories about culture and our times. This course is for photographers who want to work on projects that combine portraiture and landscape photography into seamless narratives. The course will attempt to instill an understanding of place as an essential aspect of existence, and of portraiture and landscape photography as a way of exploring and analyzing the relationship between human beings and their environments. Through slide lectures and critiques, we will analyze what makes certain photographs of people so engaging, including casting, body language, facial expression, environmental information and lighting. We'll begin with a look at students' portfolios and brief proposals for portrait- and landscape-based projects.

NOTE: Please bring a project proposal to the first session.

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; International Center of Photography; Brooklyn Museum; Center for Creative Photography; Joy of Giving Something, Inc. Publications include: *Redwood Saw*, *Camerawork*, *The New York Times*, *The 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 can be viewed at: richardrothman.com.

Trends in Photography and Contemporary Art: What's Happening Now

PHC-2432-A

Sat., Sept. 28–Nov. 2

Hours: 10:30 AM–1:30 PM

6 sessions; 1.5 CEUs; \$210

This course will introduce students to the trends and forces currently shaping the New York art scene. We will explore the social and financial context in which dealers and collectors operate, with special emphasis on the dynamics of art collecting. Topics will include the relationships among artist and gallery; collector, gallery and the private and public (auction) markets, and how all these components are integrated into the larger "art scene." The role of the art critic, art journalist, art advisor and art curator will be explored, as well as issues of "vintage" versus "later" prints and the role of provenance when determining value. Through visits to Chelsea and Madison Avenue galleries, we will explore these factors and others that contribute to the aesthetic and cultural values of both photography and contemporary art, and how these interact with market forces.

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*, *Heyoka*, *Luminous-Lint*, *Boiler*, *The Photograph Collector*, *chelseagalleries*, *pluk*, *American Suburb X*. Awards include: Canada Council for the Visual Arts, Manitoba Arts Council. The instructor's work can be viewed at: brianappelart.com.

Capturing Life with the Camera Obscura

VSC-2434-A

Mon., Sept. 16–Nov. 18

Hours: 6:00 PM–9:00 PM

9 sessions; 2.5 CEUs; \$335

The Latin words "camera" and "obscura" used together describe a darkened vaulted chamber or room. A camera obscura is a darkened space where a small beam of reflected light from the outside world projects that light as an image in the space. The principle of the camera obscura dates to about 450 BCE when Mozi, a Chinese philosopher, referred to the device as a "locked treasure room." This course is designed to unlock those treasures. Students will learn to build their own camera obscura using a variety of materials and objects to view and capture these images through drawing and various photographic means. Through experimentation and the referencing of the historical works of Caravaggio, Vermeer, and others, students will develop an understanding of the camera obscura and its possibilities. Using their own device and a combination of photographic papers and films, digital capture and hand drawing, students will develop a portfolio of images unique to the camera obscura.

PAUL D'INNOCENZO, photographer, painter. Clients include: Random House, Bantam, Doubleday, Grove Atlantic, BMG, Arista, BlueNote Records, RCA, Atlantic Records. Publications include: *Cosmopolitan*, *Vogue*, *GQ*, *Time*, *Newsweek*, *Jazziz*.

On-Camera Flash

PHC-2649-A

Sat, Sept. 28–Oct. 26

Hours: 2:00 PM–5:00 PM

5 sessions; 1.5 CEUs

\$210; materials fee, \$25

For people who want to learn how to use on-camera flash creatively, this course will focus on getting away from that hard "drugstore-photograph flash look." Topics include: how to fill and bounce flash, working with light meters and multiple flash units to determine exposures, how to drag the shutter, how to balance flash with daylight. Class assignments will familiarize students with the equipment and on-camera flash techniques. Discussions and slide presentations will offer a variety of aesthetic possibilities that are available with flash photography.

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; International Center of Photography; Brooklyn Museum; Center for Creative Photography; Joy of Giving Something, Inc. Publications include: *Redwood Saw, Camerawork, The New York Times, The 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 can be viewed at: richardrothman.com.

Articulating Your Vision: The Art of Portfolio Creation

PHC-3017-A

Wed., Sept. 18–Oct. 23

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$210

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, photographer. BA, Georgetown University; MFA, School of Visual Arts. Exhibitions include: I-20 Gallery; SLAG Gallery; Foley Gallery; Vlepo Gallery; Bruce Silverstein Gallery; Visual Arts Gallery; Laune Gallerie, Tokyo; Rosenzweig Gallery, Durham, NC; SoFA Gallery, Bloomington, IN; Westside Gallery; Art + Commerce Festival of Emerging Photographers; Makor /

Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO. Publications include: *New York magazine, Vogue Nippon, Zeek, Visual Arts Journal, Quest, Domino, Peek, Industry*. Collections include: The Core Club, Noble Maritime Museum, Kinsey Institute. The instructor's work can be viewed at: kerenmoscovitch.com.

Photography in an Era of Image Saturation: Editing, Sequencing and Presenting Your Work

PHC-3092-A

Tues., Oct. 22–Nov. 12

Hours: 6:30 PM–9:30 PM

4 sessions; 1 CEU; \$270

Recently, we have witnessed a shift in both the practice and the economics of photography. The affordability of digital photographic gear, the proliferation of cameras embedded in smartphones, and the penetration of social media in our personal and professional lives have ushered in an era of democratization. Photographers now have the potential of unprecedented exposure. In this era of visual saturation, when audiences—consumers, collectors or potential employers—are inundated with an unstoppable stream of images, the presentation and "packaging" of one's work becomes evermore important. In this course, aimed at photographers who are working on personal long-term projects, we will focus on the key elements of successfully presenting work, including editing and sequencing; identifying a project's potential audience; presenting the work in a convincing, concise, and eloquent manner; seeking funding and exhibition opportunities.

NOTE: Please bring samples of an ongoing or recently completed project to the first session.

SAM BARZILAY, creative director, United Photo Industries; co-founder, Photoville. BA, Tufts University; BFA, School of the Museum of Fine Arts; MA, University of Westminster. Professional experience includes: Director, New York Photo Festival. One-person exhibitions include: Oslo City Museum, Norway; Center for Historical Studies, Thessaloniki, Greece; Psycho Municipal Gallery, Athens, Greece; Greek House Cultural Center, Athens, Greece. Group exhibitions include: Institute for Global Leadership, Boston; Grossman Gallery, Tufts University, Boston.



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Romance and Seduction: The Intimate Lens

PHC-3264-A

Wed., Oct. 30–Dec. 11

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$210

The camera has increasingly become an extension of the photographer, as contemporary artists draw inspiration from their personal lives, and the private chambers of the bedroom. From Laura Letinsky's romantic documentation of couples to Ryan McGinley's subversive downtown sexuality and Nan Goldin's and Sophie Calle's depictions of the darker side of love, this course will explore the role of photography as a conduit to the expression of sexuality, love and romance. Students will be encouraged to use their photographic practice to open a line of inquiry into their own private lives, and express a deep part of their personal experience. This course will not take place in a studio setting. Class time will be devoted to lecture, discussion and critique.

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

KEREN MOSCOVITCH, photographer. BA, Georgetown University; MFA, School of Visual Arts. Exhibitions include: I-20 Gallery; SLAG Gallery; Foley Gallery; Vlepo Gallery; Bruce Silverstein Gallery; Visual Arts Gallery; Laune Gallerie, Tokyo; Rosenzweig Gallery, Durham, NC; SoFA Gallery, Bloomington, IN; Westside Gallery; Art + Commerce Festival of Emerging Photographers; Makor / Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO. Publications include: *New York* magazine, *Vogue Nippon*, *Zeek*, *Visual Arts Journal*, *Quest*, *Domino*, *Peek*, *Industry*. Collections include: The Core Club, Noble Maritime Museum, Kinsey Institute. The instructor's work can be viewed at: kerenmoscovitch.com.

Beyond the Portrait: Photographing Communities

PHC-3303-A

Mon., Sept. 30–Dec. 9

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

By examining the individual, one gains a better understanding of the whole. This course goes beyond traditional portraiture by focusing on the people who make up a larger community. Discussions will include gaining access, what it means to document a community, the best ways to structure the project and creating an archive. Students will discover how to make a community visible—its structure, fragility and strengths. Assignments will help students to define their vision and enhance their personal style. We will look at the work of photographers such as August Sander, Tina Barney and Sharon Lockhart, as well as emerging artists. This is a critique and discussion course with emphasis on aesthetic and conceptual issues; technical matters will be discussed as needed. Students should have a solid working knowledge of their cameras and equipment, though technical help will be available. This

course will benefit students who need a little motivation to shoot, and those who want to begin delving into conceptual issues regarding portraiture. Students may use digital or analog cameras, and must bring work to class every week.

NOTE: Please come to the first session with an idea of which community you want to work with, and some preliminary research on the group.

DINA KANTOR, photographer, visual artist. BA, University of Minnesota; MFA, School of Visual Arts. Exhibitions include: Griffin Museum of Photography, Winchester, MA; Photographic Center Northwest, Seattle; Newspace Center for Photography, Portland; 3rd Ward. Collections include: Jewish Museum, Southeast Museum of Photography. Clients include: Virgin Records, *BizBash*, Aronson's Flooring. Publications include: *The Collector's Guide to Emerging Art Photography*, *Heeb*, *The Stranger*. Awards include: *Photo District News Annual*, Finnish Cultural Foundation, Finlandia Foundation. The instructor's work can be viewed at: dinakantor.com.

Independent Curators' Seminar

FIC-3034-A

Wed., Sept. 18–Nov. 13

Hours: 12:00 NOON–3:00 PM

9 sessions; 2.5 CEUs; \$335

Serving as an introduction to the practical and theoretical concerns of the independent contemporary art curator, this course will examine the spaces in which art is presented, as well as alternative methods of exhibitions, their evolution and development. There will be three evening sessions where we will visit artists' studios. Lectures and studio visits will focus on current shows and innovative exhibition models as well as creative practice and techniques. We will also discuss how low budget, alternative and artist-produced shows can be successful for career development. Each student will develop a final curatorial project, such as a written proposal with corresponding images—PowerPoint presentations, designs and/or dioramas—for a public exhibition space. The course will include field trips, practical exercises and lectures by visiting curators and gallery owners. Past guests have included Matthew Lyons, curator of The Kitchen; Lia Gangitano, curator/director of PARTICIPANT, INC; Peter Eleey, curator of MoMA, and Christopher Lew, curator of MoMA PS1.

LISA KIRK, curator, fine artist. BFA, School of Visual Arts; MFA, University of California, Irvine. One-person exhibitions include: Invisible-Exports, MoMA PS1. Curatorial projects include: Deitch Projects, John Connelly Presents, Andrew Kreps Gallery. Site-specific curatorial projects include: Nada Art Fair, Miami; SCOPE Art Fair. Work reviewed in: *Time Out London*, *Artforum*, *Art in America*, *Time Out New York*, *The New Yorker*, *Plan B*, *The New York Times*, *L'Uomo Vogue*, *The Guardian*, *New York magazine*, *Art Review*, *Frieze*. The instructor's work can be viewed at: lisakirkprojects.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4



VISUAL AND CRITICAL STUDIES

Visual and critical studies courses at SVA are designed to engage and challenge students in areas beyond a single medium of expression and creation. The dynamic course offerings reflect our rapidly expanding visual culture and the increasing urgency to educate students about all aspects of visual experience.

Visit us at sva.edu/ce to view up-to-date course information.

Gender Trouble

AHC-2191-A

Mon., Sept. 16–Dec. 9

Hours: 6:30 PM–9:30 PM

12 sessions; 3.5 CEUs; \$470

Radical creative inquiry and the 'aesthetics of resistance' that occur when the gendered body speaks in the visual will be investigated in this course. Presentations of slide and video work by key contemporary and historical figures will help students situate their creative production in relationship to contemporary discourses around race, class, gender and sexuality in art. How do we make sense of feminist art of the past and present—its contradictions, slogans and symbols? What content is lost in translation during art's shift from private practice to public locus? Students will complete reading assignments by a range of critical theorists, including Hélène Cixous, Julia Kristeva, Elizabeth Grosz, Tricia Rose, bell hooks, Fred Moten, Susan Sontag and Slavoj Žižek, as well as bring in work in any media for weekly critique. This course features a special section on hip-hop culture and several guest lecturers.

KATIE A. CERCONE, visual artist, curator, writer. BA, Lewis & Clark College; MFA, School of Visual Arts. Group exhibitions include: C24 Gallery, DODGEgallery, VOXPOPULI, White Box Gallery, Honfleur Gallery, Apexart, Family Business, Craftswoman House, Local Project. Publications include: *N. Paradoxa, Revolt Magazine, Bitch Magazine, Women's Art Journal, Public Art Dialogue, PLAYspace Magazine, Utne Reader*. The instructor's work can be viewed at: katiecercone.com.

The Fourth Dimension: Video, Space and the Broken Screen

AHC-2388-A

Tues., Sept. 24–Oct. 29

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs; \$210

This course offers pathways through the visual language of nonlinear narratives, split screens, fragmentary visual planes and their relationships with space and spatial design. We will read, view and discuss contemporary examples from selected projects made by artists, filmmakers, designers and architects that speak to these issues. Through critical discussions students will gain a fresh look at new practices of art-making that make use of emerging technologies. Topics include: object and projection, video and sound installation, multichannel video work, digital media and architectural space, non-traditional spaces, and video art in public spaces. The course is guided by the work of artists such as Bruce Nauman, Joan Jonas, Doug Aitken, Lars Von Trier, Jane and Louise Wilson,

Olafur Eliasson, Pipilotti Rist, Eija-Liisa Ahtila, Robert Wilson, Douglas Gordon and Matthew Barney, as well as by concepts and pronouncements by critics and visionaries such as Rosalind Krauss, Lev Manovich, Walter Benjamin, Hans Ulrich Obrist and Rem Koolhaas.

OFRI CNAANI, fine artist. MFA, Hunter College. One-person exhibitions include: MoMA PS1; Kunsthalle Galapagos; Haifa Museum of Art; Braverman Gallery, Tel Aviv; BMW Guggenheim Lab; Andrea Meislin Gallery; Pack Gallery, Milan; Herzliya Museum of Contemporary Art, Israel. Group exhibitions include: Moscow Biennale of Contemporary Art; The Kitchen; Kunsthalle Wien; Arnolfini, Bristol, U.K.; Tel Aviv Museum of Art; Israel Museum, Jerusalem; International Triennale of Contemporary Art, Prague; Bronx Museum of the Arts. Awards include: Six Points Fellowship, America-Israel Cultural Foundation. The instructor's work can be viewed at: ofricnaani.com.

On Humor

VCC-2283-A

Tues., Sept. 24–Nov. 12

Hours: 6:00 PM–9:00 PM

8 sessions; 2 CEUs; \$270

In the darkest times, humor has been used to explain and highlight that which is unknown, misunderstood or has been ignored. This course will examine theories of humor, laughter and their use in contemporary art, including dark and relief humor, the psychology of laughter, comic timing and the philosophies of humor. Readings by Henri Bergson, Slavoj Žižek and Simon Critchley, among others, will be paired with in-depth looks at 20th- and 21st-century artists who use humor as a medium to question societal norms. Artists covered will include Yves Klein, R. Crumb, Roman Signer, Laurel Nakadate, Rob Pruitt, David Robbins and William Wegman. The course will include guest lectures by contemporary artists.

SUMMER GUTHERY, curator, writer. BA, University of Arkansas; MFA, Bard College. Curatorial projects include: "Changing Lightbulbs In Thin Air," Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY. Publications include: *Artforum*; *Art Production Notes*, *Art in General*; *Performa Magazine*. Awards include: Curatorial Fellowship, Performa Biennial.



NEED ADVICE ON COURSES?

Please call 212.592.2251

Video Trash and Treasures: Camp, B and Cult Movies and Television

VCC-2359-A

Mon., Sept. 16–Nov. 25

Hours: 6:30 PM–9:30 PM

10 sessions; 3 CEUs; \$395

Low-budget films have been part of the cinematic landscape since the early decades of the film industry, initially serving as opening acts for theatrical features, and eventually developing their own identity. Though often disregarded by mainstream audiences, many B Westerns, horror movies and sci-fi thrillers have come to be appreciated for their campy melodramatic qualities, and have inspired filmmakers to take a cue from their ingeniously off-beat, low-budget tactics. This course will examine the appeal of low-budget, camp and cult films and discuss their value as cultural artifacts worthy of our respect and admiration. We will also consider the meaning and implication of low-budget productions in our current cultural climate, with the affordability of digital video and the proliferation of modern trash including reality TV. In addition to composing responses to screened films and discussion topics such as authenticity, exploitation, irony and novelty, we will also purposefully concoct B material through group and individual assignments. Screenings will include works by Russ Meyer, Roger Corman, John Waters, George Kuchar and Troma.

ERICA MAGREY, visual artist, performer. BFA, summa cum laude, University of Hartford; MFA, School of Visual Arts. Performances, screenings and exhibitions include: The Kitchen; Spectacle Theater; Freight + Volume; Socrates Sculpture Park; Kaskadenkondensator, Basel, Switzerland; Horton Gallery; Dixon Place; E.S.P. TV; STADIUM; Field Projects; Starlight Cinema, Madison; Magic Pictures, Philadelphia; Diana Lowenstein Fine Arts, Miami. Publications include: *Kunst Bulletin*, *The New York Times*, *Artforum*, *The Brooklyn Rail*, *The Art of Making Dances*, *Beautiful/Decay*. Awards and honors include: New York Foundation for the Arts. Artist residency: International Exchange and Studio Program, Basel. The instructor's work can be viewed at: ericamagrey.com.



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The Art of Perfume: A Fragrance Development Workshop

VSC-2144-A

Tues., Sept. 17–Oct. 22

Hours: 6:30 PM–9:30 PM

6 sessions; 1.5 CEUs

\$210; materials fee, \$50

This course will investigate the artistic language of olfactory exploration by creating fragrance from perfume oils and natural oils, as inspired by works of contemporary artists. We will explore the evocative nature of both art and perfume and, in so doing, see the power and allure of scent as an artistic medium. The connection between fragrance to contemporary art, and the influence of this relationship to art and culture will be addressed. Inspired by contemporary music, fine arts, performance and film works, students will be encouraged to express the works viewed via the medium of fragrance, through the formulation of scents. Additionally, each student will create a bottle design, packaging, advertising copy and social media forum for his or her final project, and will present a finished fragrance.

ALEXIS KARL, owner, Scent by Alexis; co-owner, Cherry Bomb

Killer Perfume; multimedia artist. One-person exhibitions include: Envoy Gallery, Aqualis Gallery. Performances at: Solomon R. Guggenheim Museum, Whitney Museum of American Art. Clients include: Urban Outfitters, Henri Bendel, Fred Segal, Indie Scent. Publications include: *Elle*, *Seventeen*, *Time Out New York*, *Lucky*, *Women's Wear Daily*, *Allure*.

Inside the Artist's Studio: NYC Painters

VCC-2361-A

Wed., Sept. 25–Oct. 30

Hours: 6:30 PM–9:00 PM

6 sessions; 1.5 CEUs; \$300



This course will take students inside the studios of contemporary painters to hear about both their creative process and how they perceive their work in the larger context of New York City's art world. Through readings, informed conversations and firsthand observations during studio visits, students will become familiar with the artists, materials and concepts behind some of the most interesting paintings being made today. Visits to artists' studios will include: Gina Beavers, Suzanne McClelland and Ryan Sullivan.

NOTE: Sessions will be held at studios in Brooklyn and Manhattan.

ANNETTE WEHRHAHN, visual artist; founder of Soloway

Gallery; assistant to the chair MFA Art Criticism and Writing Department, School of Visual Arts. Group exhibitions include: Churner and Churner Gallery; Collective Show; Sister Gallery, Los Angeles; Gavin Brown's enterprise. The instructor's work can be viewed at: soloway.info.

EMILY WEINER, visual artist; writer; assistant to the chair, MFA Design Criticism Department, School of Visual Arts.

BA, cum laude, Barnard College; MFA, School of Visual Arts. Professional experience includes: Staff writer, *Time Out New York*; culture page reporter, *Santiago Times*. Group exhibitions include: Visual Arts Gallery; Louise McCagg Gallery, Barnard College; Concrete Utopia; X Initiative; Emerald Green Library; Artists Space; The Phatory LLC; Camac Centre d'Art, Marnay-sur-Seine, France; Clifton's Brookdale, Los Angeles. Publications include: *ARTnews*, *Artforum*, *Domus*, *Visual Arts Journal*, *ArtSlant*, *Museo*. The instructor's work can be viewed at: emilyweiner.com.

Gallery Visits: Contemporary Art in New York City

VCC-2367-A

Wed., Sept. 18–Oct. 16

Hours: 10:30 AM–12:30 PM

5 sessions; 1 CEU; \$150



This course will investigate contemporary art in New York City through the lens of gallery visits. We will explore four main gallery districts in New York City: Midtown, Chelsea, Lower East Side and Williamsburg/Bushwick. Each neighborhood offers distinctly different views of contemporary art (primarily style and market), which we will discuss, along with specific artists works, gallery presentation, conceptual strategies and site specificity. Aesthetics, ideas, strategies and observation techniques will be discussed on location. Performance art, video, painting, sculpture, photography and mixed media will all be seen and considered.

JODIE VICENTA JACOBSON, fine artist, curator-at-large, Blind Spot & Photo-Based Art, Inc. BA, Colorado College; MFA, Hunter College. Represented by: Yancey Richardson Gallery; FOIL Gallery, Kyoto. Professional experience includes: Curator, Horticultural Society of New York; board member, Denniston Hill. One-person exhibitions include: Yancey Richardson Gallery, Wild Project. Group exhibitions include: Albright-Knox Art Gallery, Buffalo; MoMA PS1; Herzliya Museum of Contemporary Art, Israel; Westport Arts Center, CT; FOIL Gallery, Tokyo; Higher Pictures; Carroll and Sons, Boston; Skylight Gallery. Curatorial projects include: "Plants and Mammals," The Horticultural Society of New York; "Paul Morrison," Cheim & Read Gallery and Horticultural Society of New York; James Welling, "Flowers," David Zwirner Gallery and Horticultural Society of New York; "Implant," The UBS Art Gallery; "The Curse of Bigness," Queens Museum of Art. Publications include: *The New Yorker, Artforum, Time Out New York, The New York Times, The Village Voice, Frieze*.

Contemporary Painting Lab: Artists and Techniques of the 21st Century

VSC-2237-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:45 PM

12 sessions; 4.5 CEUs; \$470

How does Ed Ruscha achieve his trademark sunset-like fade? Or Gerhard Richter his dreamy, cinematic blur? What might a painter like Dana Schutz do to make an irresistibly juicy brushstroke...or Alex Katz an unfussy line? How do hard edges, transparency, luminosity and distinctive mark-making affect the tone of a painting, and how are these effects best achieved? In this course, we will look to contemporary painters as guides for answering questions about how to create striking compositions by the most relevant methods possible. From taping and scraping to glazing, layering and trompe l'oeil tricks, we'll pinpoint technical solutions that align with each student's conceptual goals. Open to both experienced

painters and those relatively new to the medium, thematic projects will be assigned each session. Included will be presentations on contemporary artists to foster a dialogue about possibilities for painting.

NOTE: This course may be taken for undergraduate credit. Please refer to VSD-2337-CE in the credit courses section of this bulletin for details.

EMILY WEINER, visual artist; writer; assistant to the chair, MFA Design Criticism Department, School of Visual Arts.

BA, cum laude, Barnard College; MFA, School of Visual Arts.

Professional experience includes: Staff writer, *Time Out New York*; culture page reporter, *Santiago Times*. Group exhibitions include: Visual Arts Gallery; Louise McCagg Gallery, Barnard College; Concrete Utopia; X Initiative; Emerald Green Library; Artists Space; The Phatory LLC; Camac Centre d'Art, Marnay-sur-Seine, France; Clifton's Brookdale, Los Angeles. Publications include: *ARTnews, Artforum, Domus, Visual Arts Journal, ArtSlant, Museo*. The instructor's work can be viewed at: emilyweiner.com.

Capturing Life with the Camera Obscura

VSC-2434-A

Mon., Sept. 16–Nov. 18

Hours: 6:00 PM–9:00 PM

9 sessions; 2.5 CEUs; \$335

The Latin words "camera" and "obscura" used together describe a darkened vaulted chamber or room. A camera obscura is a darkened space where a small beam of reflected light from the outside world projects that light as an image in the space. The principle of the camera obscura dates to about 450 BCE when Mozi, a Chinese philosopher, referred to the device as a "locked treasure room." This course is designed to unlock those treasures. Students will learn to build their own camera obscura using a variety of materials and objects to view and capture these images through drawing and various photographic means. Through experimentation and the referencing of the historical works of Caravaggio, Vermeer, and others, students will develop an understanding of the camera obscura and its possibilities. Using their own device and a combination of photographic papers and films, digital capture and hand drawing, students will develop a portfolio of images unique to the camera obscura.

PAUL D'INNOCENZO, photographer, painter. Clients include: Random House, Bantam, Doubleday, Grove Atlantic, BMG, Arista, BlueNote Records, RCA, Atlantic Records. Publications include: *Cosmopolitan, Vogue, GQ, Time, Newsweek, Jazziz*.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4



CREDIT COURSES

The School of Visual Arts offers courses for undergraduate credit to continuing education students. Courses are taught by a dedicated faculty who are leading professionals in their fields; they are as much a part of the New York art world as SVA itself. In fact, the SVA faculty provides the key link between the city's cultural and professional world and its students.

Look through the credit course section. Somewhere in here you will find just the right courses to stimulate your mind, excite your imagination and fuel your passion. If you have any questions about SVA's credit offerings, give us a call.

ADVERTISING

Visit us at sva.edu/ce to view up-to-date course information.

Build a Great Portfolio, Get a Great Job, Win Lots of Awards, Have a Nice Life

ADD-2030-CE

Wed., Sept. 18–Dec. 11

Hours: 6:00 PM–9:45 PM

12 sessions; 3 studio credits; \$3,228

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, Cunard. Awards include: Hall of Fame, CLIO; Art Directors Club; The One Show; ANDY; ADDY; *Graphis*; *Communication Arts*.

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, U.S. Air Force, Kleenex, Hallmark. Awards include: Gold pencils, The One Show; Art Directors Club; CLIO; ANDY; Cannes Lion. The instructor's work can be viewed at: rich-drew.com.

ANIMATION

Visit us at sva.edu/ce to view up-to-date course information.

Stop-Motion Animation

AND-3020-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–10:00 PM

12 sessions; 3 studio credits; \$3,228

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; International Film and Television; Flash Forward Film Festival. The instructor's work can be viewed at: voltaire.net.

The Animation Studio: Putting It All Together

AND-3276-CE

Sat., Sept. 21–Nov. 23

Hours: 10:00 AM–3:00 PM

10 sessions; 3 studio credits; \$3,228

Designed as a working studio, this course will take students through all stages of the animation process to create personal animated projects. Using Wacom tablets and scanned drawings, we will begin with animation drawing basics such as character development, squash-and-stretch and follow-through. Working with Adobe After Effects and Flash, we will begin with exercises in panning a background with a walk cycle, as well as creating abstract shapes. The remainder of the course will be spent on layout design, animation, scanning and color styling, audio tracks and digital composition for postproduction. Students will work on finished personal films and After Effects exercises.

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

MARTIN ABRAHAMS, producer, director, animator, video editor.

School of Visual Arts. Animated projects include: *ABC News*, *Great Bear*, *Sesame Street*, *Burger King*. Music videos include: *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.

ERIC EISER, designer, director, 3D artist. BFA, MFA, School of Visual Arts. Clients include: Lifetime, Nickelodeon, MSNBC, MTV, NBC, ABC, CBS, Showtime, VH1, The Movie Channel. Awards include: Emmy Award, Cine Golden Eagle, Broadcast Designers Association, Telly, U.S. International Film and Video Festival.

The instructor's work can be viewed at: ericeiser.com.

COMPUTER ART, COMPUTER ANIMATION AND VISUAL EFFECTS

Visit us at sva.edu/ce to view up-to-date course information.

Digital Design Basics

SMD-1031-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–10:00 PM

12 sessions; 3 studio credits; \$3,228

The computer has become an essential creative tool in illustration, graphic design, photography, multimedia, animation and fine art. In this course, students will learn how to use Adobe Photoshop and Illustrator to create art for print and the Web. A range of topics will be covered, including basic computer functions, scanning and design techniques. We will also discuss the similarities and differences of digital and traditional image-making. We will explore how the computer is used in professional studios, and how you can use it in your creative and professional pursuits. Students will participate in class critiques and workshop time.

PREREQUISITE: SWC-1012, Macintosh 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.

DESIGN

Visit us at sva.edu/ce to view up-to-date course information.

Basic Graphic Design

GDD-2020-CE

Wed., Sept. 18–Dec. 11

Hours: 6:30 PM–9:30 PM

12 sessions; 2 studio credits; \$2,152

This course explores various working methods by which graphic designers precisely and effectively solve communication problems. We will discuss how to start a job and take it through all levels of production to arrive at a finished end product. Included is a complete analysis of all the components used in design: concept, color, contrast, typography, technique and perspective. We will learn to manipulate these elements to produce a variety of products, ranging from posters, book jackets and magazines to CDs and logos. Part of this process is learning to have fun with each project.

SKIP SORVINO, principal, Sorvino Design Group; design consultant. BFA, School of Visual Arts. Publications include: *Graphis*, *Advertising Techniques*, *Idea*, *Communication Arts*, *Print Casebooks*, *Art Direction*. More than 100 awards, including: AIGA, ANDY, *Creativity*, Society of Illustrators, Society of Publication Designers, *Print Poster USA*, Type Directors Club.

Typography

GDD-2050-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:00 PM

12 sessions; 2 studio credits; \$2,152

This course will help students to master the ability to execute typographic design assignments from conception through completion. A strong emphasis will be placed on the use of typography and its relationship to illustration and photography. "Real-life" assignments will be given, such as logos/stationery, book jackets, posters, CD packaging, brochures and editorial. All aspects of the design assignment will be addressed, from concept through presentation. The work completed in this course makes it a portfolio-builder. **NOTE:** Assignments vary each semester. It is recommended that students have access to a Macintosh computer and a working knowledge of Adobe Illustrator, Photoshop and InDesign.

ADAM GREISS, vice president, creative director, global head, Creative Services at Morgan Stanley. BFA, School of Visual Arts. Clients have included: BMG/RCA Records, NBC, Bowne, Equitable Real Estate, CBS, Merrill Lynch, ASCAP, Cushman & Wakefield, AT&T. 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*; Type Directors Club; *Print*; Society of Publication Designers; *Graphis*; American Corporate Identity; American Design Awards; *Creativity*; AIGA; chairman, International Type Directors Club design competition.

Composing the Page: Drawing for the Graphic Designer

GDD-2060-CE

Tues., Sept. 17–Nov. 19

Hours: 6:30 PM–9:30 PM

10 sessions; 2 studio credits; \$2,152

Creating dynamic design solutions for editorial assignments is the goal of this course. Using shape, pattern, line and mass, students will learn how to create tension in their drawings, from close-up to panoramic views. With the classroom as background, students will draw one another and incorporate design elements for a unified composition. The combining of various design elements will be emphasized in order to create balanced compositions for page layout: multi-column, vertical, horizontal, double-page spreads. Some design exercises will be based on prominent graphic design styles of the early 20th century, such as Art Deco, Suprematism, and De Stijl, as well as Dada artists and the geometric designs of the Bauhaus. How to work with a confined space and effects of cropping an image will be addressed, and attention will be given to balancing image with text, and typographic choices. Throughout the course, we will work toward gaining confidence to achieve creative solutions that communicate. Students may work in their medium of choice, in black-and-white and/or color.

JOHN RUGGERI, illustrator. BFA, MFA, School of Visual Arts. One-person exhibition: School of Visual Arts. Group exhibitions include: Fine Art Gallery Center for Music, Drama and Art, Lake Placid, NY. Publications include: *The New York Times Magazine*, *Print*, *Seventeen*, *House & Garden*, *Mademoiselle*, *Rolling Stone*. Awards include: Distinguished Artist-Teacher Award, School of Visual Arts.

Intermediate Graphic Design

GDD-3010-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–9:45 PM

12 sessions; 3 studio credits; \$3,228

This course will develop a work method while stressing three elements: having fun, making each job a learning experience and, ultimately, making money. We will produce a variety of products, ranging from posters, book jackets and magazines to CDs and logos. This is also a portfolio-building course. If you don't have a portfolio, this is the course that will help you start one. If you do have one, we will improve upon it—no matter what its current state of development. Portfolios will be analyzed based on presentation, organization and types of samples. Your improved portfolio will give you the ammunition you need to get a job. Guest lecturers will share their experiences.

SKIP SORVINO, principal, Sorvino Design Group; design

consultant. BFA, School of Visual Arts. Publications include: *Graphis, Advertising Techniques, Idea, Communication Arts, Print Casebooks, Art Direction*. More than 100 awards, including: AIGA, ANDY, Creativity, Society of Illustrators, Society of Publication Designers, Print Poster USA, Type Directors Club.

Visual Branding

GDD-3533-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–9:45 PM

12 sessions; 3 studio credits; \$3,228

This course offers an opportunity to discover the creative power of visual branding through fresh ideas and originality. It will benefit students from any creative-based discipline with a passion for branding and design, but will be particularly relevant for graphic designers and advertising creatives. Recharge your batteries through a range of inspiring creative processes and design methods for visual research and information gathering; learn fresh techniques for brainstorming, concept generation and evaluation, and find new angles on design development and implementation. Go a step further and become confident in presenting and discussing your work with a non-designer client to ensure the best solution. To find out more about this course please visit: visualbrandingcourse.com.

ROSWITHA A. RODRIGUES, principal, Magical Monkey. MA, with distinction, University of Vienna; School of Visual Arts. Formerly, design director, Ryan Grossman/MARC USA. Accounts include: Asia America MultiTechnology Association; A&E Network; Arm & Hammer; Asubio Pharmaceuticals, Inc.; Change Technology Partners; Esquire Capital; Fordham University; Hebrew Home at Riverdale; Hemisphere Club; John Jay College; Monaco Tourist Bureau; New York City Department of Small Business Services; Kingsborough Community College; Monmouth Hospital. Awards include: *HOW, Graphis, Advertising Women of New York, Print, Creativity, American Graphic Design, Promax*. The instructor's work can be viewed at: magicalmonkey.com.

Graphic Design Portfolio

GDD-4010-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:45 PM

12 sessions; 3 studio credits; \$3,228

If you are stuck in a job that does not challenge you or find yourself in need of re-charging your creative batteries or your portfolio, come join this course. In an intensive critique/workshop setting, you will be challenged to re-awaken your creative energy and channel it into the development of head-turning work. Get yourself to the next level, explore new territory, push your limits, surpass style, invent, re-invent, find and advance your own voice and create 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 about this course please visit: myportfoliocourse.com.

NOTE: Please bring your portfolio to the first session. This course will be held at Magical Monkey, 630 Ninth Avenue, Suite 1102A (between 44th and 45th streets).

ROSWITHA A. RODRIGUES, principal, Magical Monkey. MA, with distinction, University of Vienna; School of Visual Arts. Formerly, design director, Ryan Grossman/MARC USA. Accounts include: Asia America MultiTechnology Association; A&E Network; Arm & Hammer; Asubio Pharmaceuticals, Inc.; Change Technology Partners; Esquire Capital; Fordham University; Hebrew Home at Riverdale; Hemisphere Club; John Jay College; Monaco Tourist Bureau; New York City Department of Small Business Services; Kingsborough Community College; Monmouth Hospital. Awards include: *HOW, Graphis, Advertising Women of New York, Print, Creativity, American Graphic Design, Promax*. The instructor's work can be viewed at: magicalmonkey.com.



NEED ADVICE ON COURSES?

Please call 212.592.2251

FINE ARTS

Visit us at sva.edu/ce to view up-to-date course information.

Drawing I

FDD-1030-CE

Thurs., Sept. 19–Dec. 12

Hours: 6:00 PM–9:45 PM

12 sessions; 3 studio credits; \$3,228

Remember those children's coloring books with their beautiful, even, unbroken lines that we tried so hard not to mess up with our crayons? Those lines so strongly defined drawing on a subconscious level that drawing without an outline is the first hurdle that will be addressed in this course. We will explore drawing through a variety of mediums, including pencil, charcoal, pastel, sumi ink and brush, scratchboard and acrylics. Working exclusively from the live nude, students will become familiar with the principles of drawing such as line, tone, mass, light, composition, positive/negative space, scale, linear perspective, atmospheric perspective and analytical observation. We will do all of this in a supportive atmosphere with an emphasis on individual goals and levels of experience. Discussion of student work will be an ongoing group activity. The goal is for each student to complete the course with a newfound excitement about drawing and a sense of direction in the development of his or her drawings for the future.

NOTE: Please bring a newsprint pad (18x24") and compressed charcoal to the first session.

PAUL FORTUNATO, fine artist. BFA, with honors, School of Visual Arts. Exhibitions include: Christie's; Lowe Gallery at Hudson Guild; Drawing Center; Washington Square East Galleries, New York University; Barrett Art Center, Poughkeepsie, NY; Silvermine Guild Arts Center, New Canaan, CT; Jamaica Center for Arts & Learning; Rafik Exhibition Space. Publications include: *The New York Times*, *Juxtapoz*. Awards include: Elizabeth Foundation for the Arts, National Academy of Design, Ucross Foundation, MacDowell Colony, Hillwood Art Museum. The instructor's work can be viewed at: paulfortunato.com.

Drawing II

FDD-1035-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:45 PM

12 sessions; 3 studio credits; \$3,228

This course is geared toward students who have some experience with drawing. In an exciting and supportive atmosphere we will build upon basic skills. Using models as our focus, with diversions into still life and landscape, technical and conceptual issues will be equally explored. Experimentation with a variety of techniques, as well as wet and dry materials will help students develop their artistic voices and approaches to drawing. Properties of scale, time, line, tone, composition and individual expression will be emphasized. Examples of historical and contemporary drawing will be shown. Discussion of student work will be an ongoing group activity.

NOTE: Please bring your favorite drawing materials, a drawing board, a kneaded eraser and paper (18x24") to the first session.

PAUL FORTUNATO, fine artist. BFA, with honors, School of Visual Arts. Exhibitions include: Christie's; Lowe Gallery at Hudson Guild; Drawing Center; Washington Square East Galleries, New York University; Barrett Art Center, Poughkeepsie, NY; Silvermine Guild Arts Center, New Canaan, CT; Jamaica Center for Arts & Learning; Rafik Exhibition Space. Publications include: *The New York*

Times, *Juxtapoz*. Awards include: Elizabeth Foundation for the Arts, National Academy of Design, Ucross Foundation, MacDowell Colony, Hillwood Art Museum. The instructor's work can be viewed at: paulfortunato.com.

Painting

FPD-1020-CE

Wed., Sept. 18–Dec. 11

Hours: 6:00 PM–9:45 PM

12 sessions; 3 studio credits; \$3,228

Open to students at all levels, this course is an intensive survey of the diverse methods and approaches to oil painting and it will take the mystery out of color, composition, scale and tone. Working exclusively from the live nude, you will learn how to create convincing flesh tones in light and shadow, and volume and space, through the application of color theory. Demonstrations will show you how to use a painting knife and brush, and how to build a painting using old master, classicist, impressionist, and neoimpressionist techniques. You will learn the recipes of painting mediums and how to use them. This course will strengthen your observational skills, and you will become familiar with atmospheric perspective, linear perspective and human anatomy. There will be group discussions of student work and individual attention to the goals, needs and level of experience of each student.

NOTE: Please bring a newsprint pad (18x24") and compressed charcoal to the first session.

PAUL FORTUNATO, fine artist. BFA, with honors, School of Visual Arts. Exhibitions include: Christie's; Lowe Gallery at Hudson Guild; Drawing Center; Washington Square East Galleries, New York University; Barrett Art Center, Poughkeepsie, NY; Silvermine Guild Arts Center, New Canaan, CT; Jamaica Center for Arts & Learning; Rafik Exhibition Space. Publications include: *The New York Times*, *Juxtapoz*. Awards include: Elizabeth Foundation for the Arts, National Academy of Design, Ucross Foundation, MacDowell Colony, Hillwood Art Museum. The instructor's work can be viewed at: paulfortunato.com.

Painting

FPD-1020-CE1

Sat., Sept. 21–Dec. 14

Hours: 10:00 AM–2:00 PM

12 sessions; 3 studio credits; \$3,228

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 acrylics and 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.

MELISSA MEYER, fine artist. BS, MA, New York University. One-person exhibitions include: Lennon, Weinberg Inc.; Elizabeth Harris Gallery; Holly Solomon Gallery; Miller/Block Fine Art, Boston; Rebecca Ibel Gallery, Columbus, OH. Group exhibitions include: Katonah Museum of Art, NY; National Gallery of Art, Washington, DC; Aldrich Contemporary Art Museum, Ridgefield, CT; Graham Modern Gallery. Collections include: The Metropolitan Museum of Art, Museum of Modern Art, Jewish

Museum, Solomon R. Guggenheim Museum. Awards and honors include: New York Foundation for the Arts; National Endowment for the Arts; Rome Prize Fellowship, American Academy in Rome. The instructor's work can be viewed at: melissameyerstudio.com.

Realistic Figure and Portrait Painting

FPD-2010-CE

Fri., Sept. 20–Dec. 13

Hours: 12:00 NOON–6:00 PM

12 sessions; 3 studio credits; \$3,228

Want your paintings to come to life? Illusionistic realism takes more than merely copying what is in front of you; it requires the ability to understand and interpret your subject to be successful. This course will present, to artists of all levels, a uniquely simple and logical approach to painting the portrait and the figure in oil. The mindset and methodologies that guided master artists for more than 500 hundred years will be emphasized, and you will learn the time-honored techniques that have served as the backbone for some of the greatest paintings ever created. Designed to develop your ability to create a believable three-dimensional reality on a two-dimensional surface, regardless of how loose or tight you want to paint—this course will allow you to rigorously engage with the principles of figure and portrait painting in the classical tradition. Working from a live model, we will explore techniques for capturing a likeness, handling paint, emphasizing the effects of light and atmosphere, modeling form and mixing lifelike flesh tones. Every step from stretching a canvas to applying the final highlight will be thoroughly demonstrated and explained.

NOTE: A Sunday afternoon field trip to the Met is included. Please bring a notebook and pen to the first session. A complete supply list will be distributed at the first session.

MARVIN MATTELSON, portrait artist. BFA, University of the Arts. Publications include: *Illustrators Annual, Graphis, Step-by-Step Graphics, Print, Art Direction, Folio, Idea, The Portrait Signature*. Clients include: *Esquire, Time, Psychology, Scientific American, Today, Penthouse, Bantam, CBS Records, Viking-Penguin, Hennessy, E.F. Hutton, The New York Times, McCall's, Redbook, Seventeen, AT&T, IBM, Geffen Films*. Awards include: Portrait Society of America, Connecticut Society of Portrait Artists, AIGA, American Society of Portrait Artists, ANDY, Society of Illustrators, *Communication Arts*, Society of Publication Designers, Art Directors Club, Desi, New York Society of Portrait Artists. The instructor's work can be viewed at: fineartportrait.com.

 **NEED ADVICE ON COURSES?**
Please call 212.592.2251

Classical Portrait Painting

FPD-2348-CE

Sat., Sept. 21–Dec. 14

Hours: 10:00 AM–4:00 PM

12 sessions; 3 studio credits; \$3,228

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 the human visage. 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 of the information covered in this course will be fully demonstrated and explained.

NOTE: A Sunday afternoon field trip to the Met is included. Please bring a notebook and pen to the first session. A complete supply list will be distributed at the first session.

MARVIN MATTELSON, portrait artist. BFA, University of the Arts. Publications include: *Illustrators Annual, Graphis, Step-by-Step Graphics, Print, Art Direction, Folio, Idea, The Portrait Signature*. Clients include: *Esquire, Time, Psychology, Scientific American, Today, Penthouse, Bantam, CBS Records, Viking-Penguin, Hennessy, E.F. Hutton, The New York Times, McCall's, Redbook, Seventeen, AT&T, IBM, Geffen Films*. Awards include: Portrait Society of America, Connecticut Society of Portrait Artists, AIGA, American Society of Portrait Artists, ANDY, Society of Illustrators, *Communication Arts*, Society of Publication Designers, Art Directors Club, Desi, New York Society of Portrait Artists. The instructor's work can be viewed at: fineartportrait.com.

Sculpture

FSD-1050-CE

Tues., Sept. 17–Dec. 3

Hours: 6:00 PM–9:45 PM

12 sessions; 3 studio credits; \$3,228

Designed for students at all levels who wish to explore the world of sculpture, this course will begin with basic carving techniques using blue foam covered by an aqua resin. Demonstrations of various techniques used to produce 3D works will be included, as well as slide presentations of artworks from many disciplines. Students will be encouraged to critically examine how emerging technologies alter the landscape of making art.

NOTE: The studio fee includes safety equipment, hand tools, abrasives, compressed air, lubricants and access to the plaster workshop outside of class time, based on facility availability. All other materials must be purchased by the student.

NICOLAS TOURON, sculptor, ceramist. MFA, School of Visual Arts. One-person exhibitions include: Virgil de Voldère Gallery; Galerie Buggdahn 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; Kunsthall, Rotterdam. Publications include: *The New York Times, New York magazine*. Award: Fulbright Fellowship. The instructor's work can be viewed at: nicolastouron.com.

PHOTOGRAPHY

Visit us at sva.edu/ce to view up-to-date course information.

Digital Photography I

PHD-1042-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–10:00 PM

12 sessions; 3 studio credits; \$3,228

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 Photoshop and digital printing. 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 using Photoshop. Though we will leave the physical dark room behind, this course will engage photography in much the same way as its predecessors, 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 deliberate and innovative creative choices. Lab time will be used for demonstrations and one-on-one instruction.

PREREQUISITE: A working knowledge of the Macintosh computer operating system.

NOTE: Please bring a digital SLR camera to the first session. Lab time is included in the instructional hours; additional lab time is not available.

MATTHEW BAUM, photographer; co-founder, co-director, Visualife Photo Education Program, School of Visual Arts.

BA, Brown University; MFA, School of Visual Arts. Awards include: Aaron Siskind Memorial Scholarship; Paula Rhodes Memorial Award, School of Visual Arts; *Photo District News*. The instructor's work can be viewed at: matthewbaum.com.

Digital Photography II

PHD-2042-CE

Wed., Sept. 18–Dec. 11

Hours: 6:00 PM–10:00 PM

12 sessions; 3 studio credits; \$3,228

This course is for intermediate photographers who have some experience using a digital SLR and Adobe Photoshop. Classes will be used for group critique, supervised computer lab sessions, demonstration of advanced Photoshop techniques and looking at the work of photographic masters. Digital Photography II will emphasize the development of a personal photographic vision and style. Students will be encouraged to initiate and sustain a focused project over an extended period of time.

PREREQUISITE: PHC-1042, Digital Photography I, or equivalent.

NOTE: Please bring a digital SLR camera to the first session.

MATTHEW BAUM, photographer; co-founder, co-director, Visualife Photo Education Program, School of Visual Arts.

BA, Brown University; MFA, School of Visual Arts. Awards include: Aaron Siskind Memorial Scholarship; Paula Rhodes Memorial Award, School of Visual Arts; *Photo District News*. The instructor's work can be viewed at: matthewbaum.com.

Studio/Advertising Photography

PHD-2408-CE

Sat., Sept. 21–Nov. 23

Hours: 10:30 AM–3:00 PM

10 sessions; 3 studio credits; \$3,228

Want an exciting and challenging career? Learn to light and take photographs as the pros do using different types of lighting and props while incorporating your ideas and design. Which lens to use, and the appropriate lighting and equipment for different situations are all part of being a knowledgeable photographer. With an emphasis on advertising photography, this course will give you the needed experience in studio and location environments. Using medium format or DSLR 35 cameras, students will shoot ads (still life/fashion/products), as well as create ads using live models.

PREREQUISITES: A working knowledge of Adobe Photoshop and a basic photography course, or equivalents.

NOTE: Lighting equipment, meters and seamless paper backgrounds will be provided during course hours. Students must have their own medium format digital camera and access to a computer with Adobe Photoshop. Students must supply their own props and backgrounds other than seamless. Please bring a digital SLR camera to the first session.

MARIO CALAFATELLO, photographer. Clients include: AT&T, R.J. Reynolds, Otis Elevators, Playtex, Xerox, Johnson & Johnson, MasterCard, Panasonic, Guilford Mills, Nikon, Inside Sports, Cotton Incorporated, Cyro Industries, Barr Laboratories.

Advertising campaigns include: Cotton Inc., R.J. Reynolds, Playtex Lingerie, *Women's Wear Daily*, FMC Fibers. Awards include: ANDY, Art Directors Club.

VISUAL AND CRITICAL STUDIES

Visit us at sva.edu/ce to view up-to-date course information.

Contemporary Painting Lab: Artists and Techniques of the 21st Century

VSD-2237-CE

Mon., Sept. 16–Dec. 9

Hours: 6:00 PM–9:45 PM

12 sessions; 3 studio credits; \$3,228

How does Ed Ruscha achieve his trademark sunset-like fade? Or Gerhard Richter his dreamy, cinematic blur? What might a painter like Dana Schutz do to make an irresistibly juicy brushstroke...or Alex Katz an unfussy line? How do hard edges, transparency, luminosity and distinctive mark-making affect the tone of a painting, and how are these effects best achieved? In this course, we will look to contemporary painters as guides for answering questions about how to create striking compositions by the most relevant methods possible. From taping and scraping to glazing, layering and trompe l'oeil tricks, we'll pinpoint technical solutions that align with each student's conceptual goals. Open to both experienced painters and those relatively new to the medium, thematic projects will be assigned each session. Included will be presentations on contemporary artists to foster a dialogue about possibilities for painting.

EMILY WEINER, visual artist; writer; assistant to the chair, MFA Design Criticism Department, School of Visual Arts.

BA, cum laude, Barnard College; MFA, School of Visual Arts.

Professional experience includes: Staff writer, *Time Out New York*; culture page reporter, *Santiago Times*. Group exhibitions include: Visual Arts Gallery; Louise McCagg Gallery, Barnard College; Concrete Utopia; X Initiative; Emerald Green Library; Artists Space; The Phactory LLC; Camac Centre d'Art, Marnay-sur-Seine, France; Clifton's Brookdale, Los Angeles. Publications include: *ARTnews*, *Artforum*, *Domus*, *Visual Arts Journal*, *ArtSlant*, *Museo*.

The instructor's work can be viewed at: emilyweiner.com.



READY TO REGISTER?

Online, phone, fax, mail, or
in person. Details on page 4

come closer..



special programs spring and summer 2014

SUMMER RESIDENCY PROGRAMS IN NEW YORK

Painting and Mixed Media

4 undergraduate studio credits

Now celebrating its fourth decade, this internationally renowned program offers serious artists an opportunity to work intensively in a private studio and receive individual critiques from faculty selected for their diversity and experience. Artists are supported in their painting, drawing, small-scale installation and mixed-media work, and are encouraged to push their work to the next level, aesthetically and conceptually.

Each participant has exclusive use of a studio throughout the program. Located in Chelsea, the studios support an environment that encourages experimentation and the development of new ideas and directions, within a community of ambitious, hardworking artists. Faculty will conduct studio visits and discuss each participant's work on an individual basis. Exposure to the New York art world complements the on-site residency program.

Equally important to the faculty critiques are the special lectures, scheduled approximately once a week. Given by guest artists, critics and gallery directors, these talks are designed to offer further insight into the professional and conceptual considerations of today's working artists. Gallery tours are also included. Participants have access to the studios daily from 8:00 am to 11:00 pm.

Overnight stays are allowed with entry to the building prior to 11:00 pm. The program culminates in an open studio exhibition.

Faculty and lecturers have included Andrea Champlin, Ofri Cnaani, Gregory Coates, Amy Cutler, Steve DeFrank, Peter Hristoff, Tobi Kahn, Amy Myers, Danica Phelps, David Ross, Jerry Saltz and Simon Watson.

NOTE: A portfolio is required for review and acceptance to this program.

From the Laboratory to the Studio: Interdisciplinary Practices in Bio Art

4 undergraduate studio credits

From anatomical studies to landscape painting to the biomorphism of surrealism, the biological realm historically provided a significant resource for numerous artists. More recently, bio art has become a term referring to intersecting domains of the biological sciences and their incorporation into the plastic arts. Of particular importance in bio art is to summon awareness of the ways in which biomedical sciences alter social, ethical and cultural values in society.

Coming to the fore in the early 1990s, bio art is neither media specific nor locally bounded. It is an international movement with practitioners in such regions as Europe, the U.S., Russia, Asia, Australia and the Americas. Several sub-genres of bio art exist within this overarching term: 1) Artists who employ the iconography of the 20th- and 21st-century sciences, including molecular and cellular genetics, transgenically altered living matter, reproductive technologies and neurosciences. All traditional media, including painting, sculpture, printmaking and drawing are employed to convey novel ways of representing life forms. 2) Artists who utilize computer software, systems theory and simulations to investigate aspects of the biological sciences such as evolution,

artificial life and robotics through digital sculpture and new media installations. 3) Artists employing biological matter itself as their medium, including processes such as tissue engineering, plant breeding, transgenics and ecological reclamation.

This interdisciplinary residency will take place in the new Fine Arts Nature and Technology Laboratory located in the heart of New York City's Chelsea gallery district. Participants will have access to all of the facilities. Each student will be assigned an individual workstation. In addition, the Nature and Technology Lab houses microscopes for photography and video, skeleton collections, specimen collections, slide collections, a herbarium and aquarium as well as a library.

Demonstrations include microscopy, plant tissue engineering, molecular cuisine and the production of micro eco-systems. Field trips and visiting speakers will include artists, scientists and museum professionals. Students may work in any media including the performing arts.

Faculty and lecturers have included Suzanne Anker, Brandon Ballengée, Kathy High, James Walsh and Jennifer Willet.

NOTE: A portfolio is required for review and acceptance to this program.

Reconfiguring Site: New Approaches to Public Art and Architecture

2 undergraduate studio credits

Crossing the boundaries into architecture, urban planning, landscape architecture, new media technologies and other arenas, the revitalization of public art has become a global trend, as more sensitivity to the nuance of site is increasingly valued. This intensive workshop will delve into a process that reflects key site-specific aspects and intrinsic elements: scale, history, social meaning and formal aesthetics.

This program presents an innovative model for interdisciplinary approaches to public art, focusing on what happens outside of the studio to bring a piece of public art from concept to completion. Topics will include reading from the plan, writing grant proposals, contracts, funding for self-initiated projects and resources for fabrication. Created for the artist or design professional who wants to learn the tools of making work in the public realm, this interactive program highlights collaborative initiatives within architecture and landscape architecture and offers a participatory "think tank" immersion experience.

Artists will be in constant dialogue with top professionals in the field: leading artists, architects, landscape architects, curators and critics. There will be daily guest lectures from various public art administrators in New York City. Such groups as the Department of Cultural Affairs Percent for Art Program, Lower Manhattan Cultural Council, NYC Department of Transportation, Public Art Fund, Times Square Alliance and many more will provide access and exposure to key programs in New York City.

Field trips within New York City to public art sites as well as potential sites for projects will be woven into the fabric of the workshop. A one-day excursion to the nation's capital will be offered, including a visit to the General Services Administration offices, the country's largest commissioning agency. The director of the GSA Fine Arts program, Washington DC Bureau, will give a tour of permanent projects in the area.

Throughout the workshop, participants will be encouraged to develop professional proposals—thoughtful concepts for the site that engage in a process reflecting all its key aspects. Participants

will also have the option of creating a temporary installation in the streets of New York with the director of AIOP (Art in Odd Places).

Faculty and lecturers have included Charlotte Cohen, Craig Dykers, Eiko and Koma, Wendy Feuer, Anita Glesta, Kendal Henry, Barry Holden, Meredith Johnson, Anne Pasternak, Lauren Ross, Meryl Taradash, Krzysztof Wodiczko and Nina Yankowitz.

NOTE: A portfolio is required for review and acceptance to this program.

Sculpture, Installation and New Media Art

4 undergraduate studio credits

Housed in SVA's state-of-the-art facility, this residency gives traditional sculptors and new media artists an opportunity to experiment with the latest in digital technology in an environment that is conducive to inter-media exploration and critical dialogue. The program is intended for serious artists who work in sculpture and installation, as well those engaging in digital video, digital sculpture, rapid prototyping, 3D graphics, and other new media.

Our sculpture facilities allow for working with wood, plaster, ceramics, metal, plastics and custom electronics, et al. Those artists whose interests are in digital art can opt to work with high-end digital photography, video, 3D graphics and sound production equipment.

In addition, access to rapid prototyping, laser and CNC routing technologies is available. Integrated computer workstations allow artists to create 3D models for output and edit high-definition videos and professional quality soundtracks.

The facility is designed for fluid movement between digital and traditional media and is well equipped to support inter-media installation and performance work including multi-channel audio and video installations and performance using interactive media and video. Artists who are interested in hybrid forms and new media in two, three and four dimensions will find the environment conducive to an experimental approach to art-making.

Located in the heart of New York City's Chelsea gallery district, participants have their own studio space where they meet with faculty for individual critiques. The program includes seminars, equipment demonstrations, lectures, site visits, gallery walks and dialogue with participants of the various residency programs. Residents are suggested to have some basic skill sets. Technical and safety workshops are mandatory and will be held at the beginning of each residency. Staff technicians are on site for consultation only, not fabrication of artwork.

Guest lecturers include artists, critics, curators and gallery directors. Faculty members are selected for their diverse perspectives and professional experience. The critiques and lectures complement the studio work to form an intensive program of hard work, learning and personal development. The program culminates in an open studio exhibition, which enables participants to present their work to the public.

Faculty and guest lecturers have included Suzanne Anker, Steve DeFrank, Frank Gillette, Kate Gilmore, Michael Joaquin Grey, Erik Guzman, Alois Kronschläger, Michael Rees and Jerry Saltz.

NOTE: A portfolio is required for review and acceptance to this program.

Printmaking and Book Arts

4 undergraduate studio credits

This residency program provides participants with access to SVA's expansive printmaking facility and offers them an environment in which to delve deeper into their practice. Artists will develop their work in a supportive and dynamic setting with the guidance of some of New York City's experts in printmaking and book arts. Each participant has exclusive use of a studio space providing the privacy in which to develop ideas, prepare materials for projects and meet with faculty. Twenty-four hour access to the individual studio is available.

Participants from the various residency programs come together for gallery walks and lectures. Guest lecturers include artists, critics, gallery directors and curators. The critiques and lectures complement the studio work to form an intensive program of hard work, technical advancement and personal development.

The printmaking workshop includes two silkscreen rooms with clean-up areas, a lithography/letterpress room, an etching room with vented acid booth, a plate-making room and digital output facilities. Basic materials are provided; staff technicians are available for assistance.

Faculty and guest lecturers have included Elaine Breiger, Peter Kruty, Steve Miller, Gunars Prande, Jerry Saltz, David Sandlin, Donald Sheridan, Judith Solodkin, Bruce Waldman and Simon Watson.

NOTE: A portfolio is required for review and acceptance to this program.

FOR FURTHER INFORMATION CONTACT

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Illustration and Visual Storytelling: Art and Industry

4 undergraduate studio credits

This studio residency offers artists the opportunity to explore the wealth of resources available to professional illustrators in New York City while developing a portfolio of work that embodies personal vision.

With guidance from award-winning illustrators, participants will complete a body of work comprised of images created from assigned projects, as well as those self-directed by the artist, with the aim of showcasing personal style and aesthetic direction. The goals are to advance to the next level of artistic practice and to attain an enhanced position in the illustration marketplace.

A rigorous instructional program, including sessions in portfolio development, sequential illustration and painting from life, and visits to professional studios will complement independent work. Together these initiatives form an intense program that fosters professional growth and an expansion of personal voice. Special lectures by guest artists, gallery directors, publishers and art directors are designed to provide additional insight regarding the realities of a career in illustration.

Participants have access to a digital facility, as well as the opportunity to work in a variety of mediums. The program culminates in an open studio exhibition.

Faculty and lecturers have included Marshall Arisman, Paul Buckley, Gregory Crane, Paul Hoppe, Viktor Koen and Cheryl Phelps.

NOTE: A portfolio is required for review and acceptance to this program.

IMPACT! Design for Social Change

6 undergraduate studio credits

To remain competitive, corporations are looking for innovation and impact in the area of social change as it relates to their business. The non-profit world is seeking new ways to support their constituencies through design strategy. This six-week summer intensive will introduce participants to the growing field of design for social advocacy.

The program will run on two parallel tracks: the first will educate students on how to conceive and execute their own projects for social change with a focus on funding projects that are not client-based. Along with a personal project, students will participate in the development and execution of a team project that addresses a pressing need within a predetermined community. On this track, students will roll up their sleeves to take the program out of the realm of theoretical thinking and extend it into the real world. By the end of the residency, each student will have a fully developed concept.

The intensive offers advanced students and working professionals a unique opportunity to study with faculty composed of leading designers and social entrepreneurs. In addition, weekly lectures and field trips will allow participants to directly interact with a dynamic range of innovators in the field. This is a rapidly growing area of design. The program will instill confidence, self-motivation and collaborative spirit, which will be needed as participants continue on to work as design activists.

Faculty and lecturers have included Michael Blakeney, Chad Boettcher, Milton Glaser, Steven Heller, Bob McKinnon, Michelle Mullineaux, Andréa Pellegrino and Mark Randall.

PREREQUISITES: Students must have completed at minimum their junior year of a college or university design program, or be an established creative professional, and must be fluent in design,

with a demonstrated talent in a discipline: graphic, industrial, fashion, interactive, etc.

NOTE: A portfolio is required for review and acceptance to this program.

Photography

4 undergraduate studio credits

This intensive residency offers participants the opportunity to work in technologically advanced facilities with a renowned faculty to bring critical rigor to the serious photographer. While working in all phases of color and digital processes, the primary function of the program is to advance the content of the artist's work through one-on-one and group critiques, lectures, museum and gallery visits, and dialogue with other participants.

Critiques and lectures complement the independent work, and together these elements form an intense program encouraging creativity, learning and progress. Faculty critiques—individual and group—will be given Monday through Thursday. Special lectures given by guest artists, critics and gallery directors are scheduled approximately once a week, and are designed to give further insight into the realities of the working photographer. The program culminates in an exhibition.

Participants have access to studio equipment and color printing facilities, digital imaging and output centers, studio lighting systems, and a variety of camera sizes and formats. Facilities are available Monday through Saturday. Staff technicians are available for assistance and technical support.

Faculty and lecturers have included Vince Aletti, Josef Astor, Corinne May Botz, Elinor Carucci, Jessica Craig-Martin, Barbara Ess, Michael Foley, Jenny Gage, Sally Gall, Peter Garfield, Joe Maida, Penelope Umbrico and Eric Weeks.

NOTE: A portfolio is required for review and acceptance to this program.

FOR FURTHER INFORMATION CONTACT

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Lens and Screen Arts—The Still and Moving Image

4 undergraduate studio credits

A new discipline is developing in the lens and screen arts, and the creative image-maker can no longer work solely in the traditional divisions of photography and video. High-definition, video-capable DSLR cameras have transformed the conventional image and enabled us to create professional-quality films. While still and moving imagery may be produced with the same set of tools, each requires very different approaches and practices. The still photography practitioner must understand the language of the moving image, and vice versa.

This four-week engagement, led by senior faculty members of the MFA Photography, Video and Related Media Department, will immerse participants in the practice of these new technologies. The residency will provide a highly charged atmosphere in which talents participate in productive dialogue and collaborations. Initial sessions will alternate practical studio lab and on-location production using hardware such as the Canon 5D Mark II. Postproduction editing with Apple Final Cut Pro and file management will follow, and we will examine current modes of exhibition and distribution.

Practical workshops will be augmented by seminars exploring the history, theory and conceptual issues that characterize the divergences in the production practices of the still and moving image. Critiques of works-in-progress as well as screenings of films and visits to studios, galleries and museums will complement the course work. The goal of the program is for residents to develop their own projects and realize a personal vision in this lens-arts hybrid.

Faculty and distinguished guest lecturers and critics have included Charles Traub, Michelle Leftheris, Grahame Weinbren, Alan Berliner, Jennifer Blessing, Chris Callis, Anthony Forma, Roger Phenix, Bob Richman and Shelly Silver.

Participants have 24-hour access to shooting studios and video labs. Workshops, equipment, facilities, critiques, screenings, history and theory seminars, field trips and consultancies are all included.

PREREQUISITE: Students must have completed a minimum of two years of college and demonstrate fluency in the photographic medium.

NOTE: A portfolio is required for review and acceptance to this program.

Design Writing and Research Summer Intensive

2 undergraduate studio credits

As publishing outlets proliferate and design's social and environmental implications become more profound, it is more important than ever to write about design engagingly and intelligently.

SVA's MFA Design Criticism Department is pleased to announce a design writing summer intensive aimed at those who would like to refine their skills as thinkers, researchers and storytellers. For practicing designers, this is a chance to examine the profession and its impact through projects, articles and blog posts. Clear thinking, deep research and engaging expression are vital skills in a contemporary designer's toolkit. For journalists and writers, this program offers methods and insights for understanding and writing compellingly about images, objects and spaces.

A range of writing genres and imaginative approaches will be introduced. Working individually and in small groups, participants will experiment with essential techniques such as interviewing, archive research, close observation, analysis and critique, and then to develop and finesse several projects. In addition to personal work, the development and execution of a team project will be undertaken.

In addition to a robust daily schedule of seminars, lectures and field trips, each participant will have a workstation in SVA's light-filled D-Crit studio in New York's Chelsea district, and 24-hour access to department resources, including its extensive library.

The intensive offers students and working professionals a unique opportunity to study with a faculty composed of leading writers, editors and bloggers. Lectures and field trips to New York sites and studios allow participants to directly interact with prominent designers, architects and urban planners.

By the end of the program, participants will have completed several pieces of writing, formulated ideas for stories, and garnered a robust set of tools and approaches for writing authoritatively and imaginatively about design.

Faculty and lecturers have included: Steven Heller, Adam Levy, Julie Lasky, Andrea Codrington Lippke, Geoff Manaugh, Alice Twemlow, Mimi Zeiger.

PREREQUISITE: Students must have completed a four-year undergraduate degree.

NOTE: Samples of published or unpublished writing (such as essays, blog posts or articles) about design, architecture or related subjects are required for review and acceptance to this program.

FOR FURTHER INFORMATION CONTACT

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ARTS ABROAD SPRING 2014

Action Surf Photography in Rincon, Puerto Rico

2 undergraduate studio credits

One of the premier surf photographers, Art Brewer, and a highly skilled and talented support staff (including Jean Paul Van Swae of Surfer magazine and professional surfer Otto Flores) will lead this specially designed workshop on action surf photography. This eight-day intensive is not only a unique opportunity to learn the technical skills and equipment necessary to shoot surfing and other water-related sports, but also offers a rare opportunity to become immersed in the surf culture of Rincon—Puerto Rico's "Hawaii of the Atlantic."

You will learn about the equipment for a variety of situations, from in-water camera housings and extreme fish-eye views to normal and telephoto lenses and on-location strobe lighting. Techniques such as panning with an auto focus lens to keep action sharp will be included. We will explore which cameras work best in and out of the water for action, flash photography with water housings, and remote flash photography. Proper equipment maintenance, how to prevent leaks and how to keep your gear safe and dry will be covered.

Throughout this rigorous workshop, participants will have the opportunity to photograph professional surfers in action from both land and water. There will be an emphasis on water safety and etiquette, while at the same time learning how to read and anticipate both style and movement and ultimately, to capture peak action.

And when the surf is not cooperating, we will delve into location portraiture and fashion as it relates to surf culture. Using natural, reflected and strobe lighting techniques we will photograph "real people" from the local surfing community. The goal is to bring out the true characters of surfers in a natural setting. In addition, we will engage beach lifestyle, fashion and swimsuit shooting in and around the water.

As a whole, this workshop will foster a holistic approach to practicing the art of action surf photography and its intersection with nature, beauty and movement. There will be group critiques and discussions on what makes images successful as they relate to surfing.

SPECIAL PROGRAM SPRING 2014

SVA in LA

Film & Animation Behind-the-Scenes Series

This unique program offers students the opportunity to visit film and animation studios in the Hollywood area and interact with some of today's leading filmmakers and production artists who create and shape the work we see on both the big screen and television.

Students will be introduced to studio environments and learn directly from the industry professionals who help to visually translate the director's vision. Participants will visit major studios during the day; in the evenings, leading visual artists in the film and animation fields will meet with us to discuss their roles in the film-making process and share their professional experiences.

Scheduled guest speakers include: Academy Award-winning makeup artist Joel Harlow (*Pirates of The Caribbean*, *Inception*, *The Lone Ranger*); Academy Award-winning music composer Michael Giacchino (*Up*, *Star Trek*, *Lost*); producer Jason Blum (*Paranormal Activity*); producer Randall Emmett (*Rambo*, *The Bad Lieutenant: Port of Call – New Orleans*, *The Amityville Horror*).

For further information on Arts Abroad programs please visit sva.edu/artsabroad.

ARTS ABROAD SUMMER 2014

Advanced Photography Workshop in Southern France

3 undergraduate studio credits

Join us for an extraordinary opportunity to hone your practice photographing the unique charms of Provence. Through its breathtaking landscapes, medieval architecture and cultural delights, as well as the light that make Provence a premier destination for photographers, participants will create a portrait of southern France that reflects their personal style.

We will visit and photograph the spectacular sights of Avignon, Nîmes, the aqueduct at Pont du Gard, the outdoor market of Saint-Rémy de Provence, and the emerald waters at l'Isle-sur-la-Sorgue, considered one of the most beautiful places in all of France. In the Luberon, we will hike up the foothills of Roussillon and photograph its fabulous ochre-colored hills and houses. The Camargue, Western Europe's largest river delta and home to white horses, pink flamingos, and salt marshes, will offer participants the chance to practice wildlife and nature shots. A trip to the olive orchards and sunflower fields made famous by Van Gogh are also included.

Equally important, sessions on equipment and techniques will help you best capture each location. The primary goal of the

program is to help you to articulate a coherent dialogue with the culture and beauty of southern France, combining personal vision and refined image-making. Free days are yours to explore locally or travel to the delights of the region. Come and create your personal portrait.

PREREQUISITES: At least one year of photography course work and working knowledge of Adobe Photoshop.

NOTE: A portfolio is required for review and acceptance to this program.

Portrait and Fashion Photography in Barcelona

2 undergraduate studio credits

Barcelona has always been a prime destination for editorial fashion locations, and this beautiful city is often featured as a background for the fashion spreads in Vogue, Harper's Bazaar and Elle. With its exquisite light and breathtaking surroundings, Barcelona is a perfect location for learning about portrait and fashion photography. In class, the concentration will be on shooting techniques for portraiture, as well as several days of shooting fashion with models in a controlled setting. When we move to shooting on location, the challenges become immediately clear: You'll learn to act and react quickly to ever-changing lighting situations.

Choosing the right lens for the picture and the appropriate background for the shot is essential to creating a first-rate photograph, as is how to find good light and recognize it when you see it. We will cover various techniques used when shooting models—using available light, reflectors, translucent softeners and portable strobe lights.

Learning to work efficiently as a team on location is not only useful, but also important if you are to be successful. Participants will begin to develop a professional fashion portfolio using digital and film camera formats. Consider this week in Barcelona as a career exploration—an opportunity to spend time in a welcoming city while learning, wandering and relaxing.

NOTE: A portfolio is required for review and acceptance to this program.

Shanghai Photography Workshop: Create, Connect, Exchange, Network

4 undergraduate studio credits

In recent years, the city of Shanghai has become an integral hub for Asia's burgeoning art and photography worlds. With a rich multicultural and cosmopolitan history that blends the East and West, Shanghai offers a unique portal into Chinese civilization that frames the city as the embodiment of China's future.

This unique four-week program emphasizes the exploration of Shanghai and encourages the integration of Western and Eastern photographic practices. With the goal of seeing their world and their work from a more global perspective, participants meet and dialogue with the Shanghai art community as well as engage in individual and group critiques. Along with an intimate investigation of Shanghai's contemporary art world, there are individual portfolio reviews by prominent members of Shanghai's photography community that provide the opportunity to share ideas and network with curators and gallery owners as well as colleagues.

This program offers the opportunity and freedom for participants to expand their body of work in a new and increasingly relevant context, and gain a more profound understanding of art practices and photographic content, form, color, context, taste and limits. Shanghai's rich history, booming economy, worldwide artistic presence and interweaving of Western ideas with Chinese traditions make it the perfect city for an enlightening, productive and exciting summer experience.

You can read about previous participants' experiences on the program's blog: shanghaiphoto.wordpress.com.

PREREQUISITES: One year of photography education and working knowledge of Adobe Photoshop.

NOTE: A portfolio is required for review and acceptance to this program.

Art History in Southern France

IPD-3703-A

3 undergraduate studio credits

This two-week program immerses participants in the grandeur of Provence through an on-site study exploring the Roman ruins, Romanesque architecture, as well as works by Vincent van Gogh and Paul Cézanne, among other artists.

We visit Arles, where Van Gogh's "Yellow House" once stood, and Saint-Rémy de Provence, where he painted Starry Night. Other excursions with on-site lectures include Aix-en-Provence, Nîmes, Orange and Les Baux de Provence. In addition, time will be reserved for students to draw, paint and photograph on location.

Participants stay in the heart of the medieval walled city of Avignon, one of the most beautiful and historically important cities of the region. Walking tours within Avignon, such as the renowned Popes' Palace are also included. Classes are held Monday through Friday; the weekend is yours for travel, or to discover the fabulous selection of street markets, cafés and cultural activities available in Avignon and its surrounding villages.

For further information on Arts Abroad programs please visit sva.edu/artsabroad.

The Artist's Journal: Istanbul

3 undergraduate studio credits

A journal is an act of faith, a commitment to record thoughts and observations. To travel is to embark on an adventure. This course will combine the two and encourage the artist to understand the importance and, paradoxically, the liberating joy of working in a disciplined, diarist-manner. Daily practice in keeping a (visual) journal/sketchbook/diary by drawing on location is required, as well as a finished series of mixed-media "journal works." The observational drawings, sketches, photographs and ephemera collected—stamps, stickers, ticket stubs, menus, napkins, magazine and newspaper clippings—will be the reference and material for a suite of finished works on paper.

Istanbul is undergoing a renaissance that makes it a "must-see" destination for travelers, and a hub of international politics, business and culture, with these elements merging to create a new kind of 21st-century megalopolis. The class will examine the history of what was once the world's largest and richest city, the "New" Rome: Constantinople.

We will begin by understanding the connection between the fall of Byzantium and the expulsion of its scholars, and the ways in which their books and knowledge helped fuel the Western Renaissance. Byzantine monuments and artifacts throughout Istanbul will be examined, with special emphasis on the spectacular museum of Hagia Sophia. The Ottoman legacy will be investigated through trips to the Imperial mosques and palaces, as well as by studying the masterpieces of traditional Turkish crafts. Class visits to contemporary art museums, galleries and alternative spaces exhibiting cutting-edge works by Turkish artists will introduce participants to dynamic art scene of the city. Daily drawing from observation will be combined with an investigation of all that Istanbul offers, from the Spice Market to the Covered Bazaar, from the rooftop lounges to the waterside café of the Istanbul Modern on the shores of the Bosphorus Strait. This course is open to highly motivated individuals of all levels who are interested in working from observation and journal keeping.

NOTE: A portfolio is required for review and acceptance to this program.

Painting in Barcelona

3 undergraduate studio credits

Spending two weeks this summer in the beautiful city of Barcelona to concentrate on your painting may be the opportunity you've been seeking to further develop your skills or to explore new directions in style or technique. Without the pressures of the academic year, this extraordinary program encourages experimentation and creative play. This welcoming Mediterranean city inspired artists Pablo Picasso, Joan Miró and Antonio Tàpies, and will challenge you to clarify your artistic vision this summer.

Classes are held in the spacious studios of the Escola d'Arts Plastique i Disseny mentored by a distinguished faculty. One-on-one reviews of your work will take place on a regular basis and a serious group critique is scheduled at the end of the program. No style, medium or subject matter is required. In fact, coming to Barcelona armed with an open desire to be inspired by your environment may change the way you see your work. Class sessions are conducted Monday through Friday, from 10:00 am to 2:00 pm with additional studio time available after class. On the weekends, you'll have plenty of time to take in the city or travel to Tarragona, Girona, Sitges, Montserrat or the Dalí Museum in Figueres to further inspire your process.

NOTE: A portfolio is required for review and acceptance to this program.

Interior Design in Italy: Past, Present and Future

3 undergraduate studio credits

Experience and study Italian Renaissance architecture and design, gain an in-depth understanding of their concepts and sensibilities, and explore how these concepts can be reinterpreted and applied to contemporary design today. Participants will explore how to use their study of history as an inspiration for their own design strategies. This workshop will visit both historic sites and modern structures and students will sketch them, analyze them, and evaluate how time-tested principles from the past have inspired modern design in those cities. Italian history becomes a generator for modern forms. We will examine how historic sites have been preserved (and sometimes transformed with modern uses), and remain a vital part of the contemporary Italian city.

Each day we will visit Renaissance and other important historic sites and significant modern examples. Visits will include museums and galleries, public and religious buildings, palaces and hotels, as well as parks and public squares. Participants will study and analyze the concepts developed during the historic periods and record their features and innovations in sketch form and annotated sketch notes. This sketch notebook will be an important product of the course.

Several mornings and afternoons will be spent in the studio, with discussions on what has been seen, and studio time to work on individual design projects. Participants will use hand-drawing skills (not computer drawing) in a variety of mediums to prepare freehand and perspective sketches as well as scale plan drawings. **PREREQUISITE:** Participants must have completed at least one year of college-level study.

Masters Workshop: Design History, Theory and Practice in Rome

3 graduate studio credits

Studying graphic design and typography this summer in Rome—the birthplace of Western typographic tradition—is a not-to-be-missed experience. The program, now in its fifth season, is a unique way to learn about type and typography, book and lettering design, as well as architecture, art, archaeology, epigraphy, and even Italian cuisine. Study with the best typographers and designers in Italy. Visit the Trajan Column and partake in exclusive guided visits to the Roman and Imperial Forums, the harbor town of Ostia Antica an ancient site that best reflects the grandeur of Rome and “behind-the-stacks” tour of Biblioteca Angelica, the oldest library in Europe that houses original Bodoni type books. Examine the inscriptions on Roman structures that have long been accepted as a typographic ideal.

This intensive hands-on workshop enables participants to research and analyze the roots of typography, draw type and letters from the classic models while practicing contemporary design along with a faculty of Italian and American designers, historians and publishers. Taught by leading design professionals, this workshop emphasizes the multidisciplinary and entrepreneurial nature of contemporary design. In addition, collaborations with noted Italian design organizations and media businesses result in unique (and potentially publishable) print and Web projects.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to ancient sites, museums, design firms and ateliers. The opportunity to visit some of the most exciting sites in Italy and learn from masters of design, typography and archaeology is guaranteed. Projects include personal and journalistic guides to the type, popular culture and design of Rome and will be presented to a panel of guest critics at the Palazzo delle Esposizioni. Invest in your design career. Join us this summer in Rome and be part of a select group of global designers.

Participants have individual rooms in a three-star hotel in the historical center (Centro Storico) behind the Pantheon, and within walking distance to the major sites of Rome. Visit our website at: design.sva.edu/masters_workshop_italy.

PREREQUISITE: Students must be at least seniors in a design or art college, or design professionals.

NOTE: A portfolio is required for review and acceptance to this program.

Food Design in France

1 graduate studio credit

This immersive workshop is a delicious foray into the growing field of food design. Taking place in the French capital of Champagne province, the program will be hosted in the kitchens of L'Ecole Supérieure d'Art et de Design de Reims (L'ESAD), home to one of the first culinary design program in the world. Emphasizing a maker-driven, cooking-centric approach, the program will reveal new perspectives unto the ways that we engage and identify with our food.

Under the direction of Marc Bretillot, founder of the food design program at L'ESAD, and Emilie Baltz, artist and food designer, the program is based on the understanding that food is our most fundamental form of consumption. In recent years, we have seen a growing awareness around the quality of the food we ingest and the industrial means surrounding our most basic food-stuffs. With the rapidly expanding reach of the design industry, designers are now uniquely situated to explore and affect these systems.

Using materials, gestures, forms and interactions, participants will investigate the role that ingredients, taste, shape and service play within food design. Throughout the workshop, critiques and performances will be held to emphasize the authentic development of personal “taste.” Students will likewise be challenged to consider the sensory experience of their work and its ethical, aesthetic, historical and political implications. A professional chef will assist participants with technical needs. Scheduled visits and tastings to neighboring distilleries, vineyards, local farms and food producers will be an essential component of revealing the complex, and delightful, space in which food design exists.

Located 80 miles from Paris (45 minutes on the high-speed train), the City of Reims is one of the cultural centers of France. Participants will stay in centrally located apartment-style housing with full service amenities.

PREREQUISITE: Students must be at least seniors in a four-year undergraduate program.

For further information on Arts Abroad programs please visit sva.edu/artsabroad.



THE GRADUATE PROGRAMS

SCHOOL OF VISUAL ARTS

2013/2014

- MFA Art Criticism and Writing
- MAT Art Education
- MFA Art Practice
- MPS Art Therapy
- MPS Branding
- MFA Computer Art
- MA Critical Theory and the Arts
- MFA Design
- MFA Design Criticism
- MFA Design for Social Innovation
- MPS Digital Photography
- MPS Fashion Photography
- MFA Fine Arts
- MFA Illustration as Visual Essay
- MFA Interaction Design
- MPS Live Action Short Film
- MFA Photography, Video and Related Media
- MFA Products of Design
- MFA Social Documentary Film
- MFA Visual Narrative



general information

ANNUAL NOTIFICATION OF THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT

Known by its acronym, FERPA, this important legislation guarantees to you certain rights regarding your education records—information such as your academic transcripts, financial aid records and student accounts records.

HERE ARE YOUR 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 see. SVA will make arrangements for access and notify you of where to go and when to inspect your records within a reasonable time frame.
- The right to request the amendment of your education records to ensure that they are accurate and not in violation of your privacy or rights. 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 of its decision and advise you of your right to a hearing.
- The right to file a complaint with the U.S. Department of Education concerning alleged failures of the School of Visual Arts to comply with the requirements of FERPA. The name and address of the FERPA office is:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue SW
Washington, DC 20202-4605

- The right to agree to disclosures of personally identifiable information 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 College officials with legitimate educational interests. A "College official" is a person employed by the School of Visual Arts in an administrative, supervisory, academic/research/support staff position (including law enforcement unit personnel and health staff); a person or company with whom SVA has contracted (such as an attorney, auditor or collection agent); a person serving on the board of directors; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another College official in performing his or her duties. A College official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility.

DIRECTORY INFORMATION

SVA may disclose certain basic "Directory Information" that is generally not considered harmful or an invasion of privacy without your consent, to outside third-party organizations. Such outside organizations include, but are not limited to, federal and state agencies offering jobs and educational benefits, potential employers, insurance agencies and financial institutions. In addition, two federal laws require SVA to provide military recruiters, upon request, with your name, addresses and telephone number, unless you have advised us that you do not want your information disclosed without prior written consent.

As of January 3, 2012, the U.S. Department of Education's FERPA regulations expand the circumstances under which your education records and personally identifiable information (PII) contained in such records – including your Social Security number, grades, or other private information – may be accessed without your consent.

- First, the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local education authorities ("Federal and State Authorities") may allow access to your records and PII without your consent to any third party designated by a Federal or State Authority to evaluate a federal- or state-supported education program. The evaluation may relate to any program that is "principally engaged in the provision of education," such as early childhood education and job training, as well as any program that is administered by an education agency or institution.
- Second, Federal and State Authorities may allow access to your education records and PII without your consent to researchers performing certain types of studies, in certain cases even when we object to or do not request such research. Federal and State Authorities must obtain certain use-restriction and data security promises from the entities that they authorize to receive your PII, but the Authorities need not maintain direct control over such entities.
- In addition, in connection with Statewide Longitudinal Data Systems, State Authorities may collect, compile, permanently retain, and share without your consent PII from your education records, and they may track your participation in education and other programs by linking such PII to other personal information about you that they obtain from other Federal or State data sources, including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

"Directory Information" is defined by SVA as: student name, address, telephone number, e-mail address, major field of study, enrollment status (undergraduate or graduate, full- or part-time), dates of attendance, degree(s) conferred (including dates).

The College will honor a request to withhold these items of information but cannot assume responsibility to contact a student for subsequent permission to release the information. Regardless of the effect, the College assumes no liability for honoring instructions that such information be withheld.

DISCLOSURE POLICY

The School of Visual Arts will disclose information from a student's education records only with the written consent of the student, except:

- To school officials who have a legitimate educational interest in the records. School officials may not release any information to a third party without the written consent of the student, except as specified below. Letters of recommendation, which are made from the recommender's personal observation or knowledge, do not require a written release from the student who is the subject of the recommendation. However, if the student wishes the recommender to include personally identifiable information from a student's education record (such as grades, GPA, etc.), the student must provide the school official with a signed release. The signed release is to be placed in the student's file, which holds the education record.
- To officials of another school, upon request, in which a student seeks or intends to enroll. The School of Visual Arts will make a reasonable attempt to inform the student before the disclosure, unless the student initiated the request.
- To certain officials of the U.S. Department of Education, the comptroller general of the United States, the attorney general of the United States, and state and local educational authorities, in connection with certain state or federally supported education programs.
- To persons or organizations providing financial aid to students or determining financial aid decisions, on the condition that the information is necessary to: 1) determine eligibility for the aid; 2) determine the amount of the aid; 3) determine the conditions for the aid; or 4) enforce the terms and conditions of the aid.
- If required by a state law requiring disclosure that was adopted before November 19, 1974.
- To organizations conducting certain studies for or on behalf of the School of Visual Arts to develop, validate and administer predictive tests; to administer student aid programs; or to improve instruction.
- To accrediting organizations to carry out their 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. The School of Visual Arts 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, who requests the final results of any institutional disciplinary proceeding against the alleged perpetrator of that crime with respect to that crime.
- To parent(s) or guardian(s) regarding the student's second or subsequent violation of any federal, state, or local law, or of any institutional policy or rule governing the use of alcohol or a controlled substance, if: 1) the student is under the age of 21 and unemancipated at the time of the disclosure; and 2) the institution has determined that the student committed a disciplinary violation with respect to that use or possession.
- To parent(s) or guardian(s) of a dependent student regarding the student's attendance and/or academic performance.
- To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

A student's consent to release information from his/her education record to a third party, when required, must be submitted in writing to the custodian of the record, or to the registrar. Such written consent must: 1) specify the records to be released; 2) state the purpose of the disclosure; 3) identify the party or class of parties to whom disclosure may be made; and 4) be signed and dated by the student. The written request may be submitted by fax but not by e-mail.

When a student authorizes the release of information, as described above, the School of Visual Arts will notify the third party that they are not permitted to disclose the information to others without additional written consent of the student.

Names of any other student(s) involved, including a victim or witness, may not be disclosed without written consent of the other student(s).

RECORDS OF DECEASED STUDENTS

From the date of death of a student or former student, records previously available only to that student or with the student's consent may, within the first 25 years following the student's death, be released to the following:

- The personal representative of the student's estate;
- The parents or next of kin of the student; or
- Upon the closing of the student's probate estate or two years after the student's death, if no probate estate has been opened, the student's next of kin or the caretakers of the student's residuary estate under his or her last will or will equivalent.

Following the 25th anniversary of the student's death, the records of the student may be released upon good cause shown, in the sole discretion of the school administration.

Any written statement by the student before death or in the student's last will to the contrary may supersede the above rules.

HOW TO PREVENT/CONSENT TO DISCLOSURE

The disclosure form, which is available at the Registrar's Office and online at MySVA (my.sva.edu), allows you to instruct SVA to do the following:

- Prevent disclosure of directory information to members of the School of Visual Arts community except to the extent that the FERPA authorizes disclosure without consent.
- Allow disclosure of both directory information and education records to parents of nondependent students.

ATTENDANCE

The individual instructor determines the number of acceptable absences, if any, and has the final word in these matters.

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 e-mail. 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 mailed 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.

UNSCHEDULED CLOSINGS

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.

ENROLLMENT VERIFICATION

Requests for verification of attendance may be made in person or by writing to the College or using WebAdvisor. WebAdvisor is available through your account on MySVA at: my.sva.edu. Enrollment verifications are free of charge. Normal processing time is five days from receipt of request. Your request must be signed and dated; it must include your full name, student ID or social security number, and semester(s) of attendance, and the complete mailing address of where the verification should be sent. The Registrar's Office hours are: Monday–Thursday, 9:00 AM to 7:00 PM; Friday, 9:00 AM to 5:00 PM. You may fax your request to 212.592.2069. Mail requests should be sent to:

Attention: Registrar
SCHOOL OF VISUAL ARTS
209 East 23 Street
New York, NY 10010

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 e-mail fa@sva.edu.

GRADING INFORMATION

Grades are available 24 hours a day, 7 days a week via the Internet. Grades are updated daily and reflect any additions or changes.

To access your grades via the Internet, use WebAdvisor, which is available through your account on MySVA at: my.sva.edu.

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

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:

A+	4.00	
A	4.00	Excellent
A-	3.67	
B+	3.33	
B	3.00	Above average
B-	2.67	
C+	2.33	
C	2.00	Average
C-	1.67	
D+	1.33	
D	1.00	
D-	0.67	Lowest passing grade
F	0.00	Failing
I	0.00	Incomplete. Becomes failing if not made up. Faculty may specify due date for work as long as it falls within the following parameters: Fall semester—No later than the last day of the spring semester. Spring semester/summer semester—No later than the last day of the fall semester.
NS	—	Grade not submitted (administrative)
P	—	Pass (pass/fail courses)
X	0.00	Withdrawal for excessive absences with failure
X+	—	Withdrawal for excessive absence

Students may withdraw from courses without academic penalty until 75% of the class sessions have met.

TRANSCRIPTS

Requests for transcripts may be made in person or by writing to the College or by using WebAdvisor. Log in to your account at: MySVA and click on WebAdvisor, then click transcript request to submit your request online. Transcripts are free of charge. Normal processing time is five days from receipt of request. Written requests must be signed and dated; it must include your full name, student ID or social security number, and semester(s) of attendance, and the complete mailing address of where the transcript should be sent. The Registrar's Office hours are: Monday-Thursday, 9:00 AM to 7:00 PM; Friday, 9:00 AM to 5:00 PM. You may fax your request to 212.592.2069. Mail requests should be sent to:

Attention: Registrar, Transcripts
SCHOOL OF VISUAL ARTS
209 East 23 Street
New York, NY 10010

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 e-mailing your withdrawal to dropc@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.

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 e-mail 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, e-mail 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.

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.

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.

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.

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.

OFFICE OF ALUMNI AFFAIRS

Through programs, publications and special events the Office of Alumni Affairs actively engages SVA alumni in an effort to advance their educational and professional best interests while encouraging their support of the College.

Students who meet one of the following requirements are eligible to receive a discount of \$50 per continuing education 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: alumni.sva.edu.

Office of Alumni Affairs

Telephone: 212.592.2300

E-mail: alumni@sva.edu

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.

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 Akiko Takamori, associate director, Division of Continuing Education, at 212.592.2052, or e-mail ce@sva.edu.

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 in the George Washington building at 23 Lexington Avenue. Individuals with questions or who are interested in receiving disability services may contact the office at 212.592.2281 or at disabilityservices@sva.edu.

MY SVA

MySVA 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 with Internet access. All students automatically receive an account. To log in, go to my.sva.edu and enter your user name and password. If you do not know your user name, click on the "Forgot username?" link on the MySVA home page to find out. For your first time logging in, the password is SVA! followed by your ID number.

MySVA offers easy access to a free @sva.edu e-mail account, powered by Google, along with SVAlert, WebAdvisor and links to information and services that will simplify many administrative functions, including registration and schedule information, grades, library resources, secure bill payment and more. If you have trouble logging in or if you have any questions about MySVA, please contact helpdesk@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 contact the Division of Continuing Education.

SV ALERT

Get important announcements as they are issued 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), e-mail address or home phone. To register, log on to MySVA (my.sva.edu), click the SVAlert icon, and confirm your contact 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.

All students, faculty, administrative staff and alumni may use the library facilities; however, only matriculated students, current faculty and administrative staff may borrow books and other circulating materials. Library hours for the fall and spring semesters are: Monday through Thursday, 8:30 AM to 10:00 PM; Friday, 8:30 AM to 7:30 PM; Saturday, 12:00 NOON to 5:30 PM; Sunday, 12:00 NOON to 8:00 PM.

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

E-mail: admissions@sva.edu

degree programs

This guide to the Bachelor of Fine Arts degree in design offered through the Division of Continuing Education provides a description of the required 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, 209 East 23rd Street, New York, NY 10010-3994; telephone: 212.592.2100; fax: 212.592.2116; e-mail: admissions@sva.edu.

The Degree

To qualify for the Bachelor of Fine Arts degree in design, a student must successfully complete all course work and meet all course requirements within an eight-year period.

Credit distribution requirements for matriculated students is as follows: complete a minimum of 120 credits, including 72 studio credits, 30 humanities and sciences credits, 12 art history credits, and 6 miscellaneous credits. All degree candidates must pass the Proficiency Examination.

The Program

The BFA Design Department offers a number of required courses that form the core of the Department's curriculum, as well as electives from other areas of study. In addition to fulfilling studio degree requirements, students must also fulfill their art history, humanities and sciences, and elective requirements.

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.

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, 209 East 23rd Street, New York, NY, 10010; telephone: 212.592.2010; fax: 212.592.2029; e-mail: fa@sva.edu.

Tuition and Fees

For the 2013-2014 academic year, the per-credit tuition rate is \$1,076. Institutional aid, in the amount of \$235 per credit, will be granted to matriculated students in the Continuing Education Graphic Design degree program. The departmental fee is \$500 per semester for the fall and spring semesters.

Sample Program

YEAR	CREDITS
FOUNDATION YEAR	
Drawing	6
Painting	6
Sculpture	3
Introduction to Digital Design	3
Survey of World Art I, II	6
Literature and Writing I, II	6
SOPHOMORE YEAR	
Graphic Design	4
Advertising	6
Basic Typography	4
Computers in the Studio	0
Drawing	4
Visual Literacy*	3
Humanities electives	6
Art History electives	3
JUNIOR YEAR	
Intermediate Graphic Design	6
Studio electives	12
Humanities electives	9
Art History electives	3
SENIOR YEAR	
Design Portfolio	6-12
Studio elective	6-12
Humanities electives	9

* NOTE: Only offered in the fall and spring semesters on Tuesdays from 9:00 AM to 11:50 AM.

In addition to the studio requirements listed, students must confer with their departmental advisor on art history and humanities and sciences course requirements.

administration

BOARD OF DIRECTORS

Milton Glaser, acting chairman
Janet A. Knox
Michelle Musler
Joseph F. Patterson
Anthony P. Rhodes
David Rhodes
Walter Rivera
Eileen Hedy Schultz

OFFICE OF THE CHAIRMAN

Milton Glaser, acting chairman
Carla Tscherny, executive assistant to the acting chairman

VISUAL ARTS MUSEUM

Francis Di Tommaso, director
Richard Brooks, assistant director
Jessica Hale, administrative manager
Carl Auge, exhibitions coordinator
Tyson Skross, exhibitions coordinator
Jessica Faulds, office coordinator

VISUAL ARTS PRESS, LTD.

Anthony P. Rhodes, creative director
Dee Ito, writer
Michael J. Walsh, director of design and digital media
Brian E. Smith, associate art director
Jennifer Liang, assistant director
Abimbola Famuyiwa, senior multimedia/web designer
Patrick Tobin, senior designer
Eric Corriel, lead website designer and developer
Carey Estes, multimedia developer
Sheilah Ledwidge, associate editor

OFFICE OF THE PRESIDENT

Ralph Appelbaum, special assistant to the president
John Dye, director of internal audit and control
Steven Heller, special assistant to the president
Jacqueline "Pif" Hoffner, executive assistant
Alberta Irene Kreh, special consultant to the president
Nicole Marcelino, receptionist
David Rhodes, president

OFFICE OF THE EXECUTIVE VICE PRESIDENT

Anthony P. Rhodes, executive vice president
Michelle Mercurio, assistant to the executive vice president
Toni-Ann Agay, administrative assistant

STUDIO AND ACADEMIC DEPARTMENTS

Undergraduate

ADVERTISING

Richard Wilde, chair
Carolyn Hinkson-Jenkins, curriculum coordinator
Sasha Agarwal, academic advisor
Alida Beck LaRocca, academic advisor
Yolanda Powell, academic advisor
Kristine Wilson, academic advisor
Ingrid Li, systems coordinator
Benita Raphan, projects coordinator
Ori Kleiner, motion graphics coordinator
Arlyn Lebron, assistant to the chair
Paula Paylor, receptionist

ANIMATION

Reeves Lehmann, chair
Salvatore Petrosino, director of operations
Cassandra Pettiford, assistant to the chair
Timothy Webster, academic advisor, animation
Mark Minnig, manager, animation
Gabriela Ilijeska, assistant manager, animation

ART HISTORY

Tom Huhn, chair
Bret Schneider, assistant to the chair

CARTOONING

Thomas Woodruff, chair
Carolyn Hinkson-Jenkins, curriculum coordinator
Sasha Agarwal, academic advisor
Alida Beck LaRocca, academic advisor
Yolanda Powell, academic advisor
Kristine Wilson, academic advisor
Arlyn Lebron, secretary
Paula Paylor, receptionist

COMPUTER ART, COMPUTER ANIMATION AND VISUAL EFFECTS

John McIntosh, chair
Imara Moore, assistant to the chair
Mahtab Aslani, academic advisor
Jimmy Calhoun, director of operations
Matthew McKenna, senior systems director
Brian Frey, senior systems administrator
Richard Hagen, senior systems administrator
Darryl Wright, senior systems administrator
Raphael Ribot, systems administrator
Diana Nguyen, front office manager
Damon Dixon, desktop support manager
Alexandra Bequez, day manager
Darren Santa Maria, night manager
Sarah Schuerhoff, secretary

DESIGN

Richard Wilde, chair
Kevin O'Callaghan, chair, 3D design
Carolyn Hinkson-Jenkins, curriculum coordinator
Sasha Agarwal, academic advisor
Alida Beck LaRocca, academic advisor
Yolanda Powell, academic advisor
Kristine Wilson, academic advisor
Adria Ingegneri, assistant to the chair, 3D design
Ingrid Li, systems coordinator
Benita Raphan, projects coordinator
Ori Kleiner, motion graphics coordinator
Joseph Pastor, studio manager, 3D design
Kaori Sakai, studio manager, 3D design
Arlyn Lebron, assistant to the chair
Paula Paylor, receptionist

FILM AND VIDEO

Reeves Lehmann, chair
Salvatore Petrosino, director of operations
Cassandra Pettiford, assistant to the chair
Mark Ramos, academic advisor, film and video
Elvera Vilson, academic advisor, film and video
Michael DelVecchio, manager, film production
Jason Gambrell, manager, digital technologies
Courtney Smith, film librarian, budget coordinator
Luis Negron, repair manager, film and video
Tien-Li Wu, senior systems support specialist
Steven Landau, systems support specialist
Kamil Dobrowolski, systems administrator Final Cut Pro
Marco Chierichella, production office evening supervisor
Angel Beltre, film repair assistant
Joongho Choi, reservations coordinator
Joseph Faria, studio supervisor
Zachary Hall, production office evening assistant
Dilila McDonagh, production office assistant
John Roemer, production office day technician
Keenya Scott, production office assistant

FINE ARTS

Suzanne Anker, chair
Jeanne Siegel, chair emeritus
Gary Sherman, assistant to the chair
Dora Riomayor, academic advisor
Gloria Hount, administrative assistant
Gunars Prande, director of operations, printmaking
Erik Guzman, director of operations
Dominick Rapone, printshop manager
Luis Rodrigo Navarro, systems administrator, sculpture center
Joseph Tekippe, systems administrator, digital lab
Sung Jin Choi, senior technical advisor
Kari Britta Lorenson, sculpture center manager
Daniel Wapner, sculpture center evening supervisor
Yvonne Castellanos, sculpture center weekend manager
Michael Falk, digital lab assistant

HUMANITIES AND SCIENCES

Maryhelen Hendricks, co-chair
Robert Milgrom, co-chair
Laurie Johenning, assistant to the co-chairs
Neil Friedland, coordinator, writing services
Helene Rubinstein, coordinator, English as a Second Language program
Louis Phillips, editor, *Words*
Susan Kim, administrative assistant
William Fuentes, lab coordinator, writing resource center
Leslie Haller, office coordinator, writing resource center

ILLUSTRATION

Thomas Woodruff, chair
Carolyn Hinkson-Jenkins, curriculum coordinator
Sasha Agarwal, academic advisor
Alida Beck LaRocca, academic advisor
Yolanda Powell, academic advisor
Kristine Wilson, academic advisor
Arlyn Lebron, secretary
Paula Paylor, receptionist

INTERIOR DESIGN

Jane Smith, chair
Lucas Thorpe, director of operations
Kathleen Hayes, academic advisor
Eduardo Lytton, senior systems administrator

PHOTOGRAPHY

Stephen Frailey, chair
Alice Beck-Odette, chair emeritus
Malcolm Lightner, director of operations
Angela Kaniecki, academic advisor
Deborah Yale Medwed, academic advisor
Maria Dubon, coordinator of special programs and projects
Andrea Reising, studio manager
Maia Kaufman, assistant studio manager
Matthew Pozorski, assistant studio manager
Todd Carroll, systems administrator
Phillip Eric Graham, systems administrator
Giuseppina "Bina" Altera, senior systems support specialist
Adam Ryder, systems support specialist
Ken Wahl, repair and maintenance coordinator
Nicholas Alciati, technician
Jessica Kinon, studio assistant
Noah McLaurine, studio assistant
Marlene Moura, studio assistant
Tiffany Smith, studio assistant

VISUAL AND CRITICAL STUDIES

Tom Huhn, chair
Bret Schneider, assistant to the chair
Paul D'Innocenzo, academic advisor
Justin Elm, systems administrator

Graduate

ART CRITICISM AND WRITING

David Levi Strauss, chair

Annette Wehrhahn, assistant to the chair

ART EDUCATION

Rose Viggiano, chair

Christina Mazzalupo, 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, department assistant

ART THERAPY

Deborah Farber, chair

Aaron Cockle, director of operations

Tanya Merrill, assistant to the chair

Valerie Sereno, special programs and projects coordinator

Elizabeth Dellicarpini, internship coordinator

BRANDING

Debbie Millman, chair

J'aime Cohen, director of operations

Katie Scott, studio manager

COMPUTER ART

Bruce Wands, chair

Charles Lewis, director of operations

Hsiang Chin Moe, assistant to the chair

Milos Paripovic, senior systems administrator

Jarryd Lowder, systems administrator

CRITICAL THEORY AND THE ARTS

Robert Hullot-Kentor, chair

Meghan Roe, assistant to the chair

DESIGN

Steven Heller, co-chair

Lita Talarico, co-chair

Esther Ro-Schofield, assistant to the co-chairs

Ronald Callahan, senior systems administrator

DESIGN CRITICISM

Alice Twemlow, chair

Emily Weiner, assistant to the chair

Victor De La Cruz, systems administrator

DESIGN FOR SOCIAL INNOVATION

Cheryl Heller, chair

Raolat Abiola, director of operations

Michael Martinez-Campos, systems administrator

DIGITAL PHOTOGRAPHY

Katrin Eismann, chair

Thomas P. Ashe, associate chair

FASHION PHOTOGRAPHY

Stephen Frailey, co-chair

James Moffat, co-chair

Christopher Labzda, director of operations

Kimberlee Venable, systems support specialist

FINE ARTS

Mark Tribe, chair

JP Forrest, assistant to the chair

ILLUSTRATION AS VISUAL ESSAY

Marshall Arisman, chair

Kim Ablondi, director of operations

INTERACTION DESIGN

Liz Danzico, chair

Christine Aaron, assistant to the chair

Michael Yap, academic advisor

Frank Bonomo, systems administrator

LIVE ACTION SHORT FILM

Bob Giraldi, chair

Anelisa Garfunkel, director of operations

Megan Hessenthaler, systems support specialist

PHOTOGRAPHY, VIDEO AND RELATED MEDIA

Charles H. Traub, chair

Randy West, director of operations

Kelly Sullivan, assistant to the chair

Adam Bell, academic advisor

Michelle Leftheris, systems administrator, network/video

Seth Lambert, systems support specialist

PRODUCTS OF DESIGN

Allan Chochinov, chair

Marko Manriquez, systems administrator

Leif Mangelsen, director, Visible Futures Lab

Boris Klompus, lab assistant, Visible Futures Lab

SOCIAL DOCUMENTARY FILM

Maro Chermayeff, chair

Niki Bhattacharya, director of operations

Timothy Doyle, assistant to the chair

Alexander White, video and production equipment manager

VISUAL NARRATIVE

Nathan Fox, chair

Joan McCabe, assistant to the chair

Continuing Education and Special Programs

CONTINUING EDUCATION

Joseph Cipri, executive director
Akiko Takamori, associate director
Keren Moscovitch, assistant director, special programs
Paloma Crousilat, program coordinator
Sarah Grass, advisor
Georgette Maniatis, advisor

ARTS ABROAD

Dora Riomayor, director
Michelle Mercurio, associate director

Library

Robert Lobe, director
Caitlin Kilgallen, associate director
Zimra Panitz, technical services/systems librarian
Amos Turner, head of reference services
Beth Kleber, archivist, Milton Glaser Design Study Center and Archives
Lorraine Gerety, visual resources curator
David Pemberton, periodicals/reference librarian
Seth Chang, information technology administrator
Christopher Bussmann, circulation manager
Mark Roussel, evening circulation manager
Myra Schechtman, technology manager
Tamisha Anthony, acquisitions/administrative manager
Todd Kelly, assistant visual resources curator
Eric Ingram, managing catalog technician
Zachary Sachs, archives technology and design coordinator
Keisha Wilkerson, catalog technician
Grace Nesin, visual resources cataloging assistant
David Shuford, cataloger
Lori Salmon, weekend/evening librarian

Administrative Offices and Departments

ACADEMIC ADVISEMENT

A.-Lucky Checkley, coordinator
Bibi Khan, administrative assistant
Rosa Paulino, receptionist

ACADEMIC AFFAIRS

Jeffrey Nesin, provost
Emily Ross, assistant provost
Jennifer Phillips, director of educational technology
Lani Mysak, assistant to the provost
Deborah Hussey, curriculum coordinator
Bradley Crumb, media production manager, educational technology
Jeremy Gordon, instructional designer, educational technology
Tiffany Blount, digital video specialist, educational technology
Emily Olman, editorial associate
Scott Gloden, editorial assistant

ADMINISTRATIVE COMPUTING

Cosmin Tomescu, chief information officer
Serena Ortega, senior systems administrator
Maria Paulino, assistant to the chief information officer

ADMINISTRATIVE NETWORK SERVICES

Brian Nakahara, director of information technology
Ian Hill, network manager
Edward Duffy, senior technical support specialist
Fishel Erps, network engineer
Brandon Keeven, network engineer
Kenneth Luguya, enterprise systems engineer
Daniel Nepomnyashchy, senior systems engineer
Kevin Chan, Windows systems administrator
Gary Markelov, technical support specialist
Helen Jorgensen, switchboard operator
Damir Vazgird, web developer
Juan Victoriano, assistant technical support specialist

ADMISSIONS

Javier Vega, executive director
Adam Rogers, director
Cynthia Davis, associate director
Jaime Garcia, associate director, admissions and special programs
Quinn Dukes, assistant director, visitor services
Christopher Jessick, associate director, marketing and media
Yoi Tanaka Gayler, manager, undergraduate and graduate admissions
Matthew Farina, manager, transfer admissions
Sophie Holland, assistant manager, undergraduate admissions
Jessica Hull, assistant manager, graduate admissions
Renyi Hu, international regional coordinator
Curtis Edwards, counselor
Brenda Hung, counselor
Christine Kelly, counselor
Jonathan Nutting, counselor
Doug Salati, coordinator, graduate admissions
Nicolas Smith, coordinator, graduate admissions
Emily Steinfeld, coordinator, undergraduate admissions
Ryan Thomas, coordinator, undergraduate admissions
Mary Kirk Leonard, coordinator, visitor services
Melinda Richardson, assistant to the executive director
Jennifer Choung, receptionist

AUDIOVISUAL SERVICES

Robert Barton, manager
Peter Ross, assistant manager
Charles Gibbs, computer and event specialist
Earl Barrett-Holloway, coordinator
Micah Welner, support specialist
Jim Gisriel, assistant

CAREER DEVELOPMENT

Angelia Wojak, director
Anna Ogier-Bloomer, assistant director
Patricia Romeu, assistant director

COMPUTERS AT VISUAL ARTS (CAVA)

Kate Schaffer, director
Jennifer Sturtz, operations manager
Watson Dutton, senior sales technical support representative
Jonathan Flaxman, buyer
Andrew Marr, inventory coordinator
Bennett Yee, store manager
Eugene Hill, customer service associate

COLLEAGUE COMPUTING SERVICES

Elena Vasilenko-Blank, director
Lena Granoff, senior programmer
Irina Filimonova, senior programmer/analyst
Patricia Richards, systems analyst/programmer
Roman Stanula, systems/database administrator

COMMUNICATION

Michael Grant, director
Gregory Herbowy, assistant director
Lisa Batchelder, publicist
Kenneth Switzer, digital editor

DEVELOPMENT AND ALUMNI AFFAIRS

Carrie Lincourt, director
Jane Nuzzo, development manager
Miranda Pierce, coordinator

DIGITAL IMAGING CENTER

Stephen Alvarado, manager
Joseph Jones, studio manager
Jason Ng, assistant studio manager
Angel Ibanez, assistant studio manager
Viveca Diaz, lab assistant coordinator
Alexandra Sullivan, systems administrator
Andrew Gaska, weekend supervisor
Philip Fehr, help desk support

EXTERNAL RELATIONS

Sam Modenstein, executive director
Dan Halm, project manager

FINANCE

Gary Shillet, chief financial officer
Michael Campbell, controller
Kevin Chea, assistant controller, budgeting and forecasting
Tianna Bogle, senior accountant
Jean Saint Juste, senior accountant
Mario Cosentino, accounting manager
Dennis Mayer, accounting manager
Victor Davila, accounting manager
Wanda Reece, accounts payable manager
Kenneth Rodriguez, accounts payable supervisor
Margaret Herndon, accounts payable coordinator
Sharon Victory, accounts payable coordinator
Jody Christopherson, assistant to the chief financial officer

FINANCIAL AID

William Berrios, director
Tracy Ercetin, associate director, operations
Lynn Musumeci, assistant director, debt management
Jose Rodriguez, loan coordinator
Wai Nei Kwan, advisor
Lisandra Quiles, advisor
Ramona Moore, advisor
Michelle Yates, advisor
Patricia Melendez, office manager
Frank Quirindongo, clerk
Jasmin Quirsola, receptionist

HUMAN RESOURCES

Frank Agosta, director
Vennette Jones, associate director
Georgette Thomas Jones, benefits manager
Isenia Molina, employment manager
Petronella Morrison, payroll manager
Shauna-Gaye Lewis, payroll supervisor
Manuel Tavarez, faculty contracts coordinator
Julissa Knight, payroll assistant

INSTITUTIONAL RESEARCH

Jerold Davis, director

INTERNATIONAL STUDENT OFFICE

Kaori Uchisaka, director
Tony (Hsien-Wen) Wang, associate director
Angelique Cordero, coordinator

PHYSICAL PLANT

Charles Byrne, co-director
Jessica Corpus, co-director
John DeLuca, director of environmental health and safety
Violet Sanchez, project coordinator

PROGRAMS FOR INTERNATIONAL STUDENTS

Andrew Chang, director
Sarah Richardson, coordinator

REGISTRAR

Jon Todd, registrar
Celeste Barnes, associate registrar
Karla Fisher, assistant registrar
Bernard Gibson, assistant registrar, operations
Gemma Prosper-Brown, assistant registrar, academic records; veterans' counselor
Angelo Angeles, assistant
Albert Grier, assistant, data manager
Steve Birnbaum, assistant
Mary Duffy, assistant
Kimberli Jersey, assistant, rosters
Yvonne Singletary, academic records, archivist

RESOURCE MANAGEMENT

Christopher Gutierrez, director
James Cavaliere, associate director
Lisa Brown, buyer
Allene La Spina, buyer
Marcos Polonia, assistant buyer
Raymar Mitchell, coordinator, office services and mail processing
Andre Charles, senior office services and mail processing assistant
Morgan Zipf, model registrar
Curtis Confer, model registrar assistant
Destiny Lilly, model registrar assistant
Charles Davis, mail processing assistant
Jason Gallegos, office services assistant
Dennis Gillyard, office services assistant
Collin Murphy, office services assistant
Irene Hernandez, administrative assistant
Gary Jean-Pierre, office services assistant coordinator
Alexander McRae, mail processing assistant
Deirdre Suter, mail processing assistant coordinator

SECURITY SERVICES

Nick Agjmurati, director
Tyrone Benton, associate director
Debbie Cunningham, manager
Carlos Daley, supervisor
Joseph Soohoo, supervisor
Christian Morales, supervisor
Isat Paljevic, manager
Latanya Grier, administrative assistant

STUDENT ACCOUNTS

Geanine Rando, director
Rebecca Fowler, associate director
Mary Graham, continuing education receivables manager
Madeline Marver, student account coordinator
Jennyfer Edwards, loan receivables coordinator
Jane Calandro, clerical assistant
Brittany Washington, customer service representative

STUDENT AFFAIRS

Javier Vega, executive director
Bill Martino, director
Kathryn DeRaffele, associate director
Edward Rabinowitz, MD, college psychiatrist
Christine Gilchrist, RN, associate director, health and counseling services
Navah Steiner, LCAT, therapist
Rachel Dress, LMSW, therapist
Mark Howell, LCSW, therapist
Caryn Leonard, associate director, learning disabilities
Daniele Stokes, coordinator, learning disabilities
Laurel Christy, associate director, residence life
Karla Abrantes, coordinator, health and counseling services
Mark Hazelbaker, manager of events and student activities
Stefaine Joshua, residence hall director
Adam Krumm, residence hall director
Maria McCune, residence hall director
Nicole Shillings, residence hall director
Jamie Keesling, receptionist

STUDENT GALLERIES

Francis Di Tommaso, director
Richard Brooks, assistant director
Jessica Hale, administrative manager
Carl Auge, exhibitions coordinator
Tyson Skross, exhibitions coordinator
Jessica Faulds, operations coordinator

SVA THEATRE

Adam Natale, director
Vidya Alexander, house manager
Vincent Burich, technical manager
Jessica Jackson, administrative manager

faculty

The professionals who teach at the School of Visual Arts do so because they have something to share.

Representing many arts and industries, our faculty bring an array of successful professional experiences to the College. More importantly, they bring their individuality and their insight into the tough and exhilarating process of becoming an artist. At SVA we are justly proud of a faculty that has made a significant impact on our culture; a faculty that students elsewhere read about in professional art publications. We are prouder still of our faculty's commitment to teaching and to our students. The faculty of SVA encourage their students to create work of excellence—work that will influence and help shape the vision of decades to come.

DETAILED BIOGRAPHICAL INFORMATION IS LISTED WITH EACH COURSE DESCRIPTION

A

61 **Dakkan Abbe**, CFC-2409-A
23 **Martin Abrahams**, ANC-1022-A
27 ANC-3276-CE
129 AND-3276-CE
62 **Zoran Amar**, CFC-2044-A
98 **Sal Amendola**, CIC-2068-A
99 CIC-2072-A
98 ILC-2056-A
20 **Gennaro R. Andreozzi**, ADC-3062-A
75 **Suzanne Anker**, FIC-2513-A
117 **Brian Appel**, PHC-2432-A
40 **Sharon Fleischmann Aquavita**, SMC-2424-A
40 SMC-2424-B
41 SMC-2426-A
40 SMC-2428-A
40 SMC-3436-A
41 SWC-2426-A
40 SWC-3437-A
59 **Jim Aronoff**, CFC-1332-A
114 **Thomas P. Ashe**, PHC-1023-A
59 **Simona Migliotti Auerbach**, CFC-1082-A
102 ILC-2548-A
66 **Jesse Averna**, CVC-3052-B

B

120 **Algis Balsys**, PHC-2426-A
122 **Sam Barzilay**, PHC-3092-A
31 **Sabina Crosby Barrett**, SWC-1012-B
32 SWC-1012-C
61 **Jon Baskin**, CFC-3031-A
112 **Matthew Baum**, PHC-1042-CE
114 PHC-2042-CE
134 PHD-1042-CE
134 PHD-2042-CE
34 **Carrie Beene**, SWC-2331-A
34 SWC-2334-A
26 **David Bell**, ANC-1321-A
32 **Mary J. Belthoff**, SMC-1031-A
18 **Gregg Benedikt**, ADC-2030-C
50 **Ed Benguiat**, GDC-2059-A
51 **Robert Best**, GDC-2156-A
53 GDC-3642-A

35 Benjamin Bobkoff, SWC-2229-A

35 SWC-2231-A
35 SWC-2231-B
36 SWC-2274-A
35 SWC-3231-A
35 SWC-3231-B
49 **Kevin Brainard**, GDC-2050-A
92 **Elaine Breiger**, FGC-3406-A
48 **Ed Brodsky**, GDC-2020-A
120 **Bob Brooks**, PHC-2020-A
66 **Robert Burgos**, CVC-3052-A
18 **Mark S. Burk**, ADC-2030-D
103 **C.M. Butzer**, CIC-2632-A
102 **Stephen Byram**, ILC-3422-A

C

119 **Mario Calafatello**, PHC-2408-CE
134 PHD-2408-CE
115 **Todd Carroll**, PHC-2421-A
80 **Andrew Castrucci**, FPC-2176-A
24 **John Paul Catapano**, ANC-3142-A
125 **Katie Cercone**, AHC-2191-A
44 **Aleksey Cheparev**, SMC-2213-B
44 SMC-3213-B
102 **Sungyoon Choi**, ILC-2473-A
97 **Joo Chung**, ILC-2012-A
81 **Nancy Chunn**, FPC-2091-A
50 **Bonnie Clas**, GDC-2458-A
18 **John Clement**, ADC-2030-B
125 **Ofri Cnaani**, AHC-2388-A
19 **Steve Cranford**, ADC-2413-A
13 PDC-3499-A
91 **Christopher T. Creyts**, FGC-2516-A
117 **Joyce Culver**, PHC-2724-A

D	G
18 Rich Degni , ADC-2030-C	25 Stephen Gaffney , ANC-2060-A
76 Joseph DeGiorgis , FIC-2516-A	78 ILC-2010-A
76 FIC-2516-B	73 ILC-2022-A
118 Len Delessio , PHC-2362-A	62 William Garcia , CFC-3016-A
34 Erick DeMartino , SMC-2231-A	39 Andrew Garrahan , SMC-2731-A
35 SMC-3231-A	73 Andrew Gerndt , FDC-2022-A
36 SMC-2271-A	18 Dan Giachetti , ADC-2030-B
36 SMC-2271-B	85 Andrew Ginzel , FSC-2279-A
127 Paul D'Innocenzo , VSC-2434-A	52 Rachel Gogel , GDC-3549-A
65 Kamil Dobrowolski , CVC-2551-A	66 Paul Goodrich , CVC-3157-A
65 CVC-3046-A	58 Stephen Greenwald , CFC-1446-A
117 Jade Doskow , PHC-2012-A	49 Adam Greiss , GDC-2050-CE
117 PHC-2162-A	130 GDD-2050-CE
24 Don Duga , ANC-1027-A	25 James Grimaldi , ANC-1226-A
61 Eric Drath , CFC-3031-A	113 Tom Griscom , PHC-2342-A
	107 Marty Gurian , IDC-4932-A
	125 Summer Guthery , VCC-2283-A
E	H
44 Carl Edwards , SMC-2213-A	32 Richard A. Hagen , SWC-1013-A
27 Eric Eiser , ANC-3181-A	32 SWC-1013-B
27 ANC-3276-CE	37 Daniel Hahn , SMC-2422-A
129 AND-3276-CE	37 SMC-2429-A
53 Rafael Esquer , GDC-3542-A	37 SWC-2421-A
F	37 SWC-3427-A
15 Deborah Farber , PDC-1026-A	37 SWC-3428-A
15 PDC-3674-A	72 Susan Hambleton , FDC-2019-A
92 Dikko Faust , FGC-2459-A	52 Seth Hamblin , GDC-2253-A
92 FGC-2462-A	68 Steve Harris , CFC-3014-A
81 Peter Fiore , FPC-2213-A	69 CFC-4014-A
44 Jesse Flores , SMC-3761-A	38 Eric Haseltine , SMC-2527-A
45 SWC-3763-A	37 SWC-3442-A
33 Tina Fong , SMC-2208-A	74 Shelley Haven , FDC-2204-A
33 SMC-2209-A	75 FDC-2568-A
33 SWC-2221-A	82 FPC-2363-A
33 SWC-2221-B	26 Aurelio Voltaire Hernandez , ANC-3020-CE
36 SWC-2271-B	129 AND-3020-CE
33 SWC-2526-B	63 Larry J. Hillier , CFC-1529-A
80 Seth Michael Forman , FIC-2036-A	94 Lori Hollander , CAC-1011-A
79 FPC-2094-A	94 CAC-1012-A
80 FPC-2099-A	68 Con Horgan , CFC-2832-A
71 Paul Fortunato , FDC-1030-CE	71 Peter Hristoff , FDC-1017-A
72 FDC-1035-CE	31 Susie Hwang , SWC-1012-A
77 FPC-1020-CE	42 SWC-3641-A
132 FDD-1030-CE	
132 FDD-1035-CE	
132 FPD-1020-CE	
I	
	81 Shirley Irons , FIC-2248-A
	88 FIC-2248-A
	83 Evan Izer , FPC-3006-A
J	
	127 Jodie Vicenta Jacobson , VCC-2367-A
	17 Paul Jervis , ADC-2030-CE
	129 ADD-2030-CE
	108 Jeffrey M. Johnson , IDC-1103-A

K

112 **Dina Kantor**, PHC-1019-A
119 PHC-2674-A
123 PHC-3303-A
126 **Alexis Karl**, VSC-2144-A
17 **Steve Kashtan**, ADC-2030-A
111 **Michael Katchen**, PHC-1003-A
115 PHC-2013-A
119 **Janusz Kawa**, PHC-2419-A
24 **Cotty Kilbanks**, ANC-1033-A
76 **Lisa Kirk**, FIC-3034-A
104 **Viktor Koen**, ILC-3827-A
54 **Terry Koppel**, GDC-3491-A

L

58 **Paula Landry**, CFC-1446-A
38 **Marissa Lerer**, SWC-3331-A
65 **Vincent LoBrutto**, CFC-2017-A
32 **Lisa Lordi**, SMC-1031-CE
130 SMD-1031-CE
36 SWC-2271-A
36 SWC-2271-C
33 **Edward J. Luttrell**, SMC-2221-A

M

108 **Stuart Mager**, IDC-1132-A
126 **Erica Magrey**, VCC-2359-A
112 **Jay Manis**, PHC-1003-B
72 **Judy Mannarino**, FDC-1030-B
77 FPC-1020-A
64 **Ernie Mannix**, CFC-2061-A
99 **Ruth Marten**, ILC-2124-A
108 **Elisabeth Martin**, IDC-2382-A
108 IDC-2382-B
101 **Andres Vera Martinez**, ILC-2562-A
99 **Stanley Martucci**, ILC-2739-A
78 **Marvin Mattelson**, FPC-2010-CE
133 FPD-2010-CE
79 FPC-2348-CE
133 FPD-2348-CE
104 **Keith Mayerson**, CIC-2773-A
34 **Christopher McCormack**, SMC-3221-A
33 SWC-2526-A
34 SWC-3221-A
34 SWC-3221-B
54 **Suzanne McKenzie**, GDC-3856-A
47 **Richard Mehl**, GDC-1014-A
47 GDC-1016-A
77 **Melissa Meyer**, FPC-1020-CE1
132 FPD-1020-CE1
42 **Adam Meyers**, SMC-3621-A
42 SMC-3621-B
42 SMC-3631-A
42 SWC-3621-A
43 SWC-3651-A
67 **Mihaela Mihut**, CFC-1076-A
68 CFC-2832-A

53 **Gabriela Mirensky**, GDC-3542-A
13 PDC-2526-A
100 **Jerry Moriarty**, ILC-2156-A
122 **Keren Moscovitch**, PHC-3017-A
123 PHC-3264-A
97 **Tom Motley**, CIC-2011-A
101 CIC-2218-A
88 **James Murphy**, FSC-2320-A

N

19 **Robert Naud**, ADC-2164-A
118 **Billy Neumann**, PHC-2544-A
58 **Chris Newman**, CFC-2217-A
120 **Barbara Nitke**, PHC-2189-A
44 **Josephine Noh**, SMC-3213-A

O

65 **Andrea Odezynska**, CVC-2551-B

P

52 **Tony Palladino**, GDC-3202-A
60 **Carl Philip Paolino**, CFC-1874-A
60 CFC-2243-A
80 **John Parks**, FPC-2133-A
80 FPC-2133-B
100 **Melanie Marder Parks**, ILC-2756-A
88 **Joseph P. Pastor**, FIC-2379-A
17 **Richard Pels**, ADC-2030-CE
129 ADD-2030-CE
59 **Salvatore Petrosino**, CFC-1003-A
91 **Carlos Pisco**, FGC-2334-A
118 **Joseph Pluchino**, PHC-2407-A
82 **Denis Ponsot**, FPC-2217-A
24 **Donald Poynter**, ANC-2056-A
89 **Gunars Prande**, FGC-2433-A
90 FGC-3434-A
25 **Stella Pulo**, ANC-1070-A

R

90 **Dominick Rapone**, FGC-2433-C
91 FGC-2454-A
20 **John Rea**, ADC-3936-A
20 **Robert Reitzfeld**, ADC-3062-A
61 **Frederick Rendina**, CFC-3027-A
61 CFC-3028-A
17 **Lisa Rettig-Falcone**, ADC-2030-A
66 **Gary Richards**, CFC-2136-A
83 **Ira Richer**, FPC-3111-A
38 **Matthew B. Richmond**, SMC-3334-A
74 **Karen Miranda Rivadeneira**, FIC-2431-A
19 **Bart Robbett**, ADC-3357-A
54 **Roswitha A. Rodrigues**, GDC-3533-CE
55 GDC-4010-CE
131 GDD-3533-CE
131 GDD-4010-CE
85 **Federico Muelas Romero**, FSC-2463-A
38 **Zevan Rosser**, SMC-2528-A
38 SMC-2532-A
98 **Matt Rota**, ILC-2149-A
121 **Richard Rothman**, PHC-2341-A
122 PHC-2649-A

51 **John Ruggeri**, GDC-2060-CE
130 GDD-2060-CE
100 ILC-1033-A
100 ILC-2184-A

S
89 **David Sandlin**, FGC-2413-A
14 **José Angel Santana**, PDC-3477-A
94 **Ruth Santana**, CAC-1015-A
94 CAC-1021-A
39 **Patricia Sarzosa**, SMC-3451-A
39 SWC-3451-A
39 SWC-3658-A
105 **Elizabeth Sayles**, ILC-4011-A
121 **Richard Schulman**, PHC-2153-A
111 **Joanne Seador**, PHC-1002-A
86 **Barbara Segal**, FSC-2357-A
83 **Valerie Sereno**, FPC-3818-A
104 **Grant Shaffer**, ILC-3596-A
48 **James Sheehan**, GDC-2020-B
77 **Maura Sheehan**, FPC-1020-B
90 **Donald M. Sheridan**, FGC-2433-D
90 FGC-2433-E
84 **Lori Shorin**, FSC-2112-A
118 **Ken Shung**, PHC-2403-A
64 **Nana Simopolous**, CFC-1243-A
112 **Joseph Sinnott**, PHC-1040-A
116 PHC-2146-A
116 PHC-2152-A
69 **Valerie Smaldone**, CFC-1443-A
69 CFC-1476-A
14 PDC-2734-A
91 **Judith Solodkin**, FGC-2429-A
93 FIC-3821-A
48 **Skip Sorvino**, GDC-2020-CE
52 GDC-3010-CE
53 GDC-3744-A
130 GDD-2020-CE
131 GDD-3010-CE
107 **Richard Spokowski**, IDC-1019-A
108 IDC-2123-A
49 **John Sposato**, GDC-2052-A
60 **Todd Stephens**, CFC-2040-A
41 **Robert Stribley**, SDC-2827-A
41 SDC-2827-B
49 **Ilene Strizver**, GDC-2050-B
66 **James Strouse**, CFC-2843-A
63 **Igor Sunara**, CFC-3034-A
63 CFC-3036-A
63 CFC-3037-A
84 **Yuko Suzuki**, FSC-2046-A

T
20 **Matt Tarulli**, ADC-3078-A
95 **Victoria Tillotson**, CAC-1022-A
95 CAC-1066-A
14 PDC-3017-A
101 **Seth Tobocman**, CIC-2237-A
59 **Lina Todd**, CFC-1077-A
83 **Samuel Topiary**, CVC-2551-A
84 **Nicolas Touron**, FSC-1050-CE
84 FSC-2107-A
133 FSD-1050-CE
86 **Marsha Trattner**, FSC-2274-A
87 FSC-2281-A
87 FSC-2282-A
86 FSC-2336-A
87 FSC-2468-A
76 **Lane Twitchell**, FIC-2346-A

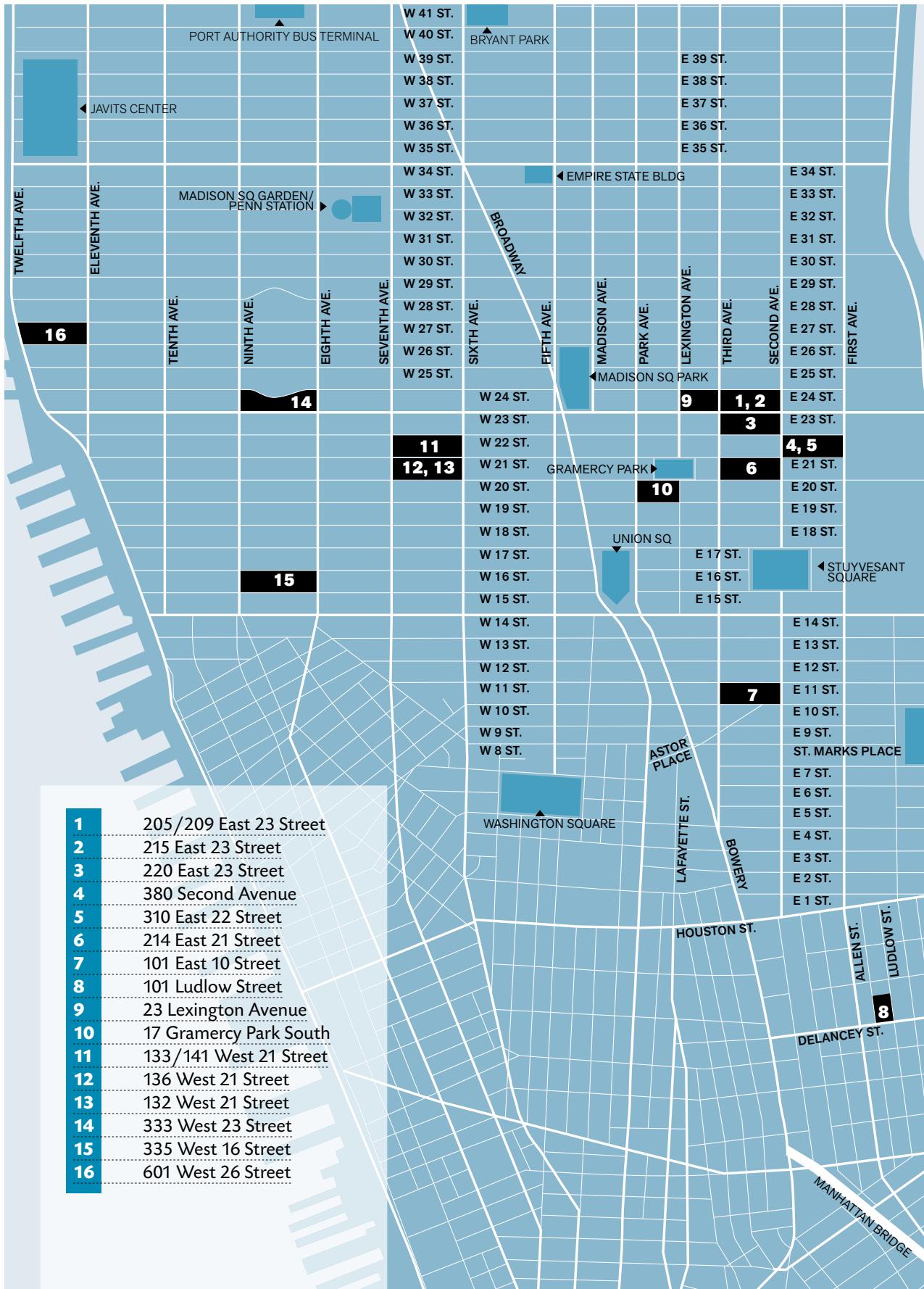
V
72 **Anton van Dalen**, FDC-1030-A
82 **James E. van Patten**, FPC-2326-A
74 **Alphonse van Woerkom**, FDC-3116-A
90 **Sara Varon**, FGC-2531-A
23 **Irra Verbitsky**, ANC-1026-A

W
92 **Bruce Waldman**, FGC-2463-A
103 **Joyce Wan**, ILC-2797-A
14 PDC-3941-A
87 **Daniel Wapner**, FSC-2429-A
88 **Jeffrey D. Wasson**, FSC-2339-A
126 **Annette Wehrhahn**, VCC-2361-A
126 **Emily Weiner**, VCC-2361-A
127 VSC-2237-CE
135 VSD-2237-CE
98 **Lauren Weinstein**, ILC-2114-A
101 **Monica Wellington**, ILC-2563-A
105 ILC-4007-A
62 **Gabriel Wilson**, CVC-3021-A
62 CVC-3023-A
93 **Larry B. Wright**, FGC-3552-A

Y
41 **Junu Yang**, SDC-2829-A
102 **Katie Yamasaki**, ILC-2563-B
90 **Charles Yoder**, FGC-2433-B

Z
51 **Anita Zeppetelli**, GDC-2243-A

map of buildings



1	205/209 East 23 Street
2	215 East 23 Street
3	220 East 23 Street
4	380 Second Avenue
5	310 East 22 Street
6	214 East 21 Street
7	101 East 10 Street
8	101 Ludlow Street
9	23 Lexington Avenue
10	17 Gramercy Park South
11	133/141 West 21 Street
12	136 West 21 Street
13	132 West 21 Street
14	333 West 23 Street
15	335 West 16 Street
16	601 West 26 Street

205 East 23 Street

Registrar, 1st floor

207 East 23 Street

Computers at Visual Arts (CAVA), 1st floor

209 East 23 Street

Admissions, 1st floor

Advertising and Graphic Design (BFA), 2nd floor

Continuing Education, 1st floor

Digital Imaging Center, 5th, 6th floors

Executive Vice President, 1st floor

Facilities Management, lower level

Film, Video and Animation (BFA), 5th floor

Financial Aid, 1st floor

Illustration and Cartooning (BFA), 2nd floor

Management Information Technologies, mezzanine

Physical Plant, lower level

Security Management, lower level

Student Accounts, 2nd floor

Student Lounge, 2nd floor

SVA Gallery, 1st floor

215 East 23 Street

New Residence Hall

Monkey Bar Lounge, 1st floor

220 East 23 Street

Office of the Chairman of the Board, 6th floor

Visual Arts Press, Ltd., 3rd floor

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

310 East 22 Street

Illustration Studios, 7th floor

214 East 21 Street

Fashion Photography (MPS), 3rd floor

Photography (BFA), 4th, 5th, 6th floors

Photography (MFA), 1st, 4th, 5th floors

President, 7th floor

Student Lounge, 7th floor

23 Lexington Avenue

George Washington Residence

Health Services, 3rd floor

International Student Office, mezzanine

Program for International Students, mezzanine

Residence Life, mezzanine

Student Affairs, mezzanine

Visual Arts Student Association (VASA), 1st floor

17 Gramercy Park South

Gramercy Women's Residence

132 West 21 Street

Art Criticism and 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

Digital Photography (MPS), 2nd floor

Live Action Short Film (MPS), 8th floor

Model Registrar, 2nd floor

Visible Futures Lab, 7th floor

136 West 21 Street

Administrative Network Services, 8th floor

Alumni Affairs, 6th floor

Career Development, 6th floor

Communication, 6th floor

Design Criticism (MFA), 2nd floor

Design for Social Innovation (MFA), 5th floor

External Relations, 6th floor

Illustration as Visual Essay (MFA), 12th floor

Interaction Design (MFA), 3rd floor

Products of Design (MFA), 7th floor

Social Documentary Film (MFA), 1st floor

Visual Narrative (MFA), 4th floor

Office of Learning Technologies, 9th floor

133/141 West 21 Street

Academic Affairs, 5th floor

Art History, 4th floor

Arts Abroad, 7th floor

Computer Art (MFA), 10th, 12th floors

Computer Art (BFA), 2nd, 3rd floors

Coordinator of Academic Advisement, 7th floor

Critical Theory and the Arts (MA), 6th floor

Environmental Health and Safety, 12th floor

Fine Arts (MFA), 8th, 9th floors

Institutional Research, 5th floor

Interior Design (BFA), 11th floor

Printmaking Studios, 5th floor

Provost, 5th floor

Student Lounge, lower level

Visual and Critical Studies (BFA), 4th floor

Westside Gallery, 1st floor

Writing Resource Center, lower level

335 West 16 Street

Art Practice (MFA), 5th floor

Fine Arts (BFA), 2nd, 3rd, 4th, 5th floors

Fine Arts Sculpture, 1st floor, lower level

333 West 23 Street

SVA Theatre

601 West 26 Street

Student Galleries Office, 15th floor

Visual Arts Gallery, 15th floor

101 East 10 Street

Tenth Street Residence

101 Ludlow Street

SVA Ludlow Residence

