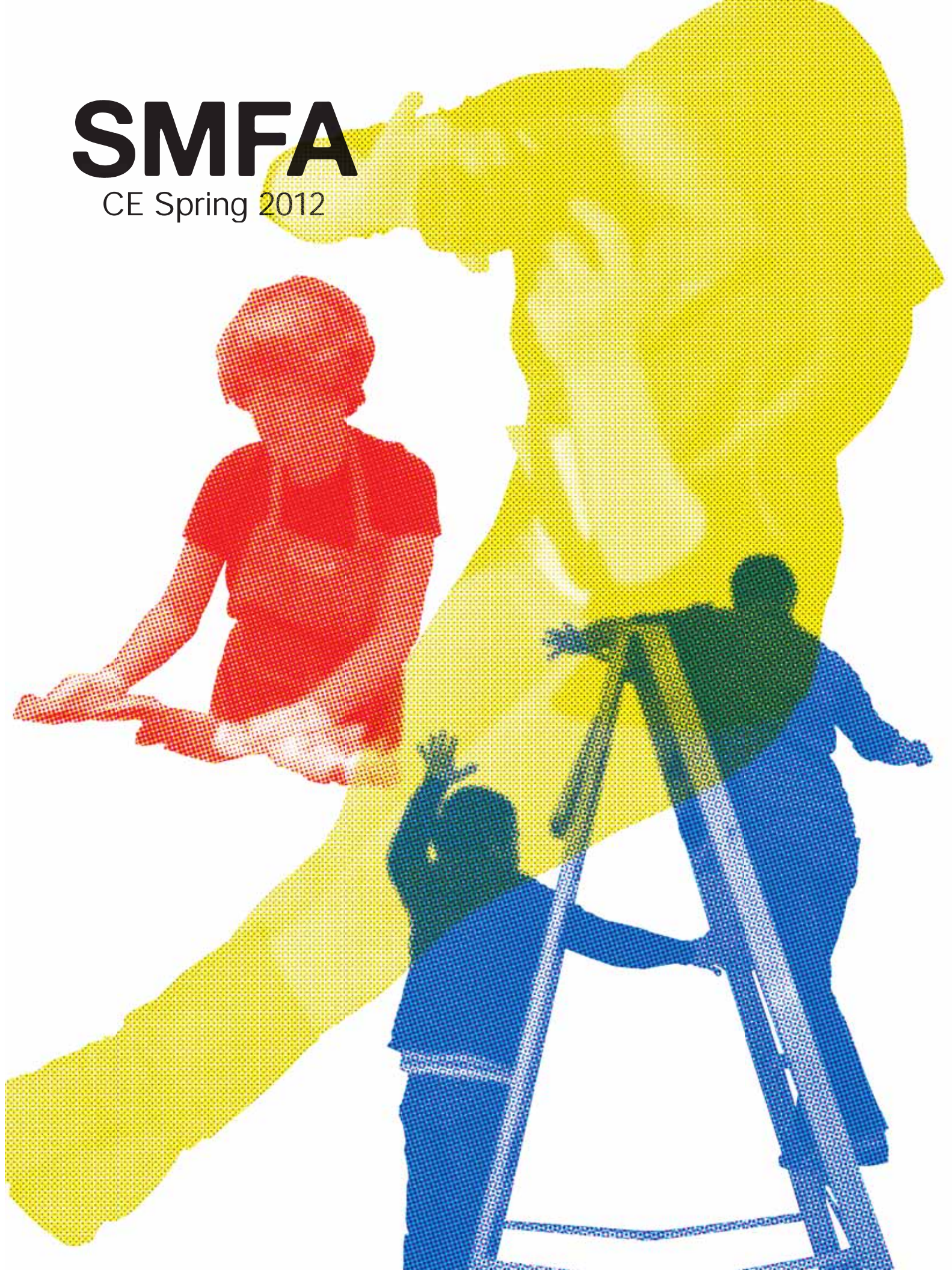


SMFA

CE Spring 2012



Hello



Ernst Ter Haar, *American Family*, 2010. Spray paint with stencils.

Welcome to the School of the Museum of Fine Arts, Boston

SMFA's Continuing Education courses are designed to complement our full-time curriculum. Available in the evenings and on weekends, CE courses allow you to immerse yourself in artmaking while maintaining your work and family schedule. Register now and become a part of SMFA's extraordinary community of working artists.

Our CE program embraces artists of all ages and backgrounds—high school students, second-career students, art teachers seeking PDPs, individuals ready to take their studio practice to the next level and those who are just beginning to explore artmaking. Our CE faculty's wide range of skills, knowledge and experience bring students back year after year. All professional, practic-

ing artists or designers themselves, CE instructors are invaluable resources, mentoring and motivating you in your developing practice.

Spring 2012 CE Calendar

Thursday, January 19 CE Classes Begin

Monday, February 20 Presidents' Day; No Classes

Thursday, February 23 Substitute Monday's Schedule

Saturday, March 17 through Sunday, March 25
Spring Recess

Monday, March 19 through Friday, March 23
One-Week Spring Break Intensives

Monday, April 16 Patriots' Day; No Classes

Monday, May 7 CE Classes End



Table of Contents

Programs of study

- 03 Certificates
- 04 Youth arts
- 04 Studio diploma
- 04 SMFA weekday courses
- 05 Portfolio labs
- 06 Study abroad
- 07 Non-credit workshops
- 09 Spring Break intensives

Full semester courses

- 11 Painting, drawing + printmaking
- 14 Graphic design + illustration
- 16 Photo + digital media
- 17 Sculpture + metals
- 19 New ideas + new forms

- 20 General information
- 21 Registration form
- 22 Campus resources

Contact

SMFA Continuing Education

230 The Fenway, Boston, MA 02115

Telephone 617-369-3644

Fax 617-541-0920

Web smfa.edu/ce

Office hours Monday–Friday 9 am–5 pm

When classes are in session:

Monday–Thursday 9 am–7 pm

Friday 9 am–5 pm

Saturday 8:30 am–1:30 pm



Programs of

Certificate programs

SMFA's certificate programs provide credentials that represent proficiency and skill, leading toward a career in either graphic design or illustration. In step with SMFA's pedagogy, as a certificate student you meet regularly with an advisor to construct a highly personalized path of study to achieve your artistic and creative potential.

The certificate programs are intended for students with limited formal training in art and design as well as those with a fine arts background or experience in their field. Consisting of four required and at least four elective courses, the program may be completed in two years of part-time study.

Fundamental courses in design and illustration enable you to begin building your portfolio and to develop new creative skills. SMFA's flexible and multidisciplinary education allows you to select electives from a wide range of studio courses. You also may participate in the internship program, which offers hands-on opportunities with art organizations, design firms and other local businesses.

Graphic design

The Certificate program in Graphic Design provides you with the practical and theoretical skills of a design professional. You will work alongside a team of faculty with extensive teaching experience and recognition in their field.

Required courses

Beginning Graphic Design
Intermediate Graphic Design
Introduction to Typography
Fundamentals of 2-D Design

Suggested elective courses

Color Photography and the Digital Darkroom
Color Theory for Artists, Designers and the Color Curious
Digital Photography I
Drawing for Illustrators and Narrative Realists
Going into the World:
A Portfolio Prep Course
Intermediate Web Design
Introduction to Adobe Illustrator
Introduction to Adobe Photoshop
Introduction to Filmmaking
Introduction to Web Design
Screenprinting: The Whole Story
Stop Motion Animation

Illustration

The certificate program in Illustration provides you with a solid foundation in the basic practical and theoretical skills of illustration. You may choose to focus on a particular aspect of illustration—commercial illustration, computer illustration, animation or book illustration—or you may acquire general skills to be used in a wide variety of activities within the field.

Required courses

Drawing for Illustrators and Narrative Realists
Illustration: An Introduction
Intermediate Illustration
Fundamentals of 2-D Design

Suggested elective courses

Anatomy: Muscles
Art as Fashion, Fashion as Art
Color Photography and the Digital Darkroom
Color Theory for Artists, Designers, and the Color Curious

Digital Photography I

Going into the World:
A Portfolio Prep Course
Illustrating Children's Books:
Beginning to Intermediate
Intermediate to Advanced Drawing
Introduction to Adobe Illustrator
Introduction to Adobe Photoshop
Introduction to the Narrative Print
Introduction to Typography
Lithography: Nuts and Bolts
Making Marks: Introduction to Drawing
Portrait Painting and Drawing
Realist Painting
Screenprinting: The Whole Story
Stop Motion Animation



study

Youth arts

SMFA offers an unparalleled opportunity for young artists to explore artmaking, learn new disciplines and find their creative voice. SMFA's workshops and courses allow students to explore new media or to work at a more advanced level in a particular discipline. It is a more serious, but also a more authentic, environment in which to create, working under the tutelage of highly experienced faculty and alongside college students from Tufts, SMFA graduate students, second-career artists and full time practicing, professional artists. SMFA is the ideal place for articulating your point of view and collaborating and communicating in a community of artists.

Youth classes are also a great way to see if art school is right for you. Whether you have a body of work that needs organizing and critiquing, or would like to create works more representative of your skills, SMFA has long and short term offerings that will address your needs. If you know art school is where you belong, our portfolio labs prepare you for the application process. Additionally, credits earned at SMFA may transfer to college: two credits for every full semester course and up to five credits for the summer pre-college program.

Pre-College Summer Studio is an arts program for rising juniors and seniors in high school that immerses you in an interdisciplinary approach to artmaking. Students are exposed to studio art in numerous disciplines, and at the same time, given the flexibility to navigate an individual path. Conceptual thinking, experimentation, collaboration, critique discussion and community engagement are encouraged throughout each discipline. Students earn up to five college credits. For more information, visit smfa.edu/precollege.

Studio diploma

Studio Diploma: Transitioning to a new career as an artist at any age.

Continuing Education students often find themselves returning again and again, seeking to take their practice to a more serious level. If you are interested in transitioning to a career as a professional, practicing artist, the Studio Diploma program might be for you.

SMFA's Studio Diploma is one of the nation's most established programs of its kind. Rooted in an intensive all-elective curriculum, it is an ideal choice if you are motivated to shape your own studio practice. SMFA's interdisciplinary approach allows you to develop your practice in one discipline or in several, and to refocus your path as your ideas change.

The Studio Diploma program reflects the SMFA's longstanding commitment to the tradition of studio practice as the core of an artist's experience, as well as our updated emphasis on a wide range of 21st-century skills, cultural diversity and an interdisciplinary approach.

More information: All students apply to the Studio Diploma program through SMFA's Admissions Office.

The Admissions team is ready to discuss your previous coursework and goals, answer any questions and review your portfolio. For more information, please call 617-369-3626 or visit the Admissions Office on your next visit to campus.

Weekday courses

SMFA graduate and undergraduate courses are now available for Continuing Education students looking for a specific instructor, course or daytime classes.

All SMFA courses are listed on: www.mysmfa.smfa.edu. Course availability varies, and students must register during the School's add/drop period with the instructor's written approval. Continuing Education students taking day courses may not exceed six semester credits. Contact the CE Office for more information.

2-Credit courses: \$2,660; Non-credit (audit fee): \$920

4-Credit courses: \$5,320; Non-credit (audit fee): \$1,840



Portfolio labs

The following workshops are designed for high school students who are preparing a portfolio for college or other purposes.

Portfolio Lab

Portfolio Lab is for high school students interested in putting together a first-rate portfolio for college admittance into an art school or program. In this workshop you will acquire skills in numerous disciplines, gain self-confidence around your own creative process and strengthen your portfolio. At the first session, admissions professionals and faculty members will meet one-on-one with you to organize your existing work and define areas in which you should bolster your portfolio and create more artwork. Over the next 10 weeks, you will concentrate on 2-D (drawing and painting) and digital media (video and digital photography). You will spend five sessions on each area. Through challenging studio assignments and class discussions you will advance your technical skills while experiencing the intersection of disciplines as part of the artmaking process. In the final sessions, all students, faculty and admissions professionals will gather to view your work. Through small and large group discussions you will learn how to define your areas of interest and styles of work and how to talk about your work. We will discuss documenting your artwork and how to contact art schools, as well as other logistics related to the application process.

Lizi Brown, Tom MacIntyre, and Admissions Staff

12 weeks (February 4–May 5)

Saturdays 9 am–12 pm

HSP 1025-N1

Non-credit / Tuition: \$350

Weekend Portfolio Lab

Even for the most talented artists, compiling a solid portfolio of work can be daunting. Come spend a weekend at SMFA meeting with experienced professionals who can help you polish and bolster your art portfolio. A member of SMFA's Admissions Office will be there to guide you alongside trained artists with knowledge of 2-D, 3-D and digital media. This seasoned group of instructors will be available to review your work, help you clarify your goals, and show you how improvements can be made. Through conversations and exercises, you will finish the weekend well on your way to having a solid, dynamic art portfolio that represents the best of your abilities.

Sarah Peck

Weekend Workshop (February 25–26)

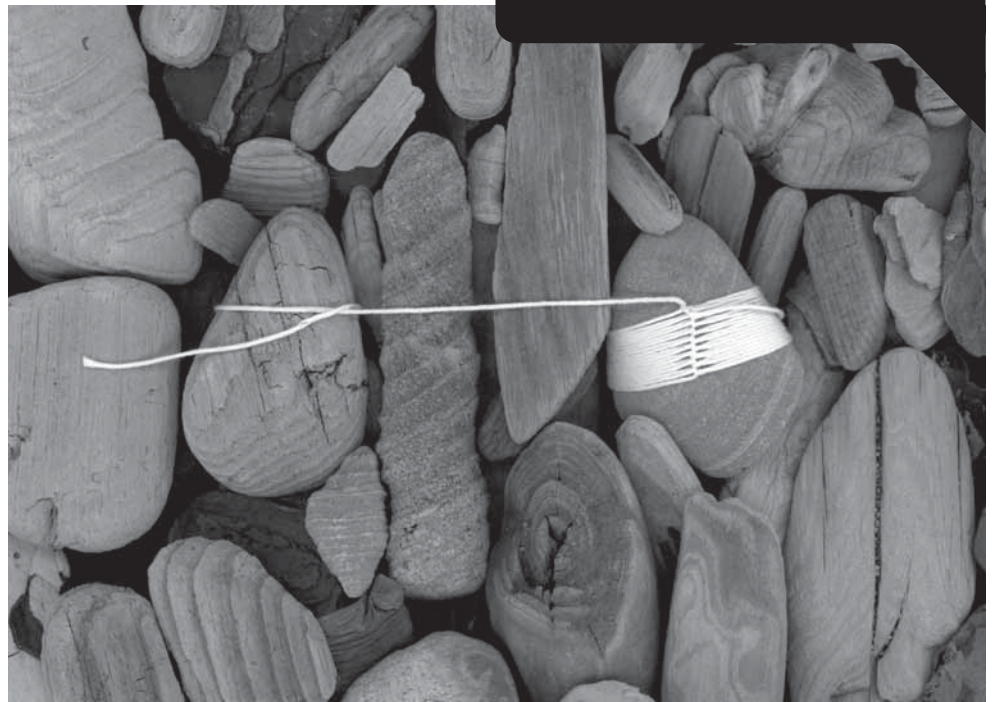
Saturday 9 am–4 pm, Sunday 1–4 pm

HSP 1012-N1

Non-credit / Tuition: \$150

Sarah Peck

Sarah Butler Peck's work explores notions of attachment, memory and the complexities of communication. Peck received her BA from Hampshire College ('03), her Post Baccalaureate certificate from SMFA ('07) and her MFA from SMFA/ Tufts University ('10). Peck has attended artist residencies at the Homestead AK in Talkeetna, Alaska ('09) and Frans Masereel Centrum in Kasterlee, Belgium ('09), and her work has been exhibited around the U.S. and abroad. Awards received include Best in Show at the Boston Young Contemporaries Exhibition ('09); a Montague International Travel Grant ('09); and a Tufts University Research Grant ('10). Peck is currently living and working in Boston, MA.



Sarah Peck, *Bound*, 2011. Digital print.

Study abroad

Venice, 2012

June 9–June 24

2 credits / with non-credit option

*School of the Museum of Fine Arts,
Boston at the Scuola Internazionale
di Grafica in Canneregio, Venice*

Interested in making art in one of the world's most beautiful and mysterious cities? Taught by Mags Harries and Julie Graham, both practicing artists and longtime instructors at SMFA, this course will be divided between studio and field work. An art/architecture historian will guide you through the cultural richness of Venice, and you will thematically address the physical and visual sense of place. We encourage an interdisciplinary and experimental approach; through mapping, drawing, photographing, time-based media, collaging, temporal installation and object making you will explore this timeless city. Collaboration is encouraged. Tuition includes housing, studio, two special dinners, lectures throughout Venice and several field trips.

	2-credits	Non-credit
Tuition:	\$2,530	\$1,450
Housing/studio*	\$1,840	\$1,840
Fees†	\$600	\$600
Total**	\$4,970	\$3,890

*Cooking facilities available with housing and studio.

†Fees include all transportation and field trips in Venice, two special dinners, art historian lectures and insurance.

**Excluding airfare and meals.

Mags Harries

Known for site-specific artwork ranging from permanent public projects to temporary events, Harries uses surprise and humor to energize places, communities and objects. Harries teaches courses in sculpture, installation, and public art at SMFA. She is a member of the Boston Sculptors Gallery, and for over twenty years has worked with architect/artist Lajos Héder as Harries/Héder Collaborative. Together, they have created over 25 public artworks across the country.

www.harriesheder.com

Julie Graham

Julie Graham's art explores how we define our sense of place—how we move through and negotiate our relationship to place, and by extension, to each other. Graham's paintings and photographs find formal beauty in unexpected places, and they also suggest the beauty of human potential to survive in ever-changing environmental, social and material conditions. Graham teaches painting at SMFA, is represented by Victoria Munroe Fine Art in Boston and exhibits her work across the country.



Non-credit workshops

High school students receive a 25% tuition discount on all non-credit workshops and 2-credit courses!

Oil Sticks: A Medium on the Go

During this quick-paced workshop you will fully investigate this unique medium, which offers the freedom of drawing with the layering and blending capabilities of oil paint. Following a brief introduction to the oil stick, you will begin to explore the various qualities, uses and opportunities for creativity that this versatile medium offers, incorporating the immediacy and gestural quality of drawing with the luscious opacity, painterly application and permanence of oil paint. With still life as the subject matter and art history references as a guide, you will respond to the design elements and the layering and blending of color that the oil sticks make so available to the artist.

Mela Lyman

Weekend Workshop (March 17–18)

*Saturday 9 am–4 pm, Sunday 1–4 pm
DRW 1100-N1*

Non-credit / Tuition: \$150

Oil Sticks II: Continued Exploration

This workshop is designed for students who have some familiarity with the medium and who are interested in further exploring its potential. Students will bring their own sources of inspiration to the workshop, whether these are ideas from your imagination, objects or the work of other artists. Students are also welcome to bring in work that they have previously created in different media that they want to transpose in oil sticks. Oil sticks are easily transportable, a safe alternative to pastels, and they provide the versatility of drawing and painting. During this workshop you will discover how they can influence and alter your artistic ideas.

Mela Lyman

Weekend Workshop (April 28–29)

*Saturday 9 am–4 pm, Sunday 1–4 pm
DRW 1101-N1*

Non-credit / Tuition: \$150

Step-by-Step:

Beginning Painting with Oils

This workshop will introduce you to the materials and techniques of painting with oil-based paint. The workshop will begin with demonstrations, followed by individual and group critiques of your work as you learn how to develop a painting from start to finish. Lessons will cover blending and shading, the color wheel, using value, hue and chroma, shapes and composition, as well as the tools of the trade such as brushes, mediums and painting surfaces.

Michael Wilson

Weekend Workshop (April 21–22)

*Saturday 9 am–4 pm, Sunday 1–4 pm
PAI 1141-N1*

Non-credit / Tuition: \$150

NEW!

Painting Extremities

This workshop is designed for beginning to intermediate painters interested in improving their ability to paint hands and feet. Starting with the fundamentals and working from a model, students will develop an acute understanding of the anatomical structure, color composition and visual structure of hands and feet. Building from simple value studies and gesture drawings, each model pose will be designed around specific practical skills with the goal of progressing toward full color paintings. Demonstrations and handouts will cover color mixing, paint application, anatomy and material composition. Some in-class time will be dedicated to productive group critique. This class will provide a comprehensive foundation of old masters techniques supplemented and transformed by the advancement and application of today's technology.

Chelsey Wood

Weekend Workshop (March 17–18)

*Saturday 9 am–4 pm, Sunday 1–4 pm
PAI 1215-N1*

Non-credit / Tuition: \$150

NEW!

Comic Books and the Graphic Novel

Learn how to create a comic book or graphic novel from the ground up. Over the course of three weekends, you will be introduced to the most influential comic book artists of today and yesterday while setting the stage for your own creations. You will begin working on your dream project after exploring and choosing from your favorite genres. The course will cover drawing model sheets, environmental concept drawings, storyboards and will then help you to begin producing comic book pages using penciling and inking techniques employed by the masters of the form. You will learn how to document your work using a scanner and Adobe Photoshop, which will allow your creations to be presented electronically.

Raul Gonzalez

2 Weekends (March 3–11)

DES 1045-N1

Non-credit / Tuition: \$300

The Body in Question:

Drawing and Painting

The human body is an infinite source of inspiration and a subject expressed in innumerable styles and media. In this workshop, we will attempt to gain new insight into the human form by exploring traditional, expressive and experimental approaches to drawing and painting the body. The workshop will be built around individual concerns, issues and personal sensibilities with the nude model as a foundation and point of departure. Throughout the workshop we will refer to a varied group of artists such as Francis Bacon, William Beckman, Richard Diebenkorn, Lucian Freud, Alberto Giacometti, Henri Matisse, Nathan Oliveira and other contemporary artists who have found new inspiration in this timeless subject.

Bring materials of your choice (charcoal, water-based paint, oils, etc.) and be prepared to work at the first meeting.

Patrick Carter

12 weeks (January 28–April 28)

Saturdays 1–4 pm

DRW 4094-N1

Non-credit / Tuition: \$530

Just Paint

Delve into paint and color. This class is for students who want to loosen up and paint with bravado. In this class we will explore a “painterly” application of paint to the canvas and we will explore color as a means of description, expression and metaphor. We will consider color theory and its practical application to painting. Color will be made less intimidating by utilizing the three primary colors to understand how color works, with an option to expand from there. Students will be able to improve their observational skills working from an object a day, or develop their own personal imagery. Materials and techniques of painting will be reviewed. We will look at many contemporary painters and make trips to the museum. Group discussions and reviews of the work will be held with the class. This class is open to beginners and students with previous experience seeking to become bolder, more confident painters.

Abby Zonies

5 weeks (January 28–February 25)

Saturdays 9 am–4 pm

PAI 1085-N1

Non-credit / Tuition: \$440

Ink Painting & Chinese Calligraphy in Contemporary Art

Chinese calligraphy and ink painting can connect to various art forms because they help to develop focus, balance, composition and mark-making vocabularies. In this workshop you will create contemporary artwork using traditional Chinese brush painting techniques. Through demonstrations and individual instruction, you will learn basic Chinese calligraphy brushwork. Chinese painting themes will be covered, including bamboo, orchids, plum blossoms and chrysanthemums. You will study at the Museum of Fine Arts, Boston, exploring their outstanding collection of Chinese calligraphy and examining the works of Western artists such as Robert Motherwell, Jackson Pollock and Ross Bleckner, all of whom employed elements of Chinese calligraphy in their work. Learn how the unique skills of traditional Chinese calligraphy and painting can make lively contributions to your own contemporary art practices.

Sue Yang

5 weeks (January 28–February 25)

Saturdays 9 am–4 pm

PAI 4130-N1

Non-credit / Tuition: \$440

Portrait Drawing

The portrait is essential to virtually every form of fine art, from painting and sculpture to video and photography. Portraiture tells us about a particular individual while revealing something universal. In this course, you will learn technical, organizational, spiritual and philosophical skills basic to any work of art. The initial objective is to produce a physical resemblance to the model, and then to progress toward exposing the elusive “other” inner life (sometimes at the expense of physical

likeness). Although this workshop focuses on drawing, you will explore several approaches to portraiture using charcoal, graphite, acrylics, ink washes and water-based paint.

Patrick Carter

12 weeks (January 28–April 28)

Saturdays 9 am–12 pm

DRW 1050-N1

Non-credit / Tuition: \$530



Spring break one-week intensives

Art Makers, Fashion Shapers

If you think fashion is just about shopping, think again.

Artmaking and good fashion are inextricably linked and this week-long intensive is designed to cement the relationship. There will be projects designed to stimulate and challenge, but no sewing skills are required—in fact, approaching the making of clothes in unorthodox ways is encouraged. Students of all skill levels are welcome.

Judy Blotnick

Monday–Friday 9 am–6 pm

One week (March 19–23)

CRX 4114-C1

2 Credits / Tuition: \$920

World of Welding:

Beginner to Advanced

This week-long intensive will cover everything the welding shop has to offer. Daily demonstrations will be held on the various modes and techniques of working with steel. Each student will work hands-on with the materials and an array of processes to develop techniques such as cutting, welding, cold and mechanical connections, bending, shaping, grinding and finishing. The course content will range from basic welding skills to how to best use the material to achieve elegant shapes and sculptural forms. Materials are not only limited to steel; mixed media is encouraged. Additionally, the forge will be used to learn basic blacksmithing techniques. All students are welcome, from beginners with no prior experience to experienced students who want to make new work, practice their skills and receive substantial consultation. Each

student will complete at least one project with a final critique at the class's conclusion.

Joshua Reiman

Monday–Friday 9 am–6 pm

One week (March 19–23)

MTL 2005-C1

2 Credits / Tuition: \$920

The Art of the Book

In this fast-paced fun intensive you will work with traditional binding materials and tools to explore a variety of ways of creating books. Structures may range from the simple yet magical: books made quickly from a single sheet of paper to the more complex, multi-signature, hardcover books. Demonstrations and hands-on guided studio time will be supplemented with slide talks about historical structures, contemporary artists' books, low-tech printmaking and paper decorating techniques. All material presented during this course may be continued and elaborated on in your own studio or home without any unusual or expensive equipment. All students will complete the week with at least a dozen books and the skills and inspiration to create dozens more. Open to all levels. No previous bookbinding experience necessary.

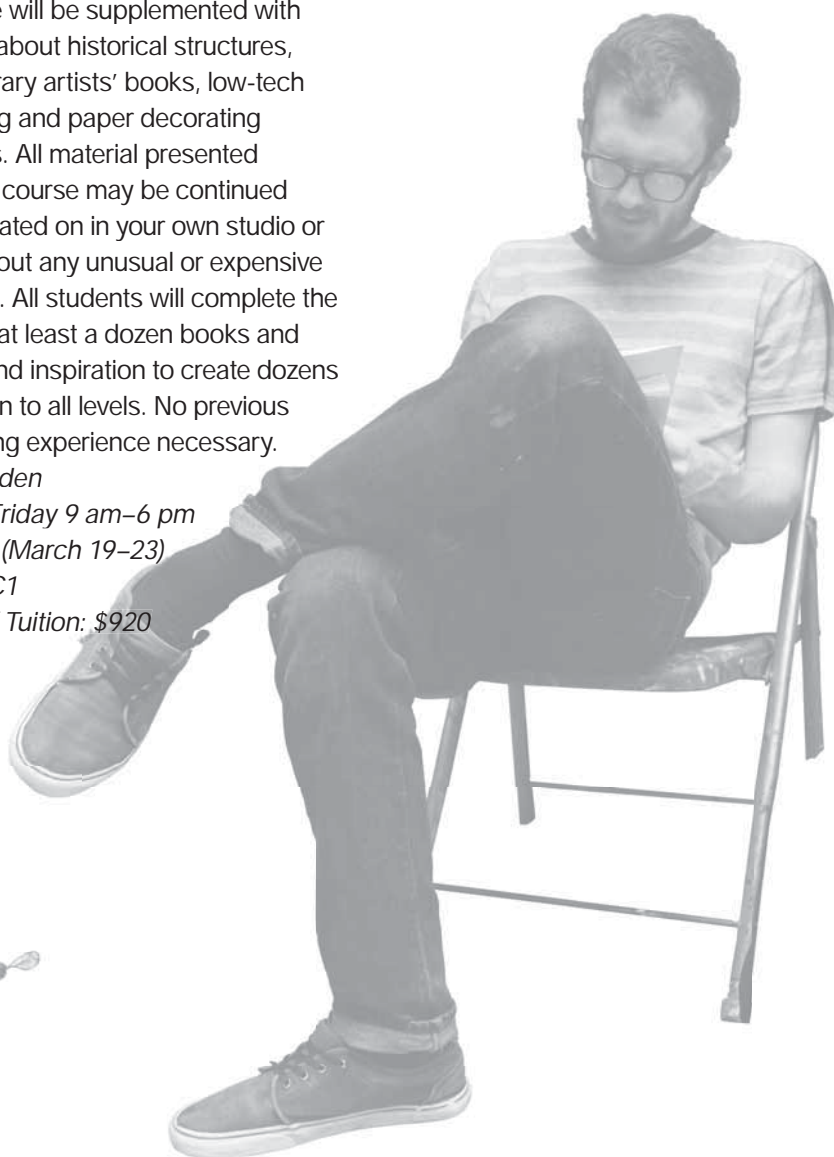
Peter Madden

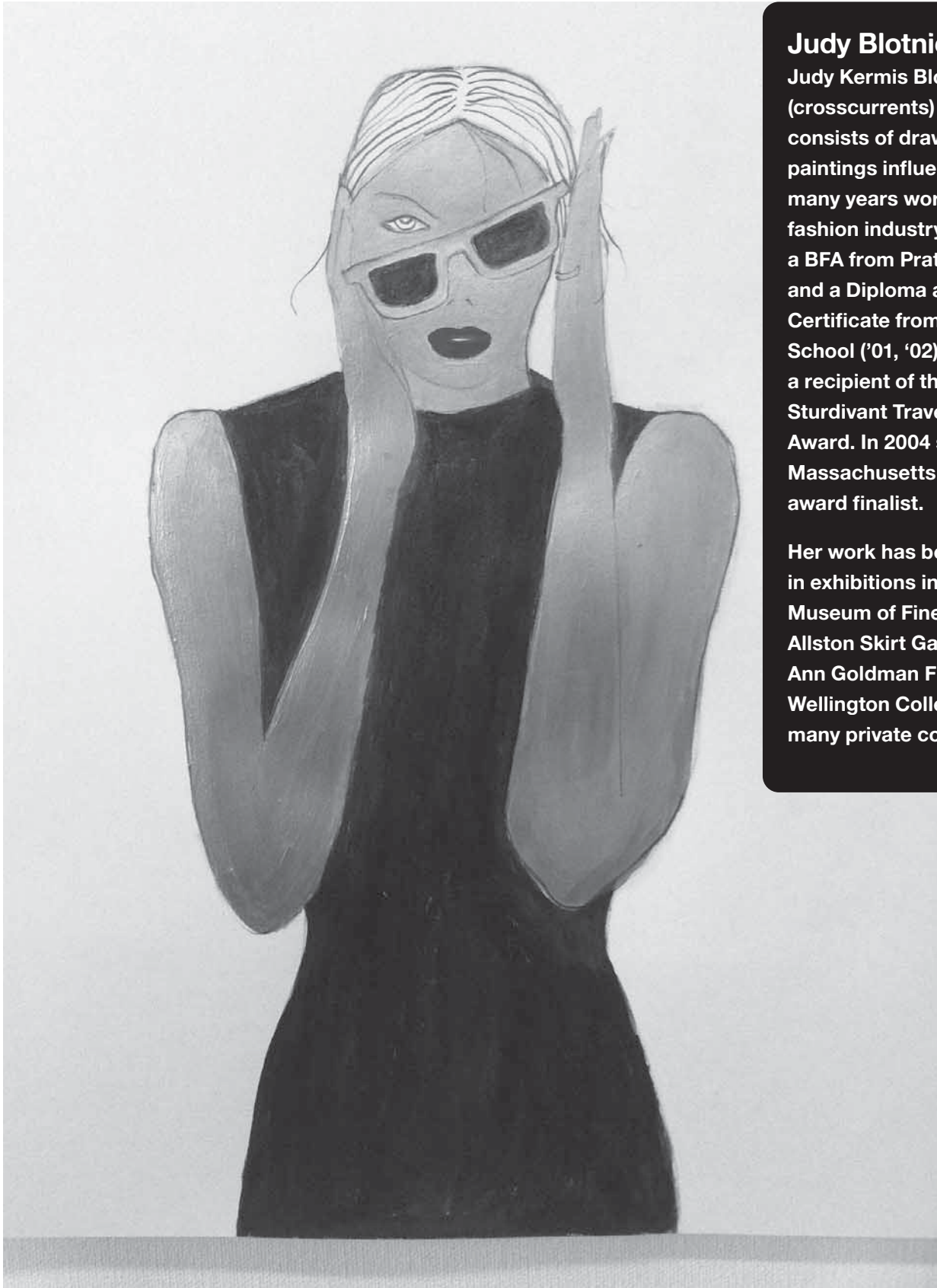
Monday–Friday 9 am–6 pm

One week (March 19–23)

TIA 1222-C1

2 Credits / Tuition: \$920





Judy Blotnick

Judy Kermis Blotnick's (crosscurrents) recent work consists of drawings and paintings influenced by her many years working in the fashion industry. She received a BFA from Pratt Institute ('69) and a Diploma and a Fifth Year Certificate from the Museum School ('01, '02), where she was a recipient of the 91st Ruth A. Sturdivant Traveling Scholarship Award. In 2004 she was a Massachusetts Cultural Council award finalist.

Her work has been included in exhibitions in Boston at the Museum of Fine Arts, Boston; Allston Skirt Gallery; Judy Ann Goldman Fine Art; the Wellington Collection and is in many private collections.

Judy Blotnick, *Doubt*, 2011. Graphite, acrylic, gouache on paper.

Full semester courses 14 weeks

Painting, drawing + printmaking

Anatomy: Muscles

Anatomy: Muscles is the second of a two-part study; the skeleton is the focus of the fall course. This course is designed to improve your concept and understanding of the human figure by studying the muscle structure and how it affects surface appearance. You will gain an improved sense for observation, proportion, perspective, planes, structure, volume, weight, space and clarity of articulation, as well as for the visual dynamics of body movement and resultant formal changes. Class periods include drawing from models (gesture and long pose), illustrated lectures, slide lectures, observation from models, the skeleton, plaster casts and more. To develop a working knowledge and full comprehension of the musculature, there will be periodic long studies from models during which you may test your memory of the muscles in relationship to the skeleton, to other muscles and to the surface form. Homework is required (one hour per week minimum). Anatomy study is best suited for students who have had at least a beginning course in drawing. It is strongly recommended, though not required, that you first take Anatomy: Skeleton or its equivalent.

Gerry Hoag

Wednesdays 6:30–9:45 pm

DRW 4012-C1

2 Credits / Tuition: \$920

Making Marks:

Introduction to Drawing

This introductory course offers an immersion in the essential experience of drawing and will provide you with the expressive foundation you will need for future work. Working from still lifes, interiors and models, we will focus on spatial and compositional development. Through a variety of approaches and media, we will explore drawing as a vehicle for individual expression. Issues

of mark making, process control and accident will be emphasized. We also will experiment with the expressive potential of line, tone and mood to explore a variety of graphic techniques.

Heidi Hogden

Mondays 6:30–9:45 pm

DRW 1045-C1

2 Credits / Tuition: \$920

Intermediate to Advanced Drawing

Individual imagery grows out of a process that is not premeditated; it relies on instinct, invention and honest interpretation. The focus of this course will be to stimulate personal definitions of what may or may not be seen. This is a course for those who wish to challenge their drawing knowledge while provoking a curious attitude toward image making. An investigation of materials will be encouraged and a tactile vocabulary will be emphasized. For content and reference, a model will be used, as will the room and select objects—even the air. Critiques and class discussions will take place weekly. Attendance is essential for continuity and clarification of ideas.

William Flynn

Tuesdays 6:30–9:45 pm

DRW 3060-C1

2 Credits / Tuition: \$920

Foundation Painting: Fundamentals and Beyond

This course starts with the basics—setting up, paint application, color theory and its practical application to mixing color, use of media, stretching canvas and using alternate supports—and advances to more challenging problems. Painting from life or imagination, realistically or abstractly, we will hone our skills to communicate ideas visually. We will cover technical methods ranging from monochromatic underpainting, glazing and scumbling to wet-on-wet

techniques. Emphasis will be placed on visual thinking and the need to fully utilize, coordinate and relate all elements of painting, form, color, space, scale, proportion and the joy of paint. You will maintain a sketchbook and participate in class discussions and critiques. Materials will be discussed at length during the first meeting.

Abby Zonies

Tuesdays 6:30–9:45 pm

PAI 1041-C1

2 Credits / Tuition: \$920

Intermediate through Advanced Painting

This course is for students who are interested in furthering their painting skills, interests and projects. Structured as a workshop, you will discuss your previous work and future goals with the instructor and receive ongoing, personalized, specific feedback. Instruction will be offered in subjects including painting techniques, archival issues, color complexities, composition and what it means to be a painter in the 21st century. You will explore work by other painters and learn to think about your work in relation to these self-selected “mentors.” Group critiques will be conducted occasionally during the semester to increase dialog, but the main focus of this course is your personal journey in painting. *Please note: Students are expected to have achieved some mastery of basic painting skills.*

Elaine Spatz-Rabinowitz

Mondays 6:30–9:45 pm

PAI 2053-C1

2 Credits / Tuition: \$920

Watercolor and Water-Based Mixed Media

The broad range of contemporary water-based media, which includes watercolor, gouache, acrylic, acryla/gouache and

casein, will be explored. We will examine how wet media can be used effectively with collage and with drawing materials such as marker, graphite, charcoal and ink. Experimentation with new and different combinations of media will help you develop your technique and personal imagery. We will work from observation, photographs and the imagination. There will be projects involving photographs, journals and maps as sources of inspiration and content. Class discussions, critiques, slide lectures and visits to the Museum of Fine Arts, Boston will be integral to the course. Weekly out-of-class assignments will expand upon work done in class. Open to all levels and abilities.

Heidi Whitman

Fridays 9:00 am–12:15 pm

PAI 4093-C1

2 Credits / Tuition: \$920

Portrait Painting and Drawing

Portraiture is specific and general, timely and timeless. It informs us about a particular individual while telling us something about us all. The portrait, whether a painting or drawing, involves technical, organizational, spiritual and philosophical concerns basic to any work of art. The initial objective is to produce a physical resemblance to the model, but it is even more important to progress toward the elusive “other” inner life, sometimes at the expense of physical likeness. Several approaches will be introduced to help you discover a natural and personal direction. You will use drawing and painting materials such as charcoal, graphite, acrylics, ink washes, water-based paint and oil-based media.

Patrick Carter

Tuesdays 6:30–9:45 pm

PAI 4067-C1

2 Credits / Tuition: \$920

Realist Painting

This multi-level course in realist painting requires no significant prior experience in this particular discipline, and invariably attracts new and returning students with a range of backgrounds and skill levels. We will focus on the means and language of direct painting techniques in the service of illusionism, as well as a broad and supple set of painting skills fundamental to observational painting (firm color mixing, synthetic ways of seeing and making, the material use of paint and reading tone through color). Ancillary to our studio focus, we will examine modes and models of realist painting, past and present, from the standpoint of their painting language. There will be in-class observational painting from the model and the model in a larger environment (model sessions typically last three to four sessions).

Christopher Chippendale

Saturdays 9 am–4:15 pm

PAI 4062-C3

4 Credits / Tuition: \$1840

Saturdays 9 am–12:15 pm

PAI 4602-C1

2 Credits / Tuition: \$920

Saturdays 1–4:15 pm

PAI 4062-C2

2 Credits / Tuition: \$920

Mapping: Drawing and Painting

Maps evoke images of journeys and unexplored places, offering a universal graphic appeal and fascination. In this hands-on course you will create drawings, paintings and collages inspired by maps, both as material and metaphor. Conceptual projects may include mapping aspects of neighborhoods, apartments, bodies or daily life. You will use the language of cartography—the art of creating maps—and the re-imagining of map

shapes to create works that may or may not resemble actual maps. Throughout the course you will use drawing tools, water-based paint and collage and experiment with different combinations of media to develop personal imagery. The workshop includes class discussions, critiques and slide and digital presentations. Open to all levels and abilities.

Heidi Whitman

Tuesdays 6:30–9:45 pm

PAI 4215-C1

2 Credits / Tuition: \$920

Lithography: Nuts and Bolts

Printmaking, as a process, allows an artist the opportunity to explore an image in depth through multiple reworkings. The artist can work and then rework an image almost indefinitely, all while keeping the history of past impressions. This class will focus on the concept of the progressive proof, allowing you to develop an image or concept over the semester and to really examine all the variations possible. We will focus on lithography, in editions and as singular monoprints. All levels are welcome.

Carolyn Muskat

Tuesdays 6:30–9:45 pm

PRT 4011-C1

2 Credits / Tuition: \$920

Photo and Digital Applications in Printmaking

There are numerous approaches in printmaking that develop from photographs and scanned images, as well as from a seamless incorporation of found and appropriated imagery and text. Over the past decade, there have been significant technical improvements in photo-based print processes as a result of digital applications. This course will explore a range of approaches with photo/

scanned imagery. We will begin with photo etching with photo-polymer plates. Then, utilizing gum printing, we will explore creative possibilities with the lowly photocopy. We will also introduce the use of photo-polymer (pronto) plate lithography. No prior experience is necessary, although a familiarity with Adobe Photoshop is helpful.

Liz Shepherd

Thursdays 6:30–9:45 pm

PRT 2017-C1

2 Credits / Tuition: \$920

Monoprinting

A monoprint is an individual, one-of-a-kind print that can be made from a variety of traditional plates (matrices) such as metal, wood, cardboard, plexiglass or other nontraditional surfaces that are found or manipulated. This course is designed to teach you the basics in mixing inks, handwiping and rolling techniques and overprinting in multiple colors and plates. The making and printing of carborundum, plates, gum transfers and *chine collé* will also be taught. This course provides an opportunity for students to develop an image through a related series of unique prints, perhaps putting them into a portfolio or book. Open to all levels, from beginners to those who wish to investigate new techniques.

Rhoda Rosenberg

Saturdays 9 am–4:15 pm

PRT 4021-C1

4 Credits / Tuition: \$1,840

Screenprinting: The Whole Story

This course enables students to explore some of the most current and innovative technology within the world of printmaking and screenprinting. Color separations, large format printmaking and the use of computer applications in the screenprinting process will form the heart of the course, which is devoted to exploring the breadth of screenprinting opportunities. We also will examine traditional screenprinting techniques

in order to provide students with an understanding of the full spectrum of approaches. No printmaking or computer experience is required.

Michael Hecht

Mondays 6:30–9:45 pm

PRT 4062-C1

2 Credits / Tuition: \$920

Introduction to the Narrative Print

This course is an introduction to intaglio printmaking via narrative construction and storytelling potential within the printed image. Together, we will explore a variety of artists (including Michael Mazur, Kiki Smith, W.W. Denslow, Francisco Goya, etc.) and the connection between story and image cultivated in their work. The focus of our studio practice will be etching. We will cover a range of plate techniques aimed at producing a single image (monoprint) or multiples of an image (editioned prints). Students will become familiar with a variety of processes related to etching; including drypoint, hard and soft ground use, aquatint, and white ground. Various approaches to color will be presented, including the use of colored inks, viscosity rolls, and chine collé. No previous printmaking experience is required for this class, though some experience with drawing or painting is recommended.

Eszter Sapi

Wednesdays 6:30–9:45 pm

PRT 4067-C1

2 Credits / Tuition: \$920

Study abroad Venice, 2012

See page 6 for details.

Graphic design + illustration

Beginning Graphic Design

This intensive course explores the potential of graphic design. We will focus on the creation of a concept to amplify content while also developing sensitivity to the relationships between typography and image, symbolism, language and text. Throughout the course, emphasis will shift from idea generation and design theory to technical skills. Lectures on creativity, design and color theory, graphic design and letterform history and typography are a regular part of the course. There will be some use of the Macintosh computer in class to develop work. The course will focus on the harmonization of all elements of design with a conscious understanding of the intention with which elements are chosen, organized and created. The course accommodates beginners and more advanced students who are building a portfolio.

Matt Templeton

Mondays 6:30–9:45 pm

DES 1012-C1

2 Credits / Tuition: \$920

Matt Templeton

Saturdays 9 am–12:15 pm

DES 1012-C2

2 Credits / Tuition: \$920

Drawing for Illustrators and Narrative Realists

This course combines pictorial narrative homework and in-class workshop assignments.

Projects will include academic exercises from the golden age of illustration, expressive figure drawing exercises based on a method acting approach and a storyboarding approach to sequential picture composition. In-class exercises in picture composition, character acting, pictorial viewpoint, perspective and expressive light and shade will be based on small-scale diorama construction, and populating them with clay figures and dramatic

lighting. An inexpensive digital camera is recommended, but not required.

Joe Landry

Wednesdays 6:30–9:45 pm

DES 1060-C1

2 Credits / Tuition: \$920

Fundamentals of 2-D Design

Design is the process of selecting, organizing and processing visual elements—shape, value, texture, color and line—to communicate an idea or express oneself in a cohesive and creative manner. You will develop visual awareness and a working knowledge of design elements by solving a series of two-dimensional problems. During this process you will employ a variety of media and materials. Principles learned in this course have direct application to all media and will provide a foundation and direction for seeing and learning skills in other courses.

Joanne Breiner

John Avakian

Tuesdays 6:30–9:45 pm

DES 1021-C1

2 Credits / Tuition: \$920

Illustrating Children's Books: Beginning to Intermediate

Experience firsthand the wonder of children's book creation. The objective of this course is the production of your own children's book "dummy," a mock-up suitable to present for publication. More advanced students may work toward submitting illustrations to the Bologna Book Fair. Throughout the semester we will focus on issues of style, color and design, and discuss topics such as layout, characterization, pace and mood and their relationship to illustration. Assignments will focus on experimenting with various media and working toward a consistent style. As your work develops, your manuscript will be continually cross-critiqued by the instructor and the other students. We also will examine the various types of children's books currently in the

marketplace and you will become familiar with the current demands of editors, publishers and agents in the publishing industry. *Prerequisite: A beginning illustration course or some drawing experience.*

Ilse Plume

Saturdays 1–4:15 pm

DES 4022-C1

2 Credits / Tuition: \$920

Illustration: An Introduction

This non-computer based course begins your exploration of illustration by working on essential drawing skills, introducing you to many of the techniques an illustrator uses and covering theoretical topics relevant to illustration. Through weekly homework assignments and in-class critiques, the course emphasizes idea and visual metaphor development and the search for a personal style. Slide lectures on idea generation, design and color theory and the work of illustrators—and also painters and sculptors of interest to illustrators—are a regular part of the course. Class projects include drawing and color explorations as well as the illustration of editorials, short stories, book jackets, posters and sequential art. You also may bring your own projects to the course, which is designed to accommodate beginners seeking a foundation and those interested in strengthening their skills.

Joe Landry

Mondays 6:30–9:45 pm

DES 2045-C1

2 Credits / Tuition: \$920

Intermediate Graphic Design

This course is for students who have taken *Beginning Graphic Design* or an equivalent course and are looking to gain further experience solving real-world graphic design problems while producing portfolio pieces. Emphasizing hands-on studio work on the computer with minimal lecture time, this course will focus on learning

efficient work habits and on developing an arsenal of problem solving techniques. You will receive individual attention from the instructor while continuing to develop your own graphic style. Discussions about conceptual ideas and design development through completed projects will include analysis of typography, color, layout and content decisions and options. By the end of the course, you will have created four to five portfolio pieces suitable for presentation at job interviews.

Joanne Breiner

Thursdays 6:30–9:45 pm

DES 2066-C1

2 Credits / Tuition: \$920

Going Into the World: A Portfolio Prep Course

This is an advanced course for illustrators and graphic designers interested in a part- or full-time career in any area of illustration or design. The course will include assignments to help you work toward the completion of a presentable portfolio for your specific purpose. Assignments will be tailored to individual needs and you will receive feedback from your peers and professionals. You also will learn how to research appropriate venues for your work, write a good query letter, promote your work (including online) and approach publishers and potential clients. Throughout the semester, we will hear from guest art directors and other professionals. This course is ideal for individuals who have participated in all or most of the Illustration or Design Certificate requirements, or for those who wish to pursue a passion or career.

Glenna Lang

Mondays 6:30–9:45 pm

DES 4075-C1

2 Credits / Tuition: \$920

Introduction to Adobe Illustrator

Adobe Illustrator is a premier, high-level design application used by graphic designers. This course has

two objectives: to help you become proficient in Illustrator and to develop your ability to use Illustrator in solving a range of graphic design problems. During the first part of the course you will learn basic Illustrator skills such as drawing, type, layers, masks, painting and gradients. The second part of the course will be devoted to applying these basic techniques to design issues related to logo and typographic design, touching briefly on the integration of Illustrator and Photoshop. If you have some experience with the Macintosh computer and want to learn what you can accomplish in graphic design using the computer as a tool, this introductory course will provide the requisite Adobe Illustrator skills.

Gary Stanton

Mondays 6:30–9:45 pm

DES 2028-C1

2 Credits / Tuition: \$920

Introduction to Typography

This introductory course will lead to the knowledge of creating and organizing letters, words, sentences and paragraphs to visually communicate an idea, and promises to help develop your creative processes in new and powerful ways. Topics include the anatomy of letterforms, type history and classification systems, how to choose type, legibility, readability and the expressive qualities of type. Course methods include discussions and critiques, slide show lectures and demonstrations, as well as hands-on problem-solving exercises and assignments. While this is not a software-based course, there will be frequent use of Macintosh computers. This course is suitable for beginning and intermediate graphic designers or individuals developing their professional skills in visual communications.

Karen Stein

Wednesdays 6:30–9:45 pm

DES 4021-C1

2 Credits / Tuition: \$920

Color Photography and the Digital Darkroom

This Adobe Photoshop-based course offers a technical and creative introduction to the use of color, color theory, digital capture and scanning film or slide negatives for color photography and is appropriate for students who have completed a foundation photography course. You will learn how to use your digital camera through raw processing and scanning film negatives and how to make a perfect print. The class will spend time learning what digital technology is, and how to expose, process and resize images for proper output. Students will learn the fundamentals of color correcting, digital retouching, input and output resolution and optimizing files for printing on a variety of papers. In this project-based class, the instructor aims for technical understanding and production as a means to develop your unique voice and vision. Class time will be devoted to working in the “digital darkroom,” looking at historical and contemporary color photography and reviewing your work. By the end of the course you will have a portfolio of finished color prints that represent the expression and resolution of a cohesive idea. You may use either digital or film-based cameras.

Jodie Goodnough

Wednesdays 6:30–9:45 pm

PHT 2134-C1

2 Credits / Tuition: \$920

Photo + digital media

Digital Photography I

The challenge of digital photography is to manage this rapidly developing technology and still remain creative in your image making. Through discussion, demonstration and hands-on practice, students learn to operate digital cameras and to utilize them as precise tools for image capture. Discussions include the camera and equipment options available to digital photographers and how to establish a digital workflow. As students develop technical and aesthetic skills, they explore shooting techniques, composition and framing, as well as the basics of light control. Other topics include image management, using camera RAW, adjustment and editing in Photoshop and printing digital images. Whether your interest is in fine art or simply in making the move from film to digital, this course provides a solid foundation.

TBA

Thursdays 6:30–9:45 pm

PHT 1030-C1

2 Credits / Tuition: \$920

Introduction to Filmmaking

Designed for individuals with little or no previous experience, this course provides an introduction to the technical and aesthetic aspects of film production. We will cover basic shooting and editing techniques using primarily Super 8 equipment, and you will be introduced to a wide range of production methods and creative strategies that encourage exploration and risk-taking in all aspects of the medium. This course has a strong workshop component with a hands-on instructional approach. It creates a stimulating, inspiring and challenging environment that fosters the exchange of ideas, offers new ways of seeing, and promotes experimentation. *Please note: There is an additional \$25 lab fee associated with this course, collected at the first class meeting. Materials for assignments, including Super 8 film*

and supplies, and lab expenses for film processing are not included in the tuition.

Gregory Mahoney

Mondays 6:30–9:45 pm

FLM 1015-C1

Stop Motion Animation

This course will focus on puppet and object animation, including both old- and new-world styles. Through film screenings and course exercises combined with in-class workshops, you will learn to design and build puppets for purpose and function as well as to animate them. We also will examine how to build sets and light them to scale, and explore the techniques of character directing. A required final project will be the focus of the last weeks of the semester. The instructor will provide select supplies. A materials list will be distributed and discussed on the first day of class. Animation skills are recommended but not required.

Joseph Kolbe

Thursdays 6:30–9:45 pm

FLM 1012-C1

2 Credits / Tuition: \$920

Introduction to Adobe Photoshop

This course will begin with basic Adobe Photoshop techniques such as selecting objects, copying and pasting, color correction, photo retouching, montage and collage. As your skills develop you will incorporate more advanced features into your work using layers, masks, paths, colorizing and duotones. We also will cover the basics of scanning reflective art, negatives, slides and video capture. By working with Photoshop images, you will gain an understanding of resolution and output options. *Prerequisite: Knowledge of the Macintosh computer.*

Alexa Thayer

Tuesdays 6:30–9:45 pm

CMP 1059-C1

2 Credits / Tuition: \$920

Introduction to Web Design

As the Internet continues to grow in popularity and technological capability, so, too, do the creative possibilities for interactive design and artmaking.

In this course, you will learn the fundamental skills necessary to design and develop websites, including HTML, XHTML, CSS and the incorporation of images, sound and video. Using Adobe Dreamweaver CS5 (Creative Suite 5), you will acquire expertise in hand coding and the use of a sophisticated layout program for creating Web pages. We will also explore Dreamweaver's integration with other Adobe Creative Suite applications such as Photoshop, Illustrator and Fireworks and examine theoretical and practical approaches to interface design that support the development of your individual vision. *Prerequisite: Experience with electronic imaging and software such as Adobe Photoshop.*

TBA

Saturdays 1–4:15 pm

CMP 2035-C1

2 Credits / Tuition: \$920



Sculpture + metals

Intermediate Web Design

This course is for students who have experience with Web design using HTML, Flash or Dreamweaver. You will be introduced to new ways of thinking about how people use the Internet, both for business and creative expression, while learning the basics of scripting and programming. We will survey the fundamentals of interactive multimedia design and development, with an introduction to PHP, JavaScript and JQuery and explore the possibilities for sophisticated interaction design using HTML5 and CSS. All of these elements will work together to help you produce complex, well-organized Web designs featuring graphics, animation, sound and video. We will also consider the potential for integrating social media with your customized designs, allowing you to take advantage of the Web's diverse and growing resources.

TBA

Tuesdays 6:30–9:45 pm

CMP 3011-C1

2 Credits / Tuition: \$920

Sculptural Fiber

In this course you will learn a different fiber-related technique each week, including knitting, crocheting, dying, weaving, flexible structures, felting and sewing by hand and machine. We also will explore the history of these processes and their uses in contemporary art and you will gain a basic understanding of each technique by focusing on their sculptural capabilities. There will be demonstrations during each class meeting and you will also work toward mastering different techniques. This course is structured for beginner as well as more advanced students.

Samantha Fields

Thursdays 6:30–9:45 pm

SCP 1140-C1

2 Credits / Tuition: \$920

Guitar and Dulcimer: Design & Construction

This course is designed to develop fine woodworking skills and give a solid foundation for building your own stringed musical instrument. You will start by designing and building a uniquely American instrument: the Appalachian, or mountain, dulcimer. This beautiful instrument is relatively easy to both build and play. Even those with little or no woodworking background will be able to complete a dulcimer. Students who finish in time may start a travel, or “backpack,” guitar. This popular instrument is lighter and easier to make than a full-size guitar. Both projects involve shaping, bending and joining wood into delicate yet amazingly strong structures—skills that can be applied to a wide range of other fabrications and sculptures. *Please note: Completing a dulcimer and a guitar will likely require shop time outside of class.*

Walter Stanul

Thursdays 6:30–9:45 pm

SCP 4086-C1

2 Credits / Tuition: \$920

Beginning Jewelry

Metals—brass, copper, bronze and silver— can be shaped, molded, cast, cut and altered to produce sculptural objects, jewelry or decorative pieces. Through demonstrations and hands-on projects, this course will explore the fundamental skills and techniques in jewelry making. You will learn processes such as sawing, piercing, cold-connections, texturing, silver soldering, bezel setting, basic forming and simple casting. Projects will allow you to make pieces of your own design. This course is essential for beginning jewelry artists, sculptors in metal or anyone interested in working with metals.

Linda Priest

Tuesdays 6:30–9:45 pm

MTL 1010-C1

2 Credits / Tuition: \$920

TBA

Saturdays 9 am–12:15 pm

MTL 1010-C2

2 Credits / Tuition: \$920

The Many Dimensions of Jewelry: An Intermediate Course

Metal is a wonderful, versatile material—you can dome it, solder it into forms, set different materials into it, cast it and sometimes even anodize it to achieve bright colors. This course presents interesting ways to create jewelry and small objects in nonferrous metal. We will hammer metal to make a domed bracelet, cut and bend a single piece of metal to fabricate a hollow constructed ring and add a little sparkle to a piece by setting a faceted stone in a bezel setting. We will explore simple casting, fusing and simple hinge making as well as color-reactive metals. We also will experiment with different material to emboss into metal and even weave a chain. Exercises will be given to practice techniques and you will be encouraged to creatively incorporate new information into projects.

Linda Priest

Thursdays 6:30–9:45 pm

MTL 2110-C1

2 Credits / Tuition: \$920

PMB: Plastered, Melted, and Burned

Interested in sculpting and like to play with fire? Investigate the creative potential of wax prototyping and metal casting. This course will focus on small sculptural forms and personal ornament using wax, simple molding techniques and the process of lost-wax and sand casting. After exploring a variety of wax working techniques you will learn how to use the centrifugal casting machine. Aside from making one-of-a-kind objects you will become familiar with mold making and the process of setting up objects for reproduction. You will learn about cast work by contemporary artists and we will look at objects in the museum collections. After an introductory assignment you are expected to develop your ideas for cast objects and complete a body of work. Your concepts will be discussed individually and in group settings.

Attendance required.

Ruth Reifen

Wednesdays 6:30–9:45 pm

MTL 4044-C2

2 Credits / Tuition: \$920

Beginning Ceramics: Hand-Building and Construction

Clay, a tactile material with an amazing range of possibilities, can be used to create functional, decorative and sculptural ceramics. In this course you will explore a variety of construction techniques including wheel-throwing, hand-building, glazing and firing methods such as *raku* and gas firing. Demonstrations and slide presentations will provide technical instruction and creative inspiration. All techniques are open to personal interpretation.

Ji-Eun Kim

Wednesdays 6:30–9:45 pm

CER 1018-C1

2 Credits / Tuition: \$920

Ceramics: Wheel Throwing

Prepare to get your hands dirty in this introductory wheel-throwing course. We will start by learning the basics of creating a simple vessel and move on to more refined techniques that push the limitations of this versatile media. Through demonstrations and hands-on learning, we will cover the use of low-fire terracotta clays as well as high-fired stonewares. You will explore a variety of wheel-throwing techniques and various glazing methods. This course is designed for beginner throwers.

Ji-Eun Kim

Saturdays 9 am–12:15 pm

CER 2036-C1

2 Credits / Tuition: \$920

Joe Landry

Joe Landry's work in illustration has been as a staff medical illustrator at Harvard Medical School, as a free-lance illustrator for a wide range of publishing companies and as an in-house illustrator for his own graphic design firm. He was educated at the Museum School, the Academy of Fine Arts in Florence, Italy and the International Summer Academy of Fine Arts in Salzburg, Austria. Recent work in illustration has been in creating limited edition Italian Folktales, with sculptural illustrations, for private collectors.



Joe Landry, *Pepin the Short*, 2008. 3-D illustration for an Italian folktale, carved and polychromed basswood.

New ideas + new forms

Color Theory for Artists, Designers and the Color Curious

Have you ever wondered about the mystery of color? What is it, where does it come from, how has it been used historically, symbolically, culturally across many disciplines, and why does it continue to have profound significance on virtually all areas of art, design and contemporary culture? Whether you are interested in fashion, interior design, graphic design, textile design, fine art, business, marketing, or if you are simply interested in learning about color and its practical applications, this hands-on studio course is for you. You will be introduced to a variety of color systems and terminology based on the theories of artists and scientists such as Johannes Itten, Albert Munsell, Josef Albers, Isaac Newton and others. Upon successful completion of the course, you will be able to see, mix, speak and understand the language of color (tint, tone, shade, warm, cool, harmony, discord, chromatic intensity, achromatic gray scale and more). Most importantly, you will understand how to utilize color relationships practically and professionally in new and meaningful ways. You may even develop a new theory! This course is open to anyone who is interested in learning about color, including beginners.

Gerri Rachins

Wednesdays 6:30–9:45 pm

CRX 1040-C1

2 Credits / Tuition: \$920

Art as Fashion, Fashion as Art

Since the beginning of the twentieth century, the validity of the notion that art and fashion are distinct and separate practices has eroded. Art as Fashion, Fashion as Art explores the collaborative relationship between the two. This

course is intended for artists who are interested in the world of fashion and for fashion enthusiasts who are looking to approach design from a different, fresher perspective. We will work in class on assigned projects, explore unusual methods of making clothes, jewelry, and accessories, learn how to design a comprehensive collection, and put a portfolio together. You will be given readings and shown slides that illuminate the effect of current events, economics, and art on the fashion collections being shown in Europe, Asia, and the United States, as well as the ins and outs of the “rag trade.” This course is open to students of all levels.

Judy Blotnick

Wednesdays 6:30–9:45 pm

CRX 4111-C1

2 Credits / Tuition: \$920

Art as Process

This transformative workshop is for individuals who want the challenge of investigating new and unique ways of making art. This is an intensive class that focuses on experimentation and the creative process rather than a pre-imagined or calculated end product. Each week a different project will be introduced, worked on and completed. We will explore painting, drawing, sculpture and other media with an eye toward combining materials in unusual ways. Abstraction, realism and conceptual approaches will be discussed and explored through a variety of hands-on projects. Open to all, from absolute beginners to advanced artists, *Art as Process* is particularly useful for those interested in exploring and developing their own creative abilities, assembling a portfolio for art school or exploring the idea of a professional art career. The course also

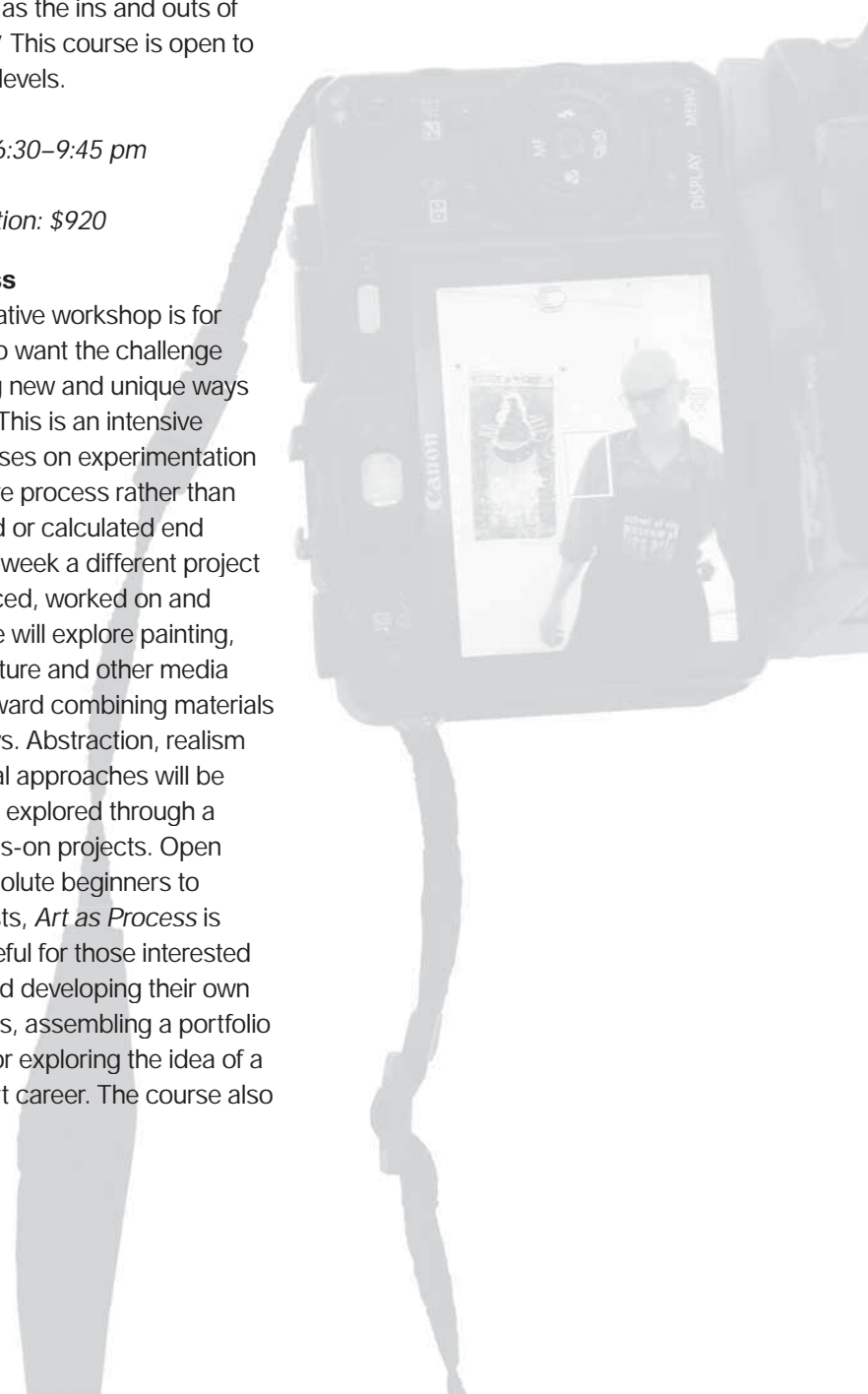
provides something of a unique preview to students who might be interested in a Museum School education, as it exemplifies the School’s open approach to making art.

Kata Hull, Lisa Gordon

Wednesdays 6:30–9:45 pm

FND 1010-C1

2 Credits / Tuition: \$920



General information

Credit, grades and hours of instruction

Credit is awarded on the basis of two credits for every 45 contact hours of instruction. Grading is on a pass/fail basis. If you require a letter grade to transfer credit to another school or for professional development purposes, please indicate at the time of registration. Credit and grades will not be granted for courses designated as non-credit.

Tuition and fees

General registration fee: \$50 (nonrefundable, due once per semester)
2-Credit course: \$920
4-Credit course: \$1,840

Note: Some courses may require additional lab fees or the purchase of additional supplies at the recommendation of the instructor.

Discount offers

Museum School alumni are eligible to receive a 25% tuition discount off the cost of credit section courses. Alumni must be a diploma or degree graduate of the School. High school students are eligible to receive a 25% tuition discount off the cost of all courses and workshops.

2-Credit courses: \$690
4-Credit courses: \$1,380

SMFA Medici members and MFA members receive a \$50 discount per credit-section courses.

Course cancellations and changes

The School reserves the right to cancel any course that does not meet minimum enrollment requirements. A full refund of tuition and fees will be made if a suitable substitute course is not found. The School also reserves the right to make changes in course scheduling, faculty and course content.

Withdrawals and refunds

Tuition refunds are made when a Continuing Education Drop Form is received by the Registrar's Office. The date that such notice is received will be the effective date of withdrawal. A 100% refund of tuition is made when written notice of the withdrawal is received by the Registrar's Office PRIOR to the start of:

- The second class meeting for 2- and 4-credit courses
- The first class meeting of non-credit workshops

Transcripts

Official transcripts from SMFA must be requested from the Registrar's Office. Transcript Request Forms may be downloaded online at www.smfa.edu/request-a-transcript, or you may send a signed, written request addressed to the Office of the Registrar, which should include: name at the time of attendance, dates attended, current address, current phone number, date of birth, Social Security number and address to which the transcript should be sent. There is a \$5 fee for each transcript ordered.

Professional development points

Teachers who successfully complete courses offered at the Museum School are eligible to receive Professional Development Points (PDPs), required by the State of Massachusetts for the recertification of Massachusetts educators. Up to 45 PDPs can be earned by taking a 2-credit course. For more information about obtaining PDPs, please contact the Continuing Education Office.

Accreditation

The School of the Museum of Fine Arts, Boston, is recognized by the Department of Education as an institution of higher education. It is accredited by the National Association of Schools of Art and Design, the United States Department of Justice for foreign students and the Veterans Administration for training under Public Law 550 and Chapter 35, Title 38, United States Code.

Photography

The SMFA Communications/Marketing Office reserves the right to photograph students and their artwork on campus for the purpose of promoting the School and its programs.

Special needs

The Americans with Disabilities Act of 1990 (ADA) protects physically and mentally disabled persons from discrimination by requiring the provision of "reasonable accommodation." The Museum School is committed to assisting all qualified students who are in need of "reasonable accommodation." If you feel you meet these requirements and need assistance, please notify the Continuing Education Office. The facilities of the School are accessible to individuals with disabilities. The School, through its parent institution, the Museum of Fine Arts, Boston, is approved under Section 501(c)(3) of the Internal Revenue Code as a nonprofit institution.

Nondiscrimination policy

The Museum School does not discriminate on the basis of race, color, national origin, age, sex, disability, illness such as AIDS and HIV infection, religion, sexual orientation or other classifications protected by applicable city, state and/or federal laws or ordinances in admission to, treatment in or employment in its programs and activities.

Spring 2012 registration form

NAME SOCIAL SECURITY NUMBER (OPTIONAL) DATE OF BIRTH

LOCAL ADDRESS CITY STATE ZIP EMAIL

HOME PHONE WORK PHONE IN EMERGENCY, NOTIFY RELATIONSHIP PHONE

HAVE YOU ATTENDED SMFA IN THE PAST? YES NO _____ WHAT PROGRAM? DEGREE SUMMER DIPLOMA HS PROGRAM CE
IF YES WHEN?

ARE YOU A GRADUATE OF SMFA? YES NO _____
IF YES WHEN?

ARE YOU CURRENTLY ATTENDING ANOTHER SCHOOL? YES NO _____
IF YES WHERE?

ARE YOU A NEW STUDENT? YES NO ARE YOU A SENIOR CITIZEN (62 OR OLDER)? YES NO ARE YOU A MEMBER OF SMFA MEDICI SOCIETY? YES NO

ARE YOU A MUSEUM MEMBER? YES NO _____
MEMBERSHIP CARD # HOW DID YOU LEARN ABOUT OUR PROGRAM?

COURSE(S) REGISTERING FOR

COURSE NUMBER COURSE TITLE TUITION \$

COURSE NUMBER COURSE TITLE TUITION \$

COURSE NUMBER COURSE TITLE TUITION \$

ALTERNATE COURSE

COURSE NUMBER COURSE TITLE DISCOUNT/VOUCHER \$

LETTER GRADE REQUEST

FOR CREDIT COURSES ONLY: WILL YOU BE REQUESTING A LETTER GRADE? YES NO

GENERAL FEE \$50
(PAID ONCE PER SEMESTER WHEN REGISTERING) \$ 50

PAYMENT INFORMATION MASTERCARD VISA CHECK (PAYABLE TO SMFA) VOUCHER

TOTAL TUITION / FEES \$ _____

ACCOUNT NUMBER EXPIRATION DATE BILLING ZIP CODE 3-DIGIT SECURITY CODE

I AUTHORIZE THE CHARGING OF \$ _____ CARD HOLDER NAME _____ CARD HOLDER SIGNATURE _____

ETHNIC/GENDER SURVEY (VOLUNTARY INFORMATION)

ARE YOU HISPANIC/LATINO? YES NO

REGARDLESS OF YOUR ANSWER TO THE PRIOR QUESTION, PLEASE SELECT ONE OR MORE OF THE FOLLOWING ETHNICITIES THAT BEST DESCRIBE YOU:

AMERICAN INDIAN OR ALASKAN NATIVE ASIAN NATIVE HAWAIIAN OR OTHER PACIFIC ISLANDER BLACK OR AFRICAN AMERICAN WHITE

REQUIRED SIGNATURES

BY SIGNING THIS APPLICATION I HAVE READ AND AGREE TO THE ACKNOWLEDGEMENT AND RELEASE AGREEMENT (SEE BELOW), UNDERSTAND THE REFUNDS AND WITHDRAWALS POLICY, AND AM AGREEING TO BE REGISTERED FOR THE ABOVE MENTIONED SEMESTER.

SIGNATURE OF APPLICANT _____ DATE _____ SIGNATURE OF PARENT OR GUARDIAN IF PERSON REGISTERING _____ DATE _____
FOR COURSE IS YOUNGER THAN 18 YEARS OF AGE

Acknowledgement and Release Agreement I (we), by signing, acknowledge that many of the activities of the School of the Museum of Fine Arts, Boston (the "Museum School"), involve work with potentially dangerous materials and equipment, and I (we) acknowledge that the Museum School must and does rely upon each student or participant in its activities to assume responsibility for acting at all times to preserve his or her own safety and the safety of others. I (we) acknowledge and accept the responsibility of the student or participant to inquire and to satisfy himself or herself as to safe procedures, safe use of artistic materials, and the safety of school activities generally, and to inform one of the administrative deans in writing of any procedures, activities, instruction, or circumstances at the Museum School that the student or participant believes may pose a threat to safety. I (we) expressly acknowledge that the Museum School does not assume responsibility to supervise students or participants or to assure their safety. I (we) hereby release the Museum School, the Museum of Fine Arts, Boston (the "Museum"), and their officers, employees, representatives, agents, and members of their governing boards from and hereby agree to indemnify and hold them harmless from any liability for injury, damages, or loss arising from activities at or connected with the Museum School or the Museum, unless such injury, damage, or loss is solely caused by the negligence or intentional misconduct of the Museum and/or the Museum School or any of their officers, employees, representatives, or agents. I (we) further release and agree to indemnify and hold harmless all students and other individuals and entities associated with or acting on behalf of the Museum School or the Museum (as described above), for any injury, damages, or loss arising out of trips sponsored by the Museum School. This Acknowledgment and Release Agreement is intended to take effect as a sealed instrument and shall be governed by the laws of the Commonwealth of Massachusetts.

Campus resources

How to register

Continuing Education welcomes students of any level or art background. Register online, by fax, mail or walk-in.

Online: www.smfa.edu/ce

Payment must be made in full with a credit card at the time of registration.

Fax: 617-541-0920

Complete the registration form and fax it to the Office of the Registrar. Payment must be made in full with a credit card at the time of registration. *Note: If you fax this application, please call 617-369-3621 to confirm receipt.*

Mail:

Office of the Registrar
School of the Museum
of Fine Arts, Boston
230 The Fenway, Boston, MA 02115

Complete the registration form and mail it to the above address. Payment must be made in full with a credit card or a check.

Walk-in:

Register in person at the CE Office during regular business hours.

Questions?

Having trouble choosing a class? We're available by phone or email to answer questions and assist you in finding the right class. Contact us at 617-369-3644 or coned@smfa.edu.

Office hours:

- Monday–Friday 9 am–5 pm

When evening classes are in session:

- Monday–Thursday 9 am–7 pm
- Friday 9 am–5 pm
- Saturday 8:30 am–1:30 pm

Access to facilities

During the school year, SMFA is open to CE students:

Monday–Friday 6 pm–12 am

Saturdays and Sundays 8 am–12 am

Hours in areas that require monitors (photography darkroom, printmaking studio, metals, etc.) may differ and will be posted. It is the responsibility of all students to adhere to the School's verbal and/or written health and safety instructions and guidelines while on campus.

Meals

SMFA's Café des Arts is open daily and offers homemade, healthy and freshly prepared meals and hot and cold beverages. CE students also receive a discount at Courtyard Café, New American Café and Bravo at the Museum of Fine Arts, Boston by showing their SMFA student ID card at the time of purchase.

Parking

CE students receive a discounted parking rate at the Museum Road Garage.

Admission to the MFA, Isabella Stewart Gardner Museum and the ICA

CE students receive free admission to the Museum of Fine Arts, Boston, the Isabella Stewart Gardner Museum and the Institute of Contemporary Art with their SMFA student ID card.

SMFA and MFA libraries

SMFA's W. Van Alan Clark Jr. Library and the MFA's William Morris Hunt Memorial Library at Horticultural Hall have combined holdings that total more than 320,000 items. The SMFA library's collection focuses on contemporary art and studio practice and the William Morris Hunt Memorial Library's collection reflects the strengths of the Museum's collections: Art of Asia, Oceania, and Africa; Art of the

Americas; Art of the Ancient World; Art of Europe; Musical Instruments; Prints, Drawings and Photographs; and Textile and Fashion Arts.

Tours

SMFA welcomes visitors to the campus throughout the year and provides tours for those interested in diploma, undergraduate or graduate programs. Please visit the Admissions Office or call 617-369-3626 to schedule a tour.

Continuing education advising

SMFA's CE advisors can help you choose the course that's right for you, plan a path of study based on your strengths and interests and guide you in building a portfolio.

617-369-3644

coned@smfa.edu

Artist Resource Center (ARC)

CE students have access to the professional development resources of the ARC. The ARC offers one-on-one career advising, access to an online opportunity listing service, job links, internships, professional-focus courses and community partnership opportunities.

www.smfa.edu/arc

www.smfa.edu/artsource



Top left to right: Ben Chauncy, *1,000 Sunsets*, 2011. Screenprint. Christopher Yulo, *Noon, Come to Dine*, 2010. Monoprint. Carl Licence, *New England Neon Block-4 Stamps*, 2010. Digital. **Bottom left to right:** Gaia Weise, *Untitled 1*, 2011. Etching and chine collé on paper. Mary Atwater, *Beginning Jewelry Projects*, 2011. Mixed metals.

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