

STUDIO ARTS
CATALOG

2012

**This institution has received approval to operate from the
Bureau of Private Postsecondary Education (“Bureau”).**

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ABOUT STUDIO ARTS

STUDIO ARTS is Hollywood's premier 3D animation and visual effects training facility. Located in the beautiful Los Angeles River Center and Gardens, Studio Arts has garnered a reputation as the school of choice for motion picture, television and video game professionals seeking training that reflects the latest trends in the entertainment industry.

STUDIO ARTS works with public agencies and private employers to identify regional workforce needs in order to design, set-up, and coordinate programs. These activities provide pre-employment training in basic and job-specific skills for those preparing to enter or return to the workforce.

STUDIO ARTS provides post-employment training for businesses and industries to upgrade employees' skill levels to meet current and projected needs. These training activities are facilitated to enable employers to update and expand professional and managerial skills of employees. Meeting employers' needs in this venue will assist area businesses to expand their growth and maintain a competitive edge.

STUDIO ARTS provides training in Computer Animation, Graphic Design, Compositing and Visual Effects, Motion Graphics and Editing, as well as Intensive English & Vocational/Survival English Skills. Programs such as these enable students to enhance professions in the Entertainment Industry throughout the world.

STUDIO ARTS produces the finest alumni anywhere. Artists presently working at Disney, Warner Bros., DreamWorks SKG, Sony Imageworks, Rhythm and Hues and other prominent studios attend our school to increase their technical knowledge of computer animation, visual effects, compositing and graphic design.

HISTORY

Studio Arts was founded in December, 2001. Studio Arts was begun because of the many experiences of its President, Eric Huelsman and his many years of working with and training the studio artists he had come to know over that time. The fact that these artists were among the most talented in the world and whose work stood at the apex of fine art warranted opening a school that would provide studio artists the kind of training they needed to stay at the top of their professions.

Located in the beautiful Los Angeles River Center Gardens, Studio Arts is the perfect setting for a school of fine art. Surrounded by gardens, fountains and beautiful architecture, it has quickly become the school of choice for many motion picture, television, and video game professionals working in the entertainment industry.

Studio Arts' faculty consists of experienced production artists who are working at the top of their craft and includes many who are published authors as well as entertainment industry professionals currently recognized internationally for their artistic accomplishments at studios such as Walt Disney Animation Studios, DreamWorks SKG, Sony Imageworks, Rhythm and Hues and many others.

MISSION STATEMENT

STUDIO ARTS' mission is to enhance the skills of professionals working in the entertainment industry through quality training in media production. Studio Arts utilizes instructional methods that unlock and enhance an artist's creative potential. This is accomplished through the use of state of the art hardware and software as well as a professional, talented and diverse faculty that has developed a world class curriculum. Trainees who complete our courses will do so with the ability to master the latest technology and techniques for affecting the highest level of work-ready skills attainable. To do this, Studio Arts has developed and will continue to foster strong, working relationships within the entertainment industry worldwide that are essential to our students' career success.

GENERAL INFORMATION

STUDIO ARTS

Main Office Location:
(Monday thru Friday – 8:00 a.m. – 5:00 p.m.)

570 W. Avenue 26, Suite # 425
Los Angeles, CA 90065
(323) 227-8776
(323) 227-8775 Fax

E-Mail Address: admin@studioarts.com

Web Address: www.studioarts.com

Licenses and Approvals:

Apple Corporation
Autodesk Corporation
Bureau of Private and Postsecondary Education Non-Degree Courses

Training Location:

Studio Arts
570 W. Avenue 26, Suite #425
Los Angeles, CA 90065
323.227.8776

Studio Arts is conveniently located one block from the Metro Gold Line, MTA Transit bus stop.

Registration, Tuition and Fees Payment Policy:

For registration purposes all tuition and fees are due and payable in advance at the Registrar's office and are to be made to **Studio Arts** in full and PRIOR to the start of any class. A Registration form, a signed Enrollment Application and payment are required to hold your place in class. (For price information on class prices see course description in Catalog.)

Registration Requirements:

New students are required to attend an orientation and assessment session before classes begin. A student is considered officially enrolled only after he/she completes all the orientation and assessment requirements of Studio Arts.

Registration:

Studio Arts, there are four (4) distinct registration periods for each term – Fall, Winter, Spring and Summer

Winter 2012 - Registration - December, 2011

Spring 2012 Registration – February, 2012

Summer 2012 Registration - May, 2012

Fall 2012 Registration - August, 2012

Early Registration

This is held at announced times during the preceding period. Early registration enables currently enrolled students to pre-register for the forthcoming term. New students are also assigned times during which they may pre-register. In general, early registration eliminates the encountering of long lines, and it assures students of preferential scheduling.

Open Registration

Open registration occurs prior to the beginning of classes each term and is scheduled to correspond with the Academic advising schedule. Primarily those students unable to register early should use it. In addition, those students who are registered may process schedule adjustments (add/drops) during open registration.

Late Registration

During the first week of classes, late registrations may be accomplished. The late registration is subject to the availability of classes, approval of academic counselor.

Admissions Requirements

Before enrolling or signing the enrollment agreement, all applicants will be provided a complete tour of the school facilities. Information about various school programs will be provided, and the applicant's questions and concerns will be addressed. The Career Advisor will then discuss educational and occupational goals of the prospective student. Information pertaining to the school's training programs and financial programs will also be discussed at this time.

Prospective students who desire consideration for entrance must visit the school. The first stage for admission for all prospective students is to complete a confidential questionnaire and meet with a Studio Arts Career Advisor. To qualify for admission, all applicants must meet the following requirements for consideration as a regular student:

1. Submission of portfolio or demonstration of equivalent experience. While there are no specific education requirements for admission, it is suggested that the applicant study art in order to satisfy the portfolio submission requirement. As some introductory courses require basic computer skills it is advised that students have some computer and graphics experience. Other, more advanced courses may require extensive experience and knowledge of specific computer graphics, animation, editing and/or design platforms.
2. Demonstration of the ability to benefit "Casas" Test, and in a personal interview designated to evaluate aptitude, motivation and attitude.

2011/12 Term Schedule:

Winter Quarter – January 1 to March 31st, 2011 (unless otherwise noted)

Spring Quarter – April 1 to June 30th, 2011,

Summer Quarter – July 1 to September 30th, 2011,

Fall Quarter – October 1 to December 19th, 2011

Studio Arts Classroom Operating Schedule:

Day Schedule:	Monday through Friday:	9:00 am - 5:00 pm
Evening Schedule:	Monday through Friday:	6:00 pm - 10:00 pm
Saturday Schedule:	(if classes are scheduled)	9:00 am - 7:00 pm
Sunday Schedule:	(if classes are scheduled)	9:00 am - 7:00 pm

Operating Dates & Hours:

Morning, afternoon, and evening classes are available. A program coordinator is available between 9:00 am to 4:30 pm to assist students and faculty with any administrative support they may need. Office hours are from 9:00 am to 5:00 pm, Monday through Friday, except holidays or term breaks.

Equal Opportunity

STUDIO ARTS is committed to providing equal opportunity for all, without regard to race, religion, national origin, gender, sexual orientation, marital status, age or handicap.

STUDIO ARTS does not unlawfully discriminate on the basis of race, color, national or ethnic origin, religion, age, sex, pregnancy, or prior military service in administration of its educational policies, admission, financial aid, employment, educational programs, or activities. The Director of Operations is responsible for the coordination of nondiscrimination efforts and the investigation of employee and student complaints alleging discrimination.

The laws and regulations prohibiting the above discrimination are 1) Title VI and VII of the Civil Rights Act of 1964, 29 CFR 1601-1607; 2) Equal P Act of 1963, 29 CFR Part 800; 3) Title IX of the Education Amendments of 1972, 45 CFR Part 86; 4) Age Discrimination in Employment Act of 1967, 29 CFR Part 850; 5) Sections 503 and 504 of the Rehabilitation Act of 1973, 45 CFR Part 84 and 41 CFR Part 741; 6) Section 402 of the Vietnam Era Veterans' Readjustment Assistance Act of 1974, 41 CFR Part 60-250; 7) the Americans' with disabilities Act of 1990.

Students with Disabilities

In accordance with State and Federal law, requirements at STUDIO ARTS shall be modified as necessary to ensure that they do not discriminate, or have the effect of discrimination on the basis of handicap, against qualified handicapped applicants or students. The procedure for seeking an adjustment is as follows:

STUDIO ARTS believes that disabled persons should have an equal opportunity to compete academically and to participate in the full range of post secondary experience. Academic support services for students with disabilities include test proctoring, texts-on-tape, interpreter services, hearing screening, speech therapy, and equipment resources are also available.

POLICIES AND PROCEDURES

Textbooks

Textbooks will be issued only to the students who have completed the admission procedure and requirements.

Transportation

Students will provide their own transportation. Parking is free. Also, there is Public Transportation such as MTA Transit bus stop & Gold Line near the school.

Student Complaints

Students with complaints, grievances, and personal concerns about STUDIO ARTS or any of its policies are encouraged to discuss them with the Director of Operations. The Director of Operations provides support and encouragement to students, and attempts to present options and solutions. Complaints are handled with complete confidentiality on a case-by-case basis.

For more information, please contact Studio Arts at: (323) 227-8776

Student Grievance Procedure

It is the school’s policy to attempt to resolve problems directly and within the different levels of authority. If a student should have a grievance (unresolved complaint) about their academic status or grades, the first option is to consult with their Instructor. If the student still disputes the decision, the matter may be reviewed by the School Director for further consideration. All actions and decisions will be submitted into the student file for review.

In the event a satisfactory resolution has not been reached, the student may contact:

**Bureau for Private Postsecondary and Vocational Education
1625 N. Market Blvd. # S 202
Sacramento, CA 95834
(916) 574-7720**

A copy of the Complaint Form may be obtained by contacting the Director.

Grading Standard

STUDIO ARTS uses the following grading system to evaluate the academic performance of the students:

90-100%	=	A	4.0	=	Outstanding
80-89%	=	B	3.0	=	Very Good
70-79%	=	C	2.0	=	Good
60-69%	=	D	1.0	=	Pass
Below 60%	=	F	0.0	=	Fail
I	=	I			Incomplete
W	=	W			Withdrawn

Graduation Requirements

Students must comply with the following requirements in order to receive a Certificate of Completion in their chosen fields of study from Studio Arts.

1. Complete the total minimum number of hours required by the course of study.
2. Achieve a minimum grade point average of a passing grade of “C” (70%) on the scale of 100% at the completion of their schedules program.
3. Pass all verification tests of the selected programs of study at a minimum of 70%.
4. Upon graduation have a minimum GPA of 2.0 or better.
5. Satisfactory complete any pending probationary requirements or responsibilities.
6. Meet all financial obligations incurred with Studio Arts.
7. The student is expected to complete their course of study in the scheduled time frame for the chosen field. The student must complete all required courses within one and a half times (1.5) the stated length of the program of studies.

Students who have taken an authorized “leave of absence,” or take longer to complete their program than anticipated, must still adhere to the STUDIO ARTS Guidelines.

ANIMATION / COMPUTER GRAPHICS / CHARACTER ANIMATION / MODELING / LIGHTING & EFFECTS / COMPOSITING & VISUAL EFFECTS / GRAPHIC DESIGN & FLASH ANIMATION STUDENTS:

- A **Certificate of Completion** will be issued upon completion of A MINIMUM of 240 HOURS of classes in any of the above-mentioned courses.

Career Planning and Placement Office

Student Services

STUDIO ARTS believes in putting the students at the heart of its purpose. As a result, the school is especially dedicated to providing personalized service for each student. Students enjoy technological resources, small classes, and a supportive faculty and staff, who can be reached anytime.

Academic Advising

Beginning with your first attendance at STUDIO ARTS, expert guidance is provided one-on-one by a faculty advisor (usually the lead instructor) from your chosen field. Advisors take their responsibility seriously as they assist you in planning an academic program and choosing a course of study.

Job Placement Assistance

STUDIO ARTS does not guarantee any student a job.

STUDIO ARTS maintains a Placement Department to assist students in locating employment for which they were prepared. In addition, the department makes daily contact with employers to obtain updated information regarding available career opportunities, and where appropriate, mails resumes to prospective employers.

Also, STUDIO ARTS has a series of career workshops focusing on career exploration, resume writing, interviewing techniques, and the job search are offered each term to STUDIO ARTS students. Students can attend these workshops as many times as they want and benefit from it.

Housing Assistance

Although students are responsible for their own housing arrangements, STUDIO ARTS will assist in finding nearby rental housing at no cost to students.

Educational Records

The institute maintains all student records for a period of not less than five years and all student transcripts for a period of fifty years on its campus.

The custodial of records shall be the Director. STUDIO ARTS maintains records for each enrolled student, including written documents and transcripts used in the admission process; records of academic progress; financial transactions; transcripts; and other final records.

Disclosure of Educational Records

Students have the right to review their educational records. The Family Educational Rights and Privacy Act of 1974 makes every effort to protect the privacy and confidentiality of all student records. Students wishing to review their records should make a written request to the Director of Operations. An appointment with the director will be scheduled within one week after receipt of the written request. Disclosure of a student's educational records to other parties, except those permitted by law, will not be made without prior written consent of the student.

Student records are maintained in written form/hard copy, in lockable file cabinets, which are located in the Admission and records Office. Only designated school personnel have access to such records. All employees sign a confidentiality statement prohibiting them from divulging any information contained in such records. Records generated by the school itself, such as grades, and transcripts are also maintained on computer disk.

Purpose and Goals

STUDIO ARTS seeks to create a learning environment in which the pressing need for practical knowledge in our adult students is met. The time constraints and the requirements of real-world application bring urgency to the learning process that our institution must harness and implement. Guided by these concepts, STUDIO ARTS' goals are to:

- 1) Equip students with the necessary practical skills to perform professionally in their chosen fields of study;
- 2) Acquaint students with the most contemporary theories, principles and techniques in their chosen fields of study;
- 3) Seek to enhance the intellectual, social, and physical development of each of our students;
- 4) Develop an attitude of independent thinking and a quest for knowledge;
- 5) Develop a sense of professionalism, including values, ethics, and the necessary judgment to function effectively in their chosen field;
- 6) Instill in our students the ability to assume responsibilities and the leadership skills required in the workplace

Attendance Policy

Students are expected to attend all classes on time and to stay for the duration of the class on a regular basis. When students are expected to be absent, they must notify the administrative office or their instructor in advance. This notice does not excuse the absence. Absences are recorded into the student's permanent files.

Daily attendance will be taken in class and will be kept as part of the permanent record in the student's file. The students are encouraged to treat this term to study as an employment situation and keep their attendance and other work habits as professional as if they were at a place of employment.

Students must maintain a minimum attendance record of 80% per month. If a student falls below 80%, he or she will be placed on 'attendance probation' for sixty days.

Student probation status can be dismissed when they improve their attendance to 80% or above. Students failing to meet the minimum attendance requirement will be terminated from their programs.

Certificates of Completion are not issued until all make-up work and lab testing and verifications are completed.

Acceptance of Credit for Prior Education or Experience

Students who have previously attended another school or college (within the past 3 years) may receive credit for such attendance when proof of said attendance and transcript is presented at time of enrollment and pass the institutions examination and skill testing for those subjects. Appropriate credit for previous experience is also determined through a determination of experience, passing of the institution's examination and skill testing. This option to apply for credit is the sole responsibility of the prospective student.

Absences

Except in case of a students official leave of absence, all absences will be considered unexcused except for the following circumstance; illness, death, marriage or birth of an immediate member of the family, scheduled internship or apprenticeship, and job placement interviews.

It is the responsibility of the student to make arrangements for make-up work with the instructor as needed.

Please note: Any student missing more than 20% of the program's regularly scheduled classes and other, requisite instructional time will not be eligible for their Certificate of Completion until they justify all absences and complete all incomplete work, including verification testing and hands-on lab testing.

Leave of Absence Policy

Leave of absence is granted for purposes other than recreation or travel. In any twelve-month period, the school may grant no more than a single leave of absence to a student, provided that: A) the student has made a written request to be granted a leave of absence; and B) the leave of absence does not exceed sixty (60) days. The student shall not be charged any sum of money for leave of absence. For purposes of refund calculations leave of absences are not charged, and are based on the last day of attendance.

Tardiness

Tardiness is disruption in a good learning environment and is highly discouraged. Students should, and are expected to, comply with the academic times and calendar scheduled established by Studio Arts.

Tardiness is considered to be arriving fifteen (15) minutes or more after class begins. Tardiness without a legitimate reason on two occasions in one subject shall both be considered as one unexcused absence.

If a student displays a continued pattern of tardiness, absence or leaving early, an Administrative Official will meet with him or her and try to determine why and what can be done to help the student obtain satisfactory attendance.

It is the desire of Studio Arts staff to work together with our students to find solutions that may be hindering a successful educational experience, and assist them in obtaining their chosen career goals.

Students that do not demonstrate professional responsibility in their programs will be dropped. A student that is dropped from a program may appeal decision in writing within thirty (30) days. The appeal should include an explanation of his or her behavior and effort that is made to correct the negative behavior pattern.

The result of the appeal is determined at the discretion of the School Director and the Lead Instructor for that discipline or field of study. The student will be notified of that determination within five (5) working days of receipt of the appeal by registered mail.

Make Up Policies

Make up work is required for absence. It is the responsibility of the student to maintain records of work submitted. Make up arrangements are made with the instructor.

Warning Notification

The Administrative office will advise the student when an attendance problem has been determined. Students that have missed five (5) consecutive days of classroom or lab study and have not contacted the administrative office or their Instructor will receive a warning notification by registered mail. A student who fails to contact the administrative office by the deadline date indicated in the notification may be terminated.

A student will then be terminated after failing to attend the scheduled program for ten (10) consecutive days. No further warning will be given.

Student's Right To Cancel

1. You may cancel your contract for school, without any penalty or obligation until the fifth business day following your first class session as described in the Notice Of Cancellation form that will be given to you at the first class you attend. Read the Notice of Cancellation form for an explanation of your cancellation rights and responsibilities. If you have lost your Notice of Cancellation form, you may ask a school representative for a copy.
2. After the end of the cancellation period, you also have the right to stop school at any time, and you have the right to receive a refund for the part of the course not taken. Your refund rights are described in the contract. If you have lost your contract, ask a school representative for a copy of the refund policy.
3. If the school should close before you graduate, you may be entitled to a refund. Contact the BUREAU FOR PRIVATE POSTSECONDARY AND VOCATIONAL EDUCATION at the address and telephone number printed below for information.
4. If you have any complaints, questions, or problems that you cannot work out with the school, write or call:

BUREAU FOR PRIVATE POSTSECONDARY EDUCATION
1625 N. Market Blvd. # S 202
Sacramento, CA 95834
(916) 574-7720

Withdrawal From Course

To withdraw from the school, a student should notify the Student Services Department in writing. The student is encouraged to meet with Administration Office to complete the withdrawal process. After the process has been completed, a grade of "W" will be awarded for the module (s) that he/she has started and not ended. The time elapsed in the module (s) given a grade of "W" will be counted as hours attempted toward the calculation of course completion percentage.

Suspension and Dismissal

STUDIO ARTS shall reserve the right to suspend or dismiss any student who violates the Academic Satisfactory Progress Standards, Policies on Attendance, Student Regulations, Controlled Substance, and the Code of Conduct.

Suspension and dismissal may be appealed in writing to the School Director. The appeal must state the reason why the student's situation warrants a review.

Reinstatement

A student who has been suspended or terminated for failing to maintain Satisfactory Academic Progress or satisfactory attendance may be reinstated by the appeal process and placed on probation. If by the end of the probationary period the student achieves a GPA of 70% or higher or achieves an attendance ration of 67% or better, he/she will be removed from probation. A student is reinstated only once, but under special circumstances may be reinstated more than once with the approval of the School Director.

Studio Arts Refund Policy

The student has the right to withdraw from the training without penalty at any time. Upon withdrawal, the Refund Policy will apply. The student is only obligated to pay for educational services rendered, and materials received but not returned.

If the amount the student has paid is more than what is owed, then a refund will be remitted within thirty (30) days of the withdrawal.

The refund shall be the amount the student paid for instruction multiplied by a fraction, the numerator of which is the number of hours of instruction which the student has not received, but for which the student has paid, and the denominator of which is the total number of hours of instruction for which the student had paid.

All amounts which the student has paid, however denominated, shall be deemed to have been paid for instruction, unless the student has paid a specific charge for equipment as set forth in the agreement for the course of instruction. The last date of the student’s attendance is used for all refund calculations.

A student who cancels her/his enrollment agreement on or prior to the midnight of the fifth (5th) business day after the student has attended the first class shall be entitled to receive a full refund. Cancellation shall occur when the student gives written notice to the School Director. If sent by mail, the written notice of cancellation is effective when postmarked, properly addressed with postage paid.

Hypothetical Refund Example:

The example below is based on a hypothetical refund where: if a student enrolls in a 240-hour program at Studio Arts, paid \$6,000.00 for tuition and a \$75.00 registration fee. The student withdrew after completing 20% of the program without returning any issued goods.

Total amount paid:	\$6,075.00
Registration Fee	- \$75.00 (Non-refundable)
<hr/>	
Refund Subtotal	\$6,000.00
20% completed	- \$1,200.00 (Non-refundable)
<hr/>	
Refund Total	\$4,800.00

You may cancel your enrollment contract with the school and receive a full refund without any penalty or obligation during the first five days of term. After cancellation, any payment you have made will be refunded to you within 30 days. If the student possesses any equipment owned by the school, the student must return the equipment within 30 days of the date you signed the cancellation notice. If you do not return the equipment within 30 days, the school may keep the amount of the equipment from your refund.

Student Tuition Recovery Fund

“You must pay the state-imposed fee for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student, who is a California resident and prepays all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third part.

You are not eligible for protection from the STRF and you are not required to pay the STRF fee, if either of the following applies:

1. You are not a California resident.
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.”

Regulation on Alcohol & Drugs

The abuse of alcohol or other drugs causes serious risks to a person’s health.

California State law prohibits the use, sale, or possession on site of alcohol, or presence on site of students who are under the influence of any controlled substance.
(Cal. Ed. Code 76032-76033)

Students enrolling at STUDIO ARTS assume an obligation to conduct themselves in a manner compatible with the school’s function as an educational institution. Studio Arts will impose disciplinary sanctions for the use, sale, or possession of alcohol or presence of any prohibited controlled substance, which include, but are not limited to, verbal or written reprimands, disciplinary probation, removal from classes, ineligibility to participate in extracurricular activities, suspension, expulsion, or possible referral to local, state, or federal law enforcement agencies.

Phones

Only emergency messages will be delivered to you in class. All cellular phones and pagers should be turned off or set to vibrate mode. Please ask your friends and family not to call you at school unless it is absolutely imperative. There is a payphone available for outgoing calls located on the premises.

Lunch

Students’ lunch is their own responsibility. There are many restaurants and cafes in the surrounding neighborhood. Food, drinks and smoking are prohibited in all classrooms, hallways, and restrooms at all times. There are break areas conveniently located throughout the instructional building and in the outside park areas. Smoking outside is limited to specific areas as noted by clearly marked signs. Please observe State law which prohibits smoking within 20 feet of any entrance.

Student Conduct Code

The following are rules for minimum student conduct. Students enrolling in STUDIO ARTS assume an obligation to conduct themselves in a manner compatible with STUDIO ARTS' function as an educational institution. Misconduct or "good cause" for which students may be subject to discipline is listed below:

1. Continued disruptive behavior, continued willful disobedience, habitual profanity or vulgarity, or the open and persistent defiance of the authority of, or persistent abuse of school's personnel.
2. Assault, battery, or any threat of force or violence upon a student or school's personnel.
3. Sexual assault, including, but not limited to, rape, forced sodomy, forced oral copulation, rape by a foreign object, sexual battery, or threat of sexual assault.
4. Willful misconduct that results in injury or death to a student or school's personnel or that results in cutting, defacing, or other injury to any real or personal property owned by the District.
5. The use, sale, or possession on the school's site under the influence of, any controlled substances or any poison classified as such by Schedule D in Section 4160 of the State of California Business and Professions Code.
6. Willful or persistent smoking in any area where smoking has been prohibited by law or by regulation of the school.
7. Persistent, serious misconduct where other means of correction have failed to bring about resolution.
8. Dishonesty, including, but not limited to, cheating, plagiarism, or knowingly furnish false information to the school, including knowingly allowing another individual to represent a student in the performance of his/her student obligations.
9. Forgery, alteration, or misuse of school's documents, records, or identification.
10. Obstruction or disruption of teaching, research, administration, disciplinary procedures, or other school's activities, including, but not limited to, community service functions, or other authorized activities on the school's premises.
11. Theft or damage to property of the school or member of the school's community or campus visitor.
12. Unauthorized entry to or use of the school's supplies, equipment and/or facilities.
13. Violation of the school's policies or regulations, including, but not limited to, the use of the school's facilities, or the time, place, and manner of public expression, library procedures, school's bills and debts, or residence.
14. Disorderly conduct or lewd, indecent, or obscene conduct or expression on school-owned or controlled property or at school's-sponsored or supervised functions.
15. Failure to comply with directions of STUDIO ARTS officials acting in the performance of their duties.
16. Possession or use of alcoholic beverages on the school's property, at any school sponsored event, or presence on school's site while under the influence of alcohol.
17. Any other offense set forth in the State of California Education Code that constitutes "good cause."

No student shall be removed, suspended, or expelled unless the conduct for which the student is disciplined is related to Studio Arts activity or attendance.

Sexual Harassment

STUDIO ARTS prohibits any act involving sexual assault or harassment by any of its employees, students, staff, faculty, or anyone conducting business on STUDIO ARTS' premises, which includes all classrooms and classroom buildings, and any location used for an off-site school function.

As a victim, any student, employee, faculty or staff member who believes that a crime has been committed, should report the crime immediately to the nearest faculty or staff member, who will, in turn notify the Director and the Police.

Any observer of a crime should notify the Director immediately rather than take the initiative to contact the police. It is critical that the rights of the victim are protected so that they are the one to call authorities to accurately report the facts of the crime. The police will arrive to review the crime, take a description of the attacker, etc. and ensure that the victim and his/her escort are transported to a medical facility. Confidentiality is required in order to protect all parties involved.

Any inquiries from newspapers, employees, parents, or other students are immediately forwarded to the Director to avoid misrepresentation of the facts and breach of confidentiality. Efforts are made by the school staff or faculty to help the victim deal with any academic difficulties resulting from the crime.

Should another student, faculty or staff member be accused of the crime, appropriate disciplinary action is enforced until a formal investigation is completed. The victim is informed of any further disciplinary action or appeal in connection with the sexual assault.

SKILLS MASTERY COURSE OFFERINGS

(These are Non-Degree, Diploma Courses. Students will receive a Certificate of Mastery upon successful completion and demonstration of course requirements.)

Studio Arts offers certificate courses for those wishing to attain the skills necessary to find new or improved employment in career subjects in Graphic Design, Computer Animation and more.

For the purposes of viewing these state and federal-approved courses, we have links to the State of California's [I-Train list](#). This list includes all courses approved for Workforce Investment Act (WIA), Trade Assistance Act (TAA), Veterans Administration (VA) and other career-oriented training at Studio Arts.

If you are eligible for [Employment Training Panel \(ETP\)](#) training, you may also attain Course Certificates in the subject areas listed below.

For 240 hour courses students may take up to eight (8) individual 30-hour classes like the ones suggested below... for short-term 120 hour courses students would take four (4). Any combination of 30 and 15 hour classes that equals the course length is possible.

2D Animation (240 hours)

This course will introduce students to the world of 2D digital animation. Students will learn to use current relevant software and will get working knowledge of the interfaces, graphic engines and basic animation concepts of drawing and animating in the industry's leading 2D digital animation software packages. Suggested classes include, but are not limited to, Toon Boom Harmony 1, Toon Boom Storyboard Pro, Flash 101, After Effects 101, Digital Mattes, et. al.

Architectural Computer Aided Design and Illustration (240 hours)

This course covers the essential skills sets for learning to become an architectural design and illustration artist. In this course students will learn to use products such as, but not limited to, AutoCAD, SketchUp Pro, Vectorworks, Revit, Rhino and other current, related software to create drawings, prepare CG and 3D modes and provide architectural drawings, illustration renderings, walkthroughs and more. Suggested classes include AutoCAD 101, SketchUp Pro 101, Layout, Vectorworks 3D, Environmental Design, Rhino 101, et. al.

CG Modeling (240 hours)

This course covers the essential skills necessary to model and create 3D models for animation (CGI) software such as Maya, Cinema 4D, ZBrush, Mudbox, Rhino, and other CG modeling software. Instruction includes demonstration and real-world, hands-on practice of modeling, surface modeling, solid, parametric and NURBS modeling for building models of characters, props, sets, environments and for doing pre-visualization. Basic lighting setups and uses of textures and materials are also covered. Suggested classes include, but are not limited to, Maya 101, Modeling, Modo 101, Mudbox, Textures, Digital Mattes (VUE), et. al.

Compositing and Visual Effects (240 hours)

Students will learn the process of combining visual elements from separate sources into single images (or frames,) as used in motion pictures, television and game design.

Covered in this course will be how to integrate and compose computer-generated (CG) elements with 2D and 3D images with live action or animated footage using techniques such as motion tracking, color matching, lighting, keying, blue and green screen, etc.

Suggested classes include, but are not limited to, After Effects 101, NUKE 101, Flash 101, Lighting, After Effects 375, Digital Mattes, et. al.

Computer Animation (240 hours)

This course covers the essential skills sets for learning to become a computer animation (or CG) artist using the latest software and industry techniques. This course will introduce student artists to software such as Maya, Cinema 4D, etc., to develop skills as CG animators, lighters, modelers, texture artists, etc. Suggested classes include, but are not limited to, Maya 101, Cinema 4D 101, Houdini 101, Python 101, Modeling, Textures, Lighting, Character Animation, Toon Boom Harmony 1, Flash 101, After Effects 101, Textures, Lighting, Rigging, et. al.

Computer Illustration (240 hours)

This course is designed for developing the essential skills sets for becoming a digital illustrator, concept artist, board artist, set sketch artist, etc., using the latest software and industry techniques. This course will enable illustrators and other artists to upgrade their existing graphics and/or illustration skills to the digital world of computer graphics packages such as Adobe Photoshop, Illustrator, Corel Painter, SketchUp Pro and more. Suggested classes include, but are not limited to, Toon Boom Storyboard Pro, Concept Design 101, Painting with Photoshop, Corel Painter 101, Photoshop for Art Dept., Illustrator 1, et. al.

Digital Makeup and Effects (240 hours)

This course covers the essential skills sets for learning to how to create makeup, hairstyling and special effects in digital formats for visualization, demonstration and file sharing for motion picture, television and game production. In this specialized series of classes, students will learn to use Photoshop, Maya, ZBrush, Mudbox and other software to produce digital representations of character makeup, hair and creature designs. Please note that it will be important for the student to already possess a working knowledge of makeup and hairstyling. Suggested classes include, but are not limited to, Maya 101, Modeling, Modo 101, Mudbox, Textures et. al.

Digital Set Design (240 hours)

This course covers the essential skills sets necessary for work as a digital set designer. Included in this course will be methods, materials, techniques and hands-on practice to create full, operational sets using the latest software designed art department use. Software learned will include packages such as modo SketchUp Pro, Vectorworks, Rhino and more. Suggested classes include, but are not limited to those in AutoCAD, Maya, Modeling, Modo, SketchUp Pro, Photoshop, Vectorworks, Environmental Design, Rhino, et. al. Please check our current classes schedule for upcoming opportunities.

Digital Set Design (short term) (120 hours)

This short duration course covers the skills sets for work as a digital set designer. included in this course will be methods, materials, techniques and hands-on practice to

create full, operational sets using the latest software designed art department use. Software learned will include packages such as modo SketchUp Pro, Vectorworks, Rhino and more. Suggested classes include, but are not limited to those in AutoCAD, Maya, Modeling, Modo, SketchUp Pro, Photoshop, Vectorworks, Environmental Design, Rhino, et. al. Please check our current classes schedule for upcoming opportunities.

Graphic Design (240 hours)

This course introduces students to the creative world of Graphic Design, the skillful combining of images and text as a visual image. Students will learn to create, design, draw, paint and otherwise manipulate digital images using software such as Adobe Photoshop, Adobe Illustrator, Corel Painter and related programs such as After Effects, Flash, Maya, Toon Boom and more. Suggested classes include, but are not limited to, Concept Design 101, Environmental Design, Character Design, Photoshop 1, Power Photoshop, Painting with Photoshop, Corel Painter 101, Photoshop for Art Dept., Illustrator 1, et. al.

Graphic Design (short term) (120 hours)

This short term course introduces students to graphic design, the skillful combining of images and text as a visual image. Students will learn to create, design, draw, paint and otherwise manipulate digital images using software such as Adobe Photoshop, Adobe Illustrator, Corel Painter and related programs such as After Effects, Flash, Maya, Toon Boom and more. Suggested classes include, but are not limited to, Concept Design 101, Environmental Design, Character Design, Photoshop 1, Power Photoshop, Painting with Photoshop, Corel Painter 101, Photoshop for Art Dept., Illustrator 1, et. al.

INDIVIDUAL CLASS OFFERINGS

(These are Non-Degree Classes. Students will receive a Certificate of Completion upon successfully completing each class)

After Effects 101	AE 101 / AE 101-OL
After Effects 201	AE 201
After Effects 301	AE 301
Animation Mechanics	MA 215
AutoCAD for Macintosh	AC 101
Avid Media Composer 1	AMC 101
Bonzai 101	BON 101
CG Scripting - Python / MEL	MA 390
Character Animation 1	MA 110
Character Layout and Design	ART 450
Cinema 4D - 101	C4D 101
Cinema 4D - 201	C4D 201
Concept Design 101	CD 101
Concept Design 201	CD 201
Corel Painter 1	CP 101 / CP 101-OL
Costume Plot Pro w/MT Pro	CP 101
Creating Websites and Portfolios	DW 201
Creature Design Workshop	ART 375
Digital Color Styling	DG 250
Digital Design and Illustration	ART 250
Digital Fusion - Intermediate	DF 201
Digital Fusion 101	DF 101
Digital Intermediate	DC 110
Digital Life Drawing and Painting	CP 250
Digital Makeup	PS 245
Digital Mattes	PS 310
Digital Set Decoration	ART 425
Digital Storyboarding	ART 350
Digital Workflow - Making the Transition	ART 175
Director 101	AD 101
Dreamweaver 101	DW 101
Filemaker Pro 101	FMP 101
Filemaker Pro for Editors	FMP 215
Filemaker Pro for Script Supervisors	FMP 201
Final Cut Pro 101	FCP 101
Final Cut Pro 201	FCP 201
Flash 101	FA 101
Flash 201	FA 201
Illustrator 1	IL 101 / IL 101-OL
Illustrator 2	IL 201
Illustrator for Animation	IL 250
Intro to Maya for ZBrush Users	ZB 150
Lighting 1	MA 140
Luxology Modo 1	LM 101
Luxology Modo 2	LM 201
Matchmoving 101	MV 101

Maya 101	MA 101 / MA 101-OL
Maya 201	MA 201
Microsoft Office for Production	MO 101
Modeling 1 - Basics	MA 150
Modeling 2 - Organic Characters	MA 250
MOTION 1	AM 115
MotionBuilder	MA 333
Mudbox 1	MB 110
NUKE 101	NU 101
NUKE 201	NU 201
Painting with Corel Painter	CP 220
Painting with Photoshop	PS 220
Photography Retouching and Other FX	PS 125
Photoshop 2	PS 201
Photoshop 3D and Advanced Subjects	PS 375
Photoshop for Animation	PS 200
Photoshop for Art Department	PS 150 / PS 150-OL
Photoshop for Compositing	PS 410
Photoshop for Continuity and Basic Graphics	PS 160
Photoshop for Costume Department	PS 130
Photoshop for Makeup and Hairstyling	PS 250
Photoshop with Maya	PS 235
Power Photoshop	PS 360
Previs 101	PRE 101
Quickbooks Pro 101	QB 101
Red Camera Basics	RC 110
Red Camera Workflow in Post	RC 210
Renderman Basics	MA 340
Rhino 101	RH 101 / RH 101-OL
Rhino 201 - Digital Sets	RH 201
Rhino 275 - Props & Models	RH 275
Rhino 300 - Advanced Subjects	RH 300
Rigging 1	MA 240
SketchUp Pro 101	SK 101 / SK 101-OL
SketchUp Pro 201	SK 201
SketchUp Pro 301 - Finalizing	SK 301
Solidworks 101	SW 101
Stereoscopic 3D Film Production and Post	CM 200
Toon Boom 1	TB 110
Toon Boom 2	TB 210
Toon Boom Storyboard Pro	TB 310
Vectorworks 101	VW 101 / VW 101-OL
Vectorworks 201	VW 201
Vectorworks 301 - Lights and Render	VW 301
ZBrush 101	ZB 101 / ZB 101-OL
ZBrush 201	ZB 201
ZBrush 350 - Digital Life Sculpting	ZB 350
ZBrush 375 - Conceptual Design	ZB 375
ZBrush 450 - DLS 2	ZB 450
ZBrush 525 - DLS 3	ZB 525
ZBrush 575 - Texturing and Painting	ZB 575
ZBrush to Maya - Character Pipeline	ZB 230

Student's Right To Cancel for Registered Classes

1. You may cancel your contract for school, without any penalty or obligation prior to or on your first class session as described in the Notice Of Cancellation form that will be given to you. Read the Notice of Cancellation form for an explanation of your cancellation rights and responsibilities. If you have lost your Notice of Cancellation form, you may ask a school representative for a copy.
2. After the end of the cancellation period, you also have the right to stop school at any time, and you have the right to receive a refund for the part of the course not taken. Your refund rights are described in the contract. If you have lost your contract, ask a school representative for a copy of the refund policy.
3. If the school should close before you graduate, you may be entitled to a refund. Contact the BUREAU FOR PRIVATE POSTSECONDARY EDUCATION at the address and telephone number printed below for information.
4. If you have any complaints, questions, or problems that you cannot work out with the school, write or call:

BUREAU FOR PRIVATE POSTSECONDARY EDUCATION
1625 N. Market Blvd. # S 202
Sacramento, CA 95834
(916) 574-7720

Withdrawal From Course

To withdraw from the school, a student should notify the Student Services Department in writing. The student is encouraged to meet with Administration Office to complete the withdrawal process. After the process has been completed, a grade of "W" will be awarded for the module (s) that he/she has started and not ended. The time elapsed in the module (s) given a grade of "W" will be counted as hours attempted toward the calculation of course completion percentage.

Suspension and Dismissal

STUDIO ARTS shall reserve the right to suspend or dismiss any student who violates the Academic Satisfactory Progress Standards, Policies on Attendance, Student Regulations, Controlled Substance, and the Code of Conduct.

Suspension and dismissal may be appealed in writing to the School Director. The appeal must state the reason why the student's situation warrants a review.

Reinstatement

A student who has been suspended or terminated for failing to maintain Satisfactory Academic Progress or satisfactory attendance may be reinstated by the appeal process and placed on probation. If by the end of the probationary period the student achieves a GPA of 70% or higher or achieves an attendance ration of 67% or better, he/she will be removed from probation. A student is reinstated only once, but under special circumstances may be reinstated more than once with the approval of the School Director.

Registered Class Refund Policy

The student has the right to withdraw from the training without penalty at any time. Upon withdrawal, the Refund Policy will apply. The student is only obligated to pay for educational services rendered, and materials received but not returned.

If the amount the student has paid is more than what is owed, then a refund will be remitted within thirty (30) days of the withdrawal.

The refund shall be the amount the student paid for instruction multiplied by a fraction, the numerator of which is the number of hours of instruction which the student has not received, but for which the student has paid, and the denominator of which is the total number of hours of instruction for which the student had paid.

All amounts which the student has paid, however denominated, shall be deemed to have been paid for instruction, unless the student has paid a specific charge for equipment as set forth in the agreement for the course of instruction. The last date of the student’s attendance is used for all refund calculations.

A student who cancels her/his enrollment agreement on or prior to the first day student has attended the first class shall be entitled to receive a full refund. Cancellation shall occur when the student gives written notice to the School Director. If sent by mail, the written notice of cancellation is effective when postmarked, properly addressed with postage paid.

Hypothetical Refund Example:

If a student enrolls in a 200-hour program, paid \$5,000.00 for tuition and \$600.00 for books and materials and \$75.00 registration fee. The student withdrew after completing 20% of the program without returning any issued goods. Books and material were not returned.

Total amount paid:	\$6,000.00
Registration Fee	- \$75.00 (Non-refundable)
<hr/>	
Refund Subtotal	\$5,925.00
20% completed	- \$1,200.00 (Non-refundable)
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Books and Materials	-\$600.00 (Non-refundable)
Refund Total	\$4,125.00

You may cancel your enrollment contract with the school and receive a full refund without any penalty or obligation during the first five days of term. After cancellation, any payment you have made will be refunded to you within 30 days. If the student possesses any equipment owned by the school, the student must return the equipment within 30 days of the date you signed the cancellation notice. If you do not return the equipment within 30 days, the school may keep the amount of the equipment from your refund.

Student Tuition Recovery Fund

REGISTERED CONTINUING EDUCATION CLASSES ARE EXEMPT

CLASS DESCRIPTIONS

PHOTOSHOP & COREL PAINTER CLASSES

Photoshop 1 - (PS 101) - (30 hours)

This introductory class explores technical skills such as working with adjustment layers, levels and curves, simple color correction using curves, image manipulation and restoration techniques, mastering selection and masking, use of channels, layer masks, advanced blending, the Pen tool and working with paths.

The student will be given hands-on training in the use of Photoshop such as capturing, scanning and manipulating images using a digital camera, photo-retouching, digital painting, creation of layers, use of histories, use of filters, scratch removal, enhanced lighting, color correction and other essential techniques.

Photoshop gives those working with 2D and 3D programs the flexibility to add creative and artistic elements, and special effects with ease.

30 hours - \$1500 (Adobe Photoshop)

Photoshop 2 - (PS 201) – (30 hours)

This intermediate class goes in depth with Photoshop for those working in film and video production. Techniques such as rotoscoping, titling, scanning, inking and painting, understanding alpha channels, dealing with pixel aspect ratio and interlace issues, and preparing files for various editing, compositing and animation applications are covered.

Automation and batch processing features of the program, and techniques for taking image sequences from film or video, and treating them in Photoshop are also covered.

30 hours - \$1500 (Adobe Photoshop)

Photoshop for Costume Department - (PS 130) – (30 hours)

Adobe Photoshop is the quintessential tool used in the film, television, and broadcast industry for preparing images of costumes in an organized, digital manner.

Photoshop knowledge allows those working in Costume Department to properly manipulate images from camera to page for continuity purposes and to allow Keys and Supervisors to manipulate photos and give quick visual options to directors and producers.

Specific applications of Photoshop to costume design and illustration from initial design through Producer requested changes are also explored.

30 hours - \$1500 (Adobe Photoshop)

Photography Retouching and Other FX - (PS 125) – (15 hours)

Adobe Photoshop is the quintessential tool used in the film, television, and broadcast industry for preparing images and ideas in an organized, digital manner. This workshop focuses on retouching photographs taken for continuity, etc., and changing them through retouching the image to get the desired effect.

Especially useful for Costume Dept., Art Dept., and Makeup Artists and Hairstylists who use Photoshop to make virtual changes to images without setting up a physical shooting session.

15 hours - \$750 (Adobe Photoshop)

Photoshop for Art Department - (PS 115) – (30 hours)

With all jobs in film and television being affected by the digitalization of media and its rendered product, a big consideration for entertainment industry craftspeople, especially those working in Art Department, who are not already familiar with Adobe Photoshop, is how to make this keystone software part of their everyday working environment.

This class is designed to provide artists and craftspeople who do everything from signage to makeup, or from set design to prop-making, tips and techniques for how to use Photoshop to capture, catalogue and store digital media for use in production.

30 hours - \$1500 (Adobe Photoshop)

Photoshop for Animation - (PS 200) – (30 hours)

Photoshop is one of several “absolute” tools used in the animation. Especially essential for character layout, background painting, effects, lighting and compositing in 2D, it is equally an important tool for organizing pictures, shots and visualization.

This class will explore the various uses and techniques for Photoshop as used in a film or television production. While the emphasis will be mainly on 2D subject matter, it is highly recommended for those doing 3D animation as well.

30 hours - \$1500 (Adobe Photoshop)

Photoshop for Makeup and Hairstyling - (PS 250) – (30 hours)

Adobe Photoshop is the quintessential tool used in the film, television, and broadcast industry for preparing headshots and makeup and hairstyle ideas in an organized digital manner.

Designed expressly for Makeup and Hairstylists, this class explores technical skills such as organizing pictures (e.g., headshots,) working with adjustment layers, levels and curves, simple color correction using curves, image manipulation and restoration techniques, mastering selection and masking, use of channels, layer masks, advanced blending, the Pen tool and working with paths.

30 hours - \$1500 (Adobe Photoshop)

Painting with Photoshop - (PS 220) – (30 hours)

This intermediate Photoshop class explores the world of working with brushes and digital drawing tablets (such as those from Wacom.) to create backgrounds, illustrations, mattes, character designs and other activities related to animation.

Meant as a companion class with Photoshop for Film and TV, Painting with Photoshop will prepare the artist for techniques for selecting and creating brushes, developing layers for alternating scene sets and more. Prerequisites for this class include a solid understanding of Photoshop (such as PS 110.)

30 hours - \$1500 (Adobe Photoshop)

Photoshop with Maya - (PS 235) – (15 hours)

For artists using Autodesk Maya, Adobe Photoshop is an important part of the CG workflow. It is a ubiquitous tool that provides a means for manipulating everything from textures for models to creating gobos and other lighting effects for render.

Not a beginner's class, it nonetheless explores applications for the use of Photoshop that is not traditionally taught in most classroom settings. Prerequisites include a working knowledge of Maya and at least an introductory knowledge of Photoshop.

15 hours - \$750 (Adobe Photoshop)

Digital Makeup - (PS 245) – (15 hours)

This class is a follow-up course for makeup artists wishing to learn to use Photoshop expressly for developing makeup design. Topics covered will include but not be limited to the use of Photoshop to create “before and afters,” night and day, appliances, special makeup effects and more, sophisticated makeup applications.

Students must have a minimum level of experience such as successful completion of an introductory Photoshop class (**PS 110, PS 115 or PS 120**) before attempting Digital Makeup.

15 hours - \$750 (Adobe Photoshop)

Digital Mattes - (PS 310) – (30 hours)

For film, television and games, an essential part of creating shots is digital matte painting. The focus of this advanced Photoshop class will be on Photoshop’s application as a matte painting tool, but will also encompass an in-depth exploration of its many subtleties and creative features.

Class participants will complete this course with a matte painting of their own making, for their portfolios.

30 hours - \$1500 (Adobe Photoshop)

Photoshop for Compositing - (PS 410) – (30 hours)

Designed as a companion class with Photoshop 310, this class shifts the focus from knowledge of the interface and learning of techniques in Photoshop towards the creation of a large-scale project composed of still and moving composites.

During this class the student will prepare a showcase or demonstration reel reflecting their skills as a Photoshop artist.

As an independent study project, the showcase reel will demonstrate a range of abilities specific to film and video work, including title graphics, clean plating and defect removal, useful for integration with compositing software such as Shake and After Effects.

30 hours - \$1500 (Adobe Photoshop)

Photoshop 3D and Advanced Subjects - (PS 425) – (15 hours)

Make your Photoshop work stand out above all others! The key to using Photoshop for the intermediate to advanced user is how to create your look using sophisticated techniques developed by Photoshop “masters.”

Explored in this workshop will be 3D features of CS4, mutation, free-forming, advanced palette configurations, roto tools, channel manipulation, plugins from Pantone, etc. This is the perfect class for those looking to get a professional edge to their projects using Photoshop.

15 hours - \$750 (Adobe Photoshop)

Corel Painter 101 - (CP 101) – (30 hours)

The world's most popular painting and illustration software just got even better! Corel® Painter™ XI features a new set of advanced tools and features to help you create your digital masterpieces. Now it's especially easy to transform photographs into stunning paintings with the addition of Photo Painting palettes.

Perfect for background painters, students will learn to make use of Corel Painter’s impressive array of brushes, palettes and animation features. The Onion Skinning feature allows you to view previous and future frames while working on the current frame. The Rotoscoping feature enables you to paint and modify a single frame of an existing movie.

30 hours - \$1500 (Corel Painter)

Painting with Corel Painter - (CP 220) – (30 hours)

This intermediate Corel Painter class explores the world of working with brushes and digital drawing tablets (such as those from Wacom.) to create backgrounds, illustrations, mattes, character designs and other activities related to animation.

Learning to paint with Corel is perfect for background painters, costume designers, makeup artists and set painters who desire to get a more advanced look for their projects.

30 hours - \$1500 (Corel Painter)

Digital Life Drawing and Painting - (CP 250) – (30 hours)

This intermediate Corel Painter class explores working with brushes and digital drawing tablets (such as those from Wacom.) with a LIVE model in the room to replicate through drawing and painting the human figure as would be done in a studio environment.

Learning to paint with Corel is perfect for animators, BG painters, costume designers, makeup artists and other painters who desire to get a more advanced look for their projects that feature the human form.

30 hours - \$1500 (Corel Painter/Photoshop)

Digital Ink and Paint - (DG 175) – (30 hours)

Digital Ink and Paint is the keystone activity for final prep of images that will be processed in post. After animation drawings are completed and are [scanned](#) into a [computer](#), they are then colored and processed using one or more of a variety of software packages such as Photoshop, Corel Painter and others.

This class will focus on the process of digitally preparing, painting and finishing animation drawings and then compositing them into the computer. Other topics include the manipulation and insertion of digital files over backgrounds, characters and other elements which have also been scanned and/or into the computer to ready those images for output to an asset library or by exporting a digital [video](#) file

Students should already possess a working knowledge of Photoshop, Corel Painter or other, similar graphics software.

30 hours - \$1500 (Photoshop, Corel Painter, Toon Boom)

Digital Color Styling - (DG 250) – (30 hours)

This class is designed to give those artists responsible with Color Key or Color Styling in traditional-style 2D animation productions a way to achieve color styling in a digital way.

Students will learn how to use Photoshop, Corel Painter, Toon Boom, Flash and/or After Effects to create color wheels, samples and layers, color charts, brushes, numbering systems, continuity books and applications for use with Adobe Bridge.

Minimum basic experience in Photoshop or Corel Painter is necessary to take this class.

30 hours - \$1500 (Corel Painter)

ILLUSTRATOR CLASSES

Illustrator 1 – (IL 110) - (30 hours)

Adobe Illustrator gives you new creative freedom that lets you realize your ideas quickly and powerfully. Instantly convert bitmaps to vector artwork and paint more intuitively. Save time with intelligent palettes and optimized workspaces. Plus, tight integration with

other software allows you to produce extraordinary graphics for print, video, the web, and mobile devices.

This introductory class teaches you how to use Illustrator for graphic design and layout. Topics include: image and text handling, object tools, and preparing content for printing. Learn how to use the Illustrator shape tools to customize a logo for a title, and then use the Illustrator paths for other applications, such as Photoshop. This class is a must for the industry pro who wants to make Illustrator a bigger part of their workflow.

30 hours - \$1500 (Adobe Illustrator)

Illustrator 2 - (IL 210) – (30 hours)

Building on skills learned in Illustrator 1 (IL 110,) his intermediate class goes in depth with Illustrator for those working in signs, titles and graphics for film and video production.

Illustrator’s vector-based graphics program is well-suited for many applications in film and television. Among applications are creating scalable images for film, TV and animation sequences requiring a precision object to not “fall apart in close-up” and provide low-weight files for integration into programs (such as After Effects or Flash.)

30 hours - \$1500 (Adobe Illustrator)

Illustrator for Animation - (IL 250) – (30 hours)

Adobe Illustrator is to vector-based design software what Photoshop is to bitmap software. Essential for the CG animator and modeler, Illustrator provides a vector-based image and object file that allows the animator to scale characters, sets, foregrounds and backgrounds to the desired size for project specifications... with no loss to the image!

This class will explore how to make Illustrator the perfect companion piece for Photoshop, Corel Painter, Flash, Toon Boom, After Effects and more.

30 hours - \$1500 (Adobe Illustrator)

COMPOSITING & MOTION GRAPHICS CLASSES

Intro to Compositing and Motion Graphics – (CM 101) - (30 hours)

Compositing and motion graphics provide the essential visual elements for any film or television project. This class introduces the student to how compositing sets up the image and all its elements as they are to be represented in the final frame.

Examined will be uses of footage to be combined in layers to show live action, animation, effects, blue and green screen and other parts in a composited image that shows all elements for final.

Prerequisites: None, but a solid understanding of graphic programs that make use of layers, nodes or other composite-oriented features is highly recommended.

30 hours - \$1500 (Various)

Stereoscopic 3D Film Production and Post – (CM 200) - (15 hours)

In both animation and theatrical film there has been a growing number of productions that have utilized an image capture system known as 3D stereoscopy. This method, the use of two cameras) to shoot the same scene at the same time at different angles, allows special glasses to be used by the viewer to see a film in “3D.” This rapidly growing trend has resulted in a significant number of changes and challenges in the production and postproduction workflow process.

This class will cover the workflow of stereoscopic 3D for production from beginning to end, how it is captured digitally and transferred to the computer for compositing and other digital manipulation of files, how digital intermediary is handled and how output workflows prior to post-production and final.

15 hours - \$750 (Various)

After Effects 1 – (AE 110) - (30 hours)

This class has as its focus on both the practical skills and the aesthetics involved in demonstrating a professional-level working knowledge of After Effects. All the major aspects of the software will be covered, as well as general visual principles and practices, and how to create them inside After Effects.

Adobe After Effects is used for all media that require graphics to be combined with live action or with animated footage. It fits into a suite of products that includes Adobe Illustrator, Photoshop, In Design, Final Cut Pro, and others. These form the essential ‘toolkit’ for professional work in all fields that are media related.

30 hours - \$1500 (Adobe After Effects)

After Effects 2 – (AE 210) – (30 hours)

This class introduces students to more advanced feature set and interface of After Effects.

Using video from a variety of sources shots, students will learn the process of integrating computer-generated elements with live action photography using techniques including keying blue and green screen shots against background plates. Students will also learn to create multi-layer composites using After Effects' layers and effects, familiar to users of widely used graphics programs like Photoshop or Illustrator.

Upon the completion of the course, the student will be able to complete more complex and multilayered projects for use in a variety of contemporary media applications ranging from film to web and the emerging mobile market.

30 hours - \$1500 (Adobe After Effects)

After Effects 3 – (AE 310) – (15 hours)

Designed as a companion class with After Effects 210, this class shifts the focus from knowledge of the interface and learning of techniques of After Effects and towards the creation of a large-scale project composed of still and moving composites.

During this class the student will prepare a showcase or demonstration reel reflecting their skills as a compositor. As an independent study project, the showcase reel will demonstrate a range of abilities specific to film and video work, including title graphics, clean plating and defect removal, and useful integration with other software such as Photoshop or Maya.

15 hours - \$750 (Adobe After Effects)

Match Moving 101 – (MV 101) (30 hours)

Match moving (sometimes referred to as motion tracking) is a visual-effects technique that allows the insertion of computer graphics into live-action footage with correct position, scale, orientation, and motion relative to the photographed objects in the shot.

This class will focus on match moving as it is used to track the movement of a camera through a shot so that an identical virtual camera move can be reproduced in a 3D animation program (such as Maya, Softimage or 3DSMax.) Students will learn how to take 3D animated elements (footage) and composite those elements back into the original live-action shot, thus appearing perfectly “matched” as far as perspective and motion.

30 hours - \$1500 (Maya, Nuke, Boujou)

Motion 1 - (AM 115) - (15 hours)

This intensive, hands-on class provides a comprehensive overview of Motion, Apple's real-time design motion graphics application. The course covers the basic interface and functions available within the application, such as particles, blend modes, and layer organization. This class is designed for those students who wish to learn the fundamentals and functionality of Motion.

15 hours - \$750 (Apple Motion)

Nuke 101 – (NU 101) - (30 hours)

Nuke is a powerful compositing application that delivers unparalleled speed, an efficient multi-channel scanline rendering engine, and a first-class feature set that is unrivalled in the desktop market. If you are in the business of creating high-quality digital images Nuke is a production proven visual effects tool that brings speed, functionality and flexibility to your VFX pipeline.

This class will cover the user interface, tools and workflow features of Nuke such as its node-based, comprehensive 2D and 3D workspace, use of multiple viewers, four-point 2D tracking, color correction, undo/redo history, scanline renderer, IBK and more.

30 hours - \$1500 (The Foundry – NUKE)

Nuke 201 – (NU 201) - (30 hours)

This intermediate Nuke class brings more advanced concepts to the Nuke user for creating complex mattes, visual effects, lighting, multi-pass effects and the use of developer plug-ins to give the final composite a perfect "look."

Not for beginners, it is recommended that the student either take the Nuke 101 class or have equivalent Nuke experience (and be able to demonstrate it.)

30 hours - \$1500 (The Foundry – NUKE)

Shake 101 - (SH 101) - (30 hours)

This hands-on course introduces students to the primary feature set and basic interface of Shake. Using visual effects shots from major motion pictures, students will learn the process of integrating computer-generated elements with live action photography using motion tracking and color matching tools, as well as utilizing keying techniques to place blue and green screen shots against background plates. Most importantly, learn to create multi-layer composites using Shake's Node tree organizational structure.

Shake 101 covers the interface, importing images & sequences, the Viewer, the Node Tree, animation using the Curve Editor, image warping, grain match, color correction, the QuickPaint and RotoShape nodes, stabilization tracking, keying with Primatte and

Keylight, film resolution files, proxies and image ratios, log-to-line conversions, matchmove and command-line operations.

30 hours - \$1500 (Apple Shake)

Digital Fusion 101 – (DF 101) - (30 hours)

Join the Digital Fusion revolution! Eyeon Software's Digital Fusion is the film and broadcast industry's compositing solution of choice when it comes to creating convincing images from simple to complex either on-the-fly or in-the-pipeline.

This class will cover the basics of Eyeon DF, including the user interface, working tools and the workflow features of Digital Fusion such as its node-based and layers, comprehensive 2D and 3D workspace, use of multiple viewers, tracking, match move, color correction, undo/redo history, rendering and more.

30 hours - \$1500 (Eyeon Digital Fusion)

Digital Fusion 201 – (DF 101) - (30 hours)

Digital Fusion is the film and broadcast industry's compositing solution of choice when it comes to creating convincing images from simple to complex for either on-the-fly effects or in-the-pipeline effects-heavy renders.

This intermediate class picks up where the 101 class leaves off, covering more some of the more advanced feature sets of DF, including plugins for smoke, fire and other elemental effects, working tools, 2D and 3D animation integration, motion and blue/green screen in separate-pane workspace, tracking, advanced keying and color correction and advanced plugins and techniques for lighting and rendering to final.

30 hours - \$1500 (Eyeon Digital Fusion)

AVID MEDIA COMPOSER & FINAL CUT PRO CLASSES

Avid Media Composer 1 – (AMC 101) - (30 hours)

Avid Media Composer gives users everything they need to do more: the Academy Award® winning Avid editing environment, an unmatched array of video and film editing features, and powerful native HD support-in one affordable package. As a standalone solution or portable offline editor, Avid Media Composer delivers end-to-end,

concept-to-conform creative flexibility for feature films and prime time television shows.

Topics will include: Avid user interface, KB shortcuts, single and batch file capture and management systems, toolsets, presets, keyframing, use of multiple effects; creation effect templates; plug-ins, motion effects and timewarp effects and working with AMC's 3D transitions and other 3D effects.

30 hours - \$1500 (Avid Media Composer)

Avid Media Composer 2 – (AMC 201) - (30 hours)

This intermediate Avid Media Composer class builds upon concepts learned in AMC 101. Among editors, the Avid interface provides an open platform, but thoroughly-developed, professional editing system that can deliver essential features for a much lower cost than competing "low-cost" post-production editing solutions.

Topics will include: Advanced user interface and KB usage, capture and management systems, toolsets, and the use of advanced tricks and special effects.

30 hours - \$1500 (Avid Media Composer)

Final Cut Pro 101 – (FCP 101) - (30 hours)

This class covers the basic interface, settings and overall editing methodology of Final Cut Pro, Apple's low-cost, best-selling digital software package that features precise editing tools that work with virtually any format, from DV and native HDV to fully uncompressed HD

Topics will include the setup, capture and file management of video and audio, basic editing techniques, capturing and editing audio and soundtracks, transitions such as wipes, fades and dissolves. Also covered will be the use of LiveType and FCP's multistream visual effects, advanced color correction capability and those features new to FCP 5 such as its new multicamera editing tools.

30 hours - \$1500 (Apple Final Cut Pro)

Final Cut Pro 201 – FCP 201 – (15 hours)

This comprehensive, intermediate editing course is an in-depth look at all of the key features of Final Cut Pro. Using actual footage students will gain a firm understanding of the media management and workflow output features of Apple's latest version of its best-selling editing software.

Topics include: basic setup, understanding and adjusting preferences, capturing video and audio, trimming techniques, audio editing, LiveType, Compressor, time re-mapping, motion titles, finishing and final output. This course is designed for those who want to learn how to apply Final Cut Pro as their primary tool in professional video editing.

15 hours - \$750 (Apple Final Cut Pro)

Final Cut Pro Color – (FCP 350) – (15 hours)

This hands-on training course focuses entirely on the professional color correction capabilities in Final Cut Pro. Working with real-world examples, students will learn how to properly read the video scopes in Final Cut Pro, adjust contrast, fix color balance issues, and achieve special effects using the 3-way color corrector. Final Cut Pro's composite modes, advanced compositing techniques and nesting will also be covered.

15 hours - \$750 (Apple Final Cut Pro)

CHARACTER ANIMATION AND RIGGING

Character Animation 1 – (MA 110) - (30 hours)

Make productions come alive with character animation! Highly regarded in the entertainment industry for its ease of use and impeccable manners for character animators who are not necessarily "tech-savvy," CG software is now used by the vast majority of film and television production companies for animating characters, effects in 3D.

This comprehensive class has been tailored for artists who wish to extend and upgrade their existing CG skills to the more elaborate world of character animation. Using the robust character toolset in CG, topics covered will include the fundamentals of bringing a 3D creation to life in convincing and dramatic ways.

30 hours - \$1500 (Autodesk Maya / 3DS Max / Softimage / C4D / Toon Boom)

Animation Mechanics 1 – (MA 220) – (30 hours)

Animation timing is the single-most important skill to learn in computer animation, whether it be for character animation, visual effects or simply compositing elements in a CG scene. This class covers the essentials of timing which include, but are not limited to,

animation overlap, slow-in, slow-out, secondary motion, walk, run and other cycles, key poses and CG in-betweening and more.

30 hours - \$1500 (Autodesk Maya / 3DS Max / Softimage / C4D / Toon Boom)

Rigging 1 – (MA 240) - (30 hours)

The class will introduce the student to the basic concepts of modern character rigging, including easy-to-use controls for the resulting rig. Various techniques will be discussed, as well when to best apply them, and how to use the available tools in CG to achieve the desired result.

The advanced class will cover the principles of bone placement, weighting, constraints and targets for bipedal and quadrupedal models and advanced techniques for the rigging of animatable facial features of CG characters both realistic and cartooney.

30 hours - \$1500 (Autodesk Maya / 3DS Max / Softimage / C4D / Toon Boom)

MotionBuilder – (MA 333) - (30 hours)

Autodesk MotionBuilder real-time 3D character animation software is an ideal tool for high-volume animation pipelines, director-driven virtual cinematography, and real-time character simulations. MotionBuilder delivers faster overall performance, expanded physics capabilities, productivity-enhancing animation workflows, and improved interoperability with Autodesk® Maya®, Autodesk® 3ds Max®, and Autodesk® Softimage® software.

Students will learn how to use MotionBuilder to set up mo-cap animation files to use with a production-ready character rig. Also covered will be the workflow and protocols to move, manage, create and manipulate FBX, MA, MB and other, relevant 3D software and mo-cap file formats.

30 hours - \$1500 (Autodesk Maya / Autodesk MotionBuilder)

3D MODELING, PAINTING AND TEXTURES

Intro to 3D Studio Max - (MAX 110) – (30 hours)

This class introduces the student to Autodesk's premier CG software package, 3D Studio Max. 3D Studio Max is the 3D animation product of choice for quickly generating realistic characters, seamless CG effects, jaw-dropping games, and top-quality film and television content.

Students will learn the user interface, general layout and tools for starting projects, while learning enhanced toolsets that enable them to create their 3D environment the way they want, manage complex scenes, and take advantage of improved software interoperability and pipeline-integration support.

30 hours - \$1500 (Autodesk 3D Studio Max)

Maya 101 - (MA 101) - (30 hours)

Intro to Computer Animation introduces new users to the world of computer animation and 3D software. Each lesson is conducted to acquaint the student with the interface, controls, drawing tools, modeling, animation and graphic toolsets of the latest version of the software.

This introductory class is a prerequisite for all other computer animation classes, (except where students can demonstrate proficiency equal to that of the **Maya 101** class.)

30 hours - \$1500 (Autodesk Maya)

Maya 201 - (MA 201) - (30 hours)

So you've gotten a start with Autodesk Maya but need to refine your understanding and use of the entertainment industry's premier 3D program... That's great. But very tough to do on your own!

This beginning-to-intermediate Maya class is designed as a follow-up for subjects learned in Maya 101. Students will now spend more time with the interface, controls, drawing tools, modeling, animation and graphic toolsets doing projects that make use of each of those Maya features.

This class is for the budding user who needs more time in Maya before taking more intermediate courses in Lighting, FX, Textures, etc.

30 hours - \$1500 (Autodesk Maya)

Modeling 1 – Basics - (MA 150) - (30 hours)

Award-winning CG modeling is setting the trend for CG in feature animation. No other trend comes close to the influence that CG enjoys in major Hollywood productions.

This class covers the fundamentals of modeling in CG. Instruction includes demonstration of polygonal modeling, NURBS and use of sub-Ds for building sets, environments and pre-visualization. Techniques for lighting setups, cameras and uses of textures and materials are also demonstrated.

As much of the entertainment industry has turned to CG for use in live action production, this course is ideal for those who plan on utilizing CG for production design and for pre-visualization applications, such as animatics or set design.

30 hours - \$1500 (Autodesk Maya)

Modeling 2 – Organic Characters (MA 250) – (30 hours)

Organic modeling is truly an art form. The ability to sculpt geometry into a surface that is believably "living" requires the use of some of the most sophisticated tools Maya has to offer.

This class covers the application of polygons, subdivision surfaces, NURBS, smooth-mesh poly-proxy techniques and surface texturing and rendering. In addition, students will learn advanced modeling techniques for all types of applications.

In addition to poly, sub-d's and other modeling and surfacing techniques for modeling a character, students will learn to model all facial muscles, combine and adjust muscle shapes and how to animate facial expressions using Maya BlendShape advanced modeling techniques for all types of applications.

30 hours - \$1500 (Autodesk Maya)

Textures 1 – (MA 270) - (30 hours)

This class covers creating textures and materials for giving objects a realistic, organic appearance using Maya. Specifically demonstrated will be the use color, bump, diffuse and specular maps. Also covered will be basic UV mapping (dealing with areas where a texture may be stretched, pinched, or otherwise distorted) along with the use of Photoshop.

30 hours - \$1500 (Autodesk Maya)

VUE 101 – (VU 101) – (15 hours)

VUE software offers CG artists the premiere solution for creating exceptionally rich and realistic Digital Nature environments with seamless integration into any production workflow.

This class will introduce artists to the powerful modular applications of VUE to create richly natural 3D digital nature scenery and landscapes using e-on's patented algorithms. This will include but not be limited to realistic-looking hills, valleys, cliffs, trees, flowers, grass, etc., as to be represented in a 3D scene.

15 hours - \$750 (e-on VUE)

VUE 201 – (VU 201) – (15 hours)

VUE software offers CG artists the premiere solution for creating exceptionally rich and realistic Digital Nature environments with seamless integration into any production workflow.

This intermediate class builds upon skills learned in the VUE 101 class. Students will be able to integrate the VUE file formats and import/export files (e.g., obj or similar 3D objects) into Maya, Softimage, 3DSMax or other, similar 3D or drafting software for use in scenes that require “natural” landscapes for ultra-realism. This will include advanced features, plugins and techniques that optimize the artist’s ability to provide a convincing render.

15 hours - \$750 (e-on VUE)

RHINO, VECTORWORKS, REVIT & CINEMA 4D CLASSES

Rhino 1 – The Basics - (RH 110) – (30 hours)

McNeel and Associates Rhino 3D is the motion picture industry standard for building digital sets. This introductory Rhino class is geared to set designers, illustrators, prop makers, modelmakers and other craftspeople who will be using CG to create digital sets, props and models for use in film and television production.

As a sophisticated NURBS modeler it is used in the feature animation, live action, broadcast and video game industries to create digital environments, construct sets, props, vehicles, etc., as well as output other functions that allow an entire Art Department to create sets and models that can be laid up to plotters as precision drawings whose files can be shared and distributed easily. No other software package approaches its versatility in digital design.

30 hours - \$1500 (Robert McNeel and Associates Rhino)

Rhino 210 - Digital Set Design - (RH 210) – (30 hours)

This specially designed class is geared to Production Designers, Art Directors, Set Designers, Illustrators and other craftspeople who will be using CG to create digital sets for film and television. As much of the entertainment industry has turned to CG for use

in live action production, this class is ideal for those utilizing CG for production design and pre-visualization applications, such as those for animatics and set design.

Demonstrated for this class will be CG modeling (sets, décor, backdrops.) Learn to create a supply of tools for textures and some great tricks with Photoshop (wallpapers, bump map textures, glass, chrome, aging etc.)

30 hours - \$1500 (Robert McNeel and Associates Rhino)

Rhino 250 – Props and Models - (RH 250) – (30 hours)

This specially designed basic to intermediate Rhino class is allow those with basic Rhino knowledge a way to read, interpret and enter completed Rhino files for the manufacture of props and models as developed for output to CNC routers, milling machines, 3D printers, etc., for use as props or models on a set.

Demonstrated for this class will be CG modeling for handheld props, models and set pieces. Students will learn to create a supply of tools for textures with Photoshop for the use of bump maps, textures, etc.

30 hours - \$1500 (Robert McNeel and Associates Rhino)

Rhino 300 – Advanced Subjects - (RH 300) – (30 hours)

Among the many features of Rhino are its abilities to work with other programs (VectorWorks, Maya, Softimage, etc.) and plugins (i.e., Bongo and Flamingo) to create a dazzling, finished “look” for models, props and sets when doing finalized representations and mockups both prior to and during production.

Demonstrated for this class will be how to get the most out of Rhino, 3rd party CG modeling programs and plugins to create completely lighted and photorealistic sets, décor, backdrops, props and other models.

30 hours - \$1500 (Robert McNeel and Associates Rhino)

Solidworks 101 - (SW 101) – (30 hours)

SolidWorks is a parasolid-based solid modeler, and utilizes a parametric feature-based approach to create models and assemblies. It is used in the design of rigging sets with effects that require a complete analysis and simulation of weight, load and physical forces on models that will be created for use in productin.

Students will learn the basic UI, tools for 3D modeling, assembly, drawing, sheetmetal, weldments, and freeform surfacing. In addition students will learn hot to import

numerous file types from other 2D and 3D CAD programs and to use its entry level finite element analysis program called SolidWorks SimulationXpress

30 hours - \$1500 (Solidworks)

VectorWorks 1 - (VW 110) - (30 hours)

Used in the recent *CASINO ROYALE* Bond movie, VectorWorks is making a splash in the new digital art department. The art director used VectorWorks to produce 2D drawings and site plans to assist the production designer and director in mapping out the action, as well as the creation of 3D models of sets to help the team get a feel for it.

This class introduces the students to the interface and teaches them how to create the various assets for the digital set, and how to lay them out for use in the various production departments that may require them.

30 hours - \$1500 (Nemetschek Vectorworks)

VectorWorks 2 - (VW 220) - (30 hours)

This class builds upon skills learned in Vectowroks 1 (VW 110) by providing tools, additional plugins and peripheral programs, advanced techniques and other, advanced applications in the highly-rated and universally-utilized drafting program Vectorworks.

Students will create projects (such as digital as well as practical sets) for display and for use as portfolio pieces. The focus of the course will be to have a “project review” night that allows students to show their work to industry professionals looking for VW artists.

30 hours - \$1500 (Nemetschek Vectorworks)

VectorWorks 3 – Finalizing (VW 300) - (30 hours)

This is the ultimate class for set designers, illustrators and other essential Art Department personnel who want to place lights, use special cameras and use a variety of plugins to render visualizations of sets for presentation.

Explored will be the uses of VectoWorks’ powerful third-party plugins and advanced feature sets to create stunningly realistic renders. Students will create projects (such as digital and practical sets) for display and for use as portfolio pieces.

30 hours - \$1500 (Nemetschek Vectorworks)

Cinema 4D -101 - (C4D 101) - (30 hours)

Cinema 4D's state-of-the-art architecture means it is always the first to benefit from new technologies and advancements. Most recently, C4D was the first 3D program to release 64-bit Windows and Intel-based Macintosh versions. Ever on demand in broadcast and film Art Departments, Cinema 4D is a must-learn application for Set Designers and other artists who must create entire digital environments.

Students will learn Cinema 4D's intuitive interface and logical workflow that make it possible for those new to 3D artistry to dive in and be productive quickly. Feedback is smooth and interactive so artists can let their creativity run free.

30 hours - \$1500 (Maxon Cinema 4D)

Cinema 4D -201 - (C4D 201) - (30 hours)

Take the next step with Cinema 4D! This class is for the basic user who wants to learn more about creating 3D environments, characters and effects using the industry's oldest and most reliable 3D animation package – Cinema 4D.

Students will learn how to create sets, models, props and to light scenes quickly and convincingly. Students will also explore the rich texture, lighting and render capabilities built into C4D using Maxon Boldypaint 3D. More advanced workflow with other products (such as ZBrush and Photoshop) will be explored.

30 hours - \$1500 (Maxon Cinema 4D)

LIGHTING, RENDERING, DYNAMICS, & FX CLASSES

Lighting 1 – (MA 140) - (30 hours)

In this class, students will learn basic CG lighting techniques, an essential art form for creating more compelling visuals. It will include the classic 3-Point lighting as well as new rendering techniques, like Global Illumination to achieve a realistic look, or more artistic looks, like toon-shading.

Building upon that knowledge, more advanced techniques using Mental Ray will be covered, creating scene setups which are either highly photorealistic or replicate the look of current animated feature films. Also covered are tricks to specifically optimize various rendering techniques for speed and efficiency.

30 hours - \$1500 (Autodesk Maya)

Renderman Basics – (MA 340) - (30 hours)

Renderman is world-renowned for being used as the renderer of choice for all the Pixar CG hits like “Cars,” “The Incredibles” and most recently “Ratatouille.” This class will introduce Renderman starting with “Renderman for Maya” which is tightly integrated with Maya and allows for an easy introduction to setting up a Renderman render.

The class will then quickly move to the setup used in most studios: setting up the renders and shaders separately from Maya, in this case using an interface called MTOR which converts Maya shaders to Renderman and allows the creation of custom shaders using a point & click interface.

30 hours - \$1500 (Pixar Renderman / Autodesk Maya)

Dynamics, FX and Systems – (MA 180) - (30 hours)

This class is meant to be a beginning point for anybody who is interested in creating visual effects on the computer.

The lessons will build on each other as the course progresses, as to reinforce concepts that are the foundation of what a visual effects artist needs to know. The purpose is not to cover as many possible methods in a cursory manner that will leave students dumbfounded, but instead to cover a broad range of topics in such a way that students can absorb the material in the time provided. Therefore, they will be able to use this knowledge in the future.

Throughout the course, problem-solving will be the focus. This means that students will begin to learn how to dissect problems and search for their own answers. In essence, it is important that they can learn how to develop a method of answering their own questions. Being able to solve complex problems is an invaluable skill to a visual effects artist.

30 hours - \$1500 (Autodesk Maya)

Fur, Hair and Cloth Techniques – (MA 290) – (30 hours)

Fluid Effects are one of the more specialized modules only included with Maya Unlimited. They can be daunting at first, not only because of the complexity of setting fluid systems up, but also because they are computationally intensive.

This class teaches the student who is already familiar with dynamics how to set up both 2D and 3D fluid systems and how to optimize their performance. The student will create fluid systems from the proverbial storm in the water, glass to ponds and oceans.

In addition, Hair (& Fur) is one of the more specialized modules only included with Maya Unlimited, many of which are often overlooked in part because of the difficulties of finding in-depth information and training. This class proposes to do just that for the

advanced Maya student, not just introducing the basic usage of this module, but also how to achieve good-looking and realistically moving hair or fur on a number of creatures.

30 hours - \$1500 (Autodesk Maya)

CG Scripting – Python/MEL - (MA 390) – (30 hours)

This intermediate class helps Maya artists, especially those interested in a Technical Director position, to become more knowledgeable of Maya's Embedded Scripting Language (known as MEL Script) and Python, which is rapidly replacing all other forms of CG scripting in the world of 3D animation.

Scripting is an essential tool that uses the computer's computational power to assist in an animation production's workflow. This class will take the beginner through a thorough introduction to MEL and Python scripting, then demonstrate MEL and Python's more advanced features for use in character animation, effects, rigging and modeling.

30 hours - \$1500 (Autodesk Maya)

ZBRUSH & MUDBOX CLASSES

ZBrush 101- (ZB 101) - (30 hours)

ZBrush is a revolutionary organic modeling and texturing tool that is currently taking the CG industry by storm. Through its innovative displacement and normal mapping tools, ZBrush allows the user to sculpt, paint and texture models with fantastic detail otherwise unachievable while still maintain an overall low polygon count.

A great class for concept designers or traditional artists trying to move into the 3D world, this course will focus on Zbrush's speed and versatility to create models with unparalleled detailing capabilities. As ZBrush possesses the fastest and best soft selection, modification tools available for the sculpting of millions of polygons in real time, students will learn an exciting new technique that increases their creative workflow.

30 hours - \$1500 (Pixologic ZBrush)

Intro to Maya for ZBrush Users – (ZB 150) – (30 hours)

For people just learning ZBrush, who are totally inexperienced with Maya, this class will help you dive into Maya specifically for your basic ZBrush sculpting needs.

This class will cover the introductory basics for navigating and modeling within Maya and how to transfer your work into ZBrush and back to Maya again.

This class will not cover more advanced pipeline techniques but rather act as a class to get you introduced and comfortable with Maya, and discuss and cover the differences between the two programs.

30 hours - \$1500 (Pixologic ZBrush)

ZBrush 2 – (ZB 201) – (30 hours)

This intermediate class will cover more advanced techniques using ZBrush for modeling and preparing characters for games, film, and for prototyping.

Advanced techniques such as setting up bump maps, normal maps, and color maps for texturing and rendering in Maya will be covered along with making sure all your sculpted assets and sub-tools are properly prepared for taking your character to the next stage, whether it be for games, film or prototyping.

30 hours - \$1500 (Pixologic ZBrush)

ZBrush to Maya – Character Pipeline (ZB 230) – (30 hours)

This intermediate class covers using ZBrush for modeling creatures and other 3D assets as they are typically used in the “pipeline” of a feature film. Students will create a feature film "animation ready" creature to be delivered the last week of class... modeled and textured entirely in ZBrush and rendered in Maya.

Students must have completed ZB 101, MA 101 or demonstrate equivalent experience using Maya and ZBrush prior to taking this class.

30 hours - \$1500 (Pixologic ZBrush / Autodesk Maya)

ZBrush 375 – Conceptual Design (ZB 375) – (30 hours)

One of the hallmarks of any memorable animation, special effects or creature production is its conceptual development. Films such as “Avatar,” “Terminator,” “Ratatouille,” and many others of recent fame have benefited essentially from rich concept design. For some years now Pixologic’s ZBrush stands at the forefront of paint and sculpting software packages capable of providing the depth, breadth and sophistication necessary for to provide high levels of design conceptualization that are even asset-ready.

This class is for modelers, makeup artists, costume designers and other, intermediate users of ZBrush who wish to explore ZBrush’s unique ability to render exceptionally fine detail such as hair, pores and special lighting techniques to characters.

30 hours - \$1500 (Pixologic ZBrush)

ZBrush 350 – Digital Life Sculpting – (ZB 350) – (30 hours)

The ultimate skill for modelers, animators, makeup artists and others who must have a strong understanding and ability to render the human figure is life drawing. Imagine yourself as an artist who can sketch and paint on the computer!

This intermediate course is for experienced ZBrush users who want to be able to model a live subject in fine detail using a Wacom tablet. Instruction will include the use of clothed and nude live models.

30 hours - \$1500 (Pixologic ZBrush)

ZBrush 450 – Digital Life Sculpting 2 – (ZB 450) – (30 hours)

The ultimate skill for modelers, animators, makeup artists and others who must have a strong understanding and ability to render the human figure is life drawing. Imagine yourself as an artist who can sketch and paint on the computer!

This intermediate course is for experienced ZBrush users who want to be able to model a live subject in fine detail using a Wacom tablet. Instruction will include the use of clothed and nude live models.

Students should have successfully completed ZB 101 prior to attending this class.

30 hours - \$1500 (Pixologic ZBrush)

ZBrush 525 – Digital Life Sculpting 3 – (ZB 525) – (30 hours)

Learning how to sculpt form life is one thing... especially if you are modeling a single subject. But what if you model multiple subjects in convincing poses that bring out the best of your models?

This class explores the concept of Digital Life Sculpting two or more characters in poses such as an embrace, hand-to-hand combat, etc. Definitely for the advanced ZBrush user (It is highly recommended that the student complete ZB 350 and/or ZB 450 before attempting this class.)

30 hours - \$1500 (Pixologic ZBrush)

MudBox 1 – (MB 110) – (15 hours)

Autodesk® Mudbox is the first advanced, high resolution, brush-based 3D sculpting software specifically designed for the professional digital sculptor. The Mudbox toolkit integrates seamlessly with applications such as Autodesk® Maya® and

SOFTIMAGE|XSI®, fusing an intuitive user interface, a consistent structure, and revolutionary new tools into a uniquely purpose-built solution.

30 hours - \$750 (Autodesk MudBox)

MudBox 2 – (MB 210) – (15 hours)

This intermediate course picks up where the Mudbox 1 class leaves off, and more! Autodesk® Mudbox is designed with a variety of highly-sophisticated modeling tools that allow CG modelers, FX artists and those doing special makeup applications.

Explored in this class will be more advanced uses of the material editor, the paint tool, staging and lighting techniques and applications specific to character layout and design.

15 hours - \$750 (Autodesk MudBox)

CONCEPT DESIGN / DIGITAL ART DEPARTMENT CLASSES

Creature Design Workshop - (ART 375) – (30 hours)

Make your creature designs come alive! Create highly impressive 3D creatures for everything from concept art to finished, rig-ready CG models. Not for the faint of heart, this intensive class is meant only for those with 3D modeling and/or 3D painting and textures experience.

Students will learn the latest techniques in CG creature creation, from basic modeling to texturing to advanced finishing techniques. Current pipeline practices will be thoroughly explored.

This is an intermediate class – work will include converting design drawings to low-poly CG models import/export ready for a range of other programs such as Maya, 3DS Max, ZBrush , Mudbox and Bodypaint 3D.

30 hours - \$1500 (Autodesk Maya / Mudbox / 3DSMax / Pixologic ZBrush.)

Character Layout and Design - (ART 450) – (15 hours)

Animation productions rely on Vis Dev and character layout to “see” how characters and other elements of a story are going to look before the actual production begins.

This intermediate class is absolutely essential for artists who need to use Photoshop for painting characters and for use as a tool for character visual development as well as art direction and/or character layout.

The curriculum is designed creating visually impressive character treatments, special attention will be given to the use of painting, lighting, effects, manipulation of layers, staging, posing and other techniques that bring out the very best for your characters!

15 hours - \$750 (Adobe Photoshop, et. al.)

Concept Design 101 - (CD 101) – (30 hours)

To be a successful concept designer one must be broadly versed in science and technology on one side plus an impressive artistic talent in order to produce quality and aesthetically pleasing sketches and high-quality, photo-realistic illustrations. Many of today's concept designers use computer programs such as Maya, Photoshop, Illustrator, Corel Painter and more to achieve this level of artistry

This class will examine, explore and teach illustrators, sketch artists and others working in animation or art department how these powerful creative tools in addition to their natural talent to draw and paint, can help them achieve extreme photorealism; no matter how far-fetched the subject matter!

30 hours - \$1500 (Adobe Creative Suite / Corel Painter / Autodesk Maya)

Concept Design 201 - (CD 201) – (30 hours)

Concept designers, illustrators, FX and special makeup artists working mainly for the entertainment industry spend a great deal of time working mostly on the subjects of sci-fi and/or fantasy (Avatar, The Hobbit.)

They design everything, from hand held weapons to costumes to furniture to spaceships to architecture (even whole cities) to impressive background environments. This advanced Concept Design class teaches those working in Concept Design how to create seamless presentations to impress and inspire everyone on a production, from the producer and director to those creating costumes, building sets and more!

30 hours - \$1500 (Adobe Creative Suite / Corel Painter / Autodesk Maya)

Digital Design and Illustration - (ART 250) – (30 hours)

The digital design world can be very challenging for many concept designers, illustrators, animation artists, set designers, costume illustrators, FX makeup artists and others who work primarily by hand to create their sketches, drawings and paintings.

This class will focus on getting “analog” fine artists started working in a digital way. Exceptional consideration will be made for showing students how to use the various software packages such as Photoshop and Corel Painter to effect a design from sketch to final, digitally rendered product.

30 hours - \$1500 (Adobe Creative Suite / Corel Painter / Autodesk Maya)

Digital Storyboarding - (ART 350) – (30 hours)

Digital storyboarding is quickly becoming the accepted (and expected) way for storyboard artists to create, deliver files and to store their boards for use on productions ranging from feature films to TV animation.

This class will focus on getting “analog” illustrators and storyboard artists started in creating their boards in a digital way. Various packages (such as Photoshop and Toon Boom Storyboard Pro) will be explored from script to finished project.

30 hours - \$1500 (Adobe Photoshop / Toon Boom StoryBoard Pro / SketchBook Pro)

Previs 101 - (PRE 101) - (30 hours)

This class is designed to familiarize production designers, art directors, artists and illustrators with the techniques used in previsualization as the digital extension of story boarding.

Among the programs and techniques learned in this class will be a 3D animation package (i.e., Maya or Cinema 4D,) Photoshop, Illustrator, After Effects and other, related software that is routinely used to create pre-vis for a growing number of productions.

30 hours - \$1500 (Adobe Creative Suite / Autodesk Maya / SketchUp / Final Cut Pro)

Previs 201 - (PRE 201) - (30 hours)

This class extends what production designers, art directors, artists and illustrators learn in more advanced techniques in the digital tools used for previsualization.

Among the programs and techniques learned in this class will be how to stage and light pre-vis using a 3D animation package (i.e., Maya or Cinema 4D,) and traditional 2D packages such as Photoshop, Illustrator, After Effects and other, related software that is routinely used to create pre-vis for many productions.

30 hours - \$1500 (Adobe Creative Suite / Autodesk Maya / SketchUp / Final Cut Pro)

FLASH AND TOON BOOM ANIMATION CLASSES

Flash 1 – (FA 110) - (30 hours)

This class introduces users to the specific use of Adobe Flash in television animation. The student will review important principles of quality animation and how to successfully apply them inside Flash. Also covered are important considerations to make a Flash animation ready for non-computer presentation, i.e. broadcast standards.

Flash has become the de facto standard for industry use to produce 2D animation that has a traditional 2D “look” but can also be stored, manipulated and rendered on the computer. Flash productions are becoming more and more prevalent in the industry and a source of work for 2D animators who have learned its unique set of tools.

30 hours - \$1500 (Adobe Flash)

Flash 2 – (FA 210) – (30 hours)

In this class the Flash artist's abilities to use Flash for character animation will be extended as well the artist's use of Flash with other production tools (such as Adobe After Effects.) The student will also learn about advanced features of the Flash interface, its graphics engine, advanced animation concepts, camera moves, effects and audio.

A project-oriented class, this advanced Flash course should help provide a starting point for putting developed animation onto the artist's demo reel. Also covered are production techniques; how the student can effectively utilize Flash for animation broadcast needs. The advanced class will also delve deeper into understanding the technical aspects for exporting Flash for broadcast design.

30 hours - \$1500 (Adobe Flash)

Dreamweaver 101 – (DW 101) – (30 hours)

After reviewing the basics of low-density Flash animation, students will be introduced to strategies on optimizing Flash animation for use in Dreamweaver, including integrated bitmap graphics and audio, for web delivery. They will then learn basic, standard HTML code to integrate the Flash animations into HTML delivery, including solving cross-platform issues.

Ultimately, they will be introduced to the powerful Flash ActionScripting language, allowing them to include Interactive elements, from extra features inside the individual animation to a framework for a multi-page multimedia presentation. For the final project, the student will demonstrate a standard webpage which includes at least one Flash animation with several interactive features beyond basic playback.

30 hours - \$1500 (Adobe Flash / Adobe Dreamweaver)

Toon Boom 1 – (TB 110) - (30 hours)

Toon Boom Animate Pro is the must-have tool for animation studios to create high quality animation productions from start to finish.

This class introduces the basic interface, how to create individual frames either by drawing them directly in the software, or importing or scanning existing artwork, coloring the drawings and how to manipulate them to create an animated sequence, whether in full animation or as an animated storyboard.

30 hours - \$1500 (Toon Boom Animate Pro)

Toon Boom 2 – (TB 210) - (30 hours)

Building on the Toon Boom 1 introductory class, this intermediate class covers more advanced subjects, such as joint animation with inverse kinematics, complex camera moves and pans as well as creating in-betweens using morphing.

Students will create their own Toon Boom projects which will be demonstrated at the end of the class.

30 hours - \$1500 (Toon Boom Animate Pro)

Pencil Check Pro – (TB 150) – (15 hours)

This class teaches the essentials of using Toon Boom's newest animation product, Pencil Check Pro. Students will learn how to use this product to create pencil tests to check animation.

Pencil Check Pro is an essential tool for animators, animation supervisors, animation checkers, etc., at companies such as Fox Animation, Starz Media and Cartoon Network.

15 hours - \$750 (Toon Boom Pencil Check Pro)

Toon Boom Storyboard Pro – (TB 310) – (30 hours)

Building on the Toon Boom 1, Storyboard Pro is meant for storyboard artists who wish to create storyboards digitally using assets created in a Toon Boom production pipeline.

Ideal for animation, Storyboard Pro is, nonetheless, also ideal for traditional illustrators and other storyboard artists working in a live or theatrical production

30 hours - \$1500 (Toon Boom Storyboard Pro)

SKETCHUP PRO CLASSES

SketchUp Pro 1 – (SK 101) - (30 hours)

Sketch Up has become very popular in a short time because it allows artists who are inexperienced in 3D computer graphics to easily create appealing 3D environments without a lot of the technical know-how required in other 3D applications.

This class introduces the students to the interface and teaches them how to create environments (Buildings, sets), apply basic colors and textures, set up the appropriate daytime lighting and walk through the final scene.

30 hours - \$1500 (Google SketchUp)

SketchUp Pro 2 – (SK 210) – (30 hours)

This class focuses on more advanced aspects of Sketch Up for those already familiar with the product; specifically set designers and illustrators who want to use it for their specific needs.

Some of the aspects covered: how to create sophisticated, detailed assets as accurately as possible using the included measuring tools, importing existing assets, exporting existing scenes into other 3D applications for further refinement, etc.

30 hours - \$1500 (Google SketchUp Pro)

SketchUp Pro 3 – Finalizing – (SK 310) – (30 hours)

This class is designed to explore the finalizing capabilities of Google SketchUp Pro, the visualization tool of choice for art departments in film and television.

With new features such as ray tracing with IDX Renditioner and volume lighting rendering and point light setups with Podium, SketchUp Pro can now be used to create powerful, presentation-quality previews.

Also explored will be the use of SUPro with 3D programs such as Cinema 4D to extend and use new rendering tools to perfect a better “look” for designs created in this top-drawer drawing program.

30 hours - \$1500 (Google SketchUp Pro, Cinema 4D, IDX Renditioner, Podium)

COSTUME PLOT PRO & FILEMAKER PRO CLASSES

Costume Plot Pro 1 w/ Money Tracking Pro – (CP 101) – (30 hours)

C/Plot Pro is a Costume Breakdown program designed to track information for a wardrobe department of a film or television show. It is easy to use and provides numerous impressive reports. There are up to 34 different reports that can be printed from the various files in the program. The reports can then be printed for use.

Money Tracking Pro is a Costume Breakdown and expense program designed to track information for a wardrobe department of a film or television show. It is easy to use and provides numerous impressive reports. A script breakdown is featured in this class to provide a means to show “real world” budget management.

30 hours - \$1500 (ProSanity Solutions Costume :Plot Pro / Money Tracking Pro)

Costume Plot Pro 1 – (CP 110) – (15 hours)

C/Plot Pro is a Costume Breakdown program designed to track information for a wardrobe department of a film or television show. It is easy to use and provides numerous impressive reports. There are up to 34 different reports that can be printed from the various files in the program. The reports can then be printed for use.

15 hours - \$750 (ProSanity Solutions Costume Plot Pro)

Money Tracking Pro 1 – (CP 210) – (15 hours)

Money Tracking Pro is a Costume Breakdown and expense program designed to track information for a wardrobe department of a film or television show. It is easy to use and provides numerous impressive reports. A script breakdown is featured in this class to provide a means to show “real world” budget management.

15 hours - \$750 (ProSanity Solutions Money Tracking Pro)

FileMaker Pro 1 – (FP 110) – (30 hours)

Information comes in many forms, from business cards to Microsoft® Excel files, images to SQL Server data – FileMaker Pro helps you bring it all together with a few clicks. Convert Excel spreadsheets and other files to FileMaker Pro databases for easier searching, sorting, reporting, and sharing.

Script Supervision and Continuity is made greatly more manageable with a simple, easy-to-use database that provides a means for managing productions without being a computer expert.

30 hours - \$1500 (FileMaker Pro / Microsoft Excel)

Year 2012/13 Holiday Schedule

(STUDIO ARTS is closed on the following Holidays)

New Year's Day	January 1, 2012
Martin Luther King	January 16th, 2012
President's Day	February 20th, 2012
Easter Sunday	April 8 th , 2012
Spring Break	April 2nd-9th, 2012
Memorial Day Holiday	May 328h, 2012
Independence Day	July 4th, 2012
Labor Day	September 3rd, 2012
Veterans Day	November 15th, 2012
Thanksgiving Day	November 22nd, 2012

**Winter Break

December 21st, 2012 – January 7th, 2013

Administration /Faculty /Advisory Board Members

Administration

Eric Huelsman
President/CEO

Hanh Nguyen
Chief Financial Officer

Cruz Sembello
School Director

Pascal Ludowissy
Student Services Coordinator

David Igo
Administrative Services

Ricardo Silva
Curriculum Coordinator

Hanh Nguyen
Office Manager

Faculty

David Gottlieb (Certified)
Computer Animation

Sandro Corsaro (Certified)
Computer Animation

John Park (Certified)
Computer Animation

Jeff Brodsky (Certified)
Computer Animation

Ben Bardens (Certified)
Compositing & VFX

Hiroki Itokazu (Certified)
Computer Animation

Miguel Ortega (Certified)
Computer Animation

Nancy LeMay (Certified)
Graphic Design/ Compositing & VFX

Rob Dennis (Certified)
Graphic Design

Larry Smith (Certified)
English Language Program
Coordinator

Rusty Mills (Certified)
Computer Animation

Jesse Silver (Certified)
Graphic Design

Ivo Cristante (Certified)
Computer Animation

Vincent R, Delay (Certified)
Computer Animation

Advisory Board Members

Lanny Nelms, Ed. D. – Curriculum Advisor
John Edwards, Esq. – Community Relations Advisor
Stephen Hulett – Industry Trade Advisor
Kenneth Butler, CFP – Financial Advisor
Ed McLee, Esq. – Legal Advisor
Charles Williams – Disabled Students Advisor

STAFF

Administration

Eric Huelsman, President / CEO / Director # COAFS-06 -383652
Bachelor of Arts, Motion Pictures/ Television
Theatre Arts – College of Fine Arts, UCLA, Los Angeles, CA, 1986

Hanh Nguyen, Chief Financial Officer
Pasadena City College, Pasadena, CA

Cruz Sembello, School Director
Masters, Psychology, UCLA, Los Angeles, CA
Director Certification: Bureau for Private and Postsecondary Education # COAFS-04-375706

Pascal Ludowissy, Student Services Coordinator
Art College, Luxemburg & Paris 1992-1993

Iohann Sanmartin, Administrative Services
Diploma - Colegio Technico de Bogota SA, Colombia

Vincent Delay, Curriculum Coordinator
Master of Arts Degree, Instructional Technology, UC Riverside, Riverside, CA, 1994

Larry Smith, English Language Program Curriculum Coordinator
Bachelor of Arts in Sociology, California State University Long Beach
Instructor Certification: Bureau for Private and Postsecondary Education

Faculty

Jesse Silver, Graphic Design Instructor
Bachelor of Fine Arts, University of California, Los Angeles – Los Angeles, CA, 1975

David Gottlieb, Computer Animation Instructor
Bachelor of Arts in Cinema, San Francisco State University - San Francisco, CA, 1993

Sandro Corsaro, Flash Animation Instructor
Bachelor of Arts, Cinema-Television, University of Southern California - Los Angeles, CA, 1998

John Park, Computer Animation Instructor
Bachelor of Arts, Theatre Arts, University of Virginia - Charlottesville, VA, 1994

Jeffrey Brodsky, Computer Animation Instructor
Bachelor of Science, Media Arts and Animation, Art Institute - Ft. Lauderdale, FL, 2000

Hiroki Itokazu, Computer Animation Instructor
Bachelor of Arts, College of Art, Okinawa, Japan
Bachelor of Science in Product Design, Art Center College of Design - Pasadena, California

Miguel Ortega, Computer Animation Instructor
Certificate - Gnomon School of Visual Effects, Los Angeles, CA, 2002

Nancy LeMay, Graphic Design/Compositing and Visual Effects
Bachelor of Fine Arts - School of Visual Arts, New York, NY

Rob Dennis, Graphic Design Instructor
Bachelor of Fine Arts, Theatrical Scenic and Lighting Design
Pennsylvania State University | State College, PA, 1986

Vincent R. Delay, Computer Animation Instructor
Bachelor of Fine Arts, UC Riverside, Riverside, CA, 1991
Master of Fine Art, US Riverside, Riverside, CA 1993

Benjamin O. Bardens, Compositing and Visual Effects Instructor
Bachelor of Science, Multimedia Studies Humboldt State University, Humboldt, CA, 1998

Cristante, Ivo, Computer Animation
Bachelor of Fine Art, York University, Toronto, Ontario, Canada, 1975