



School Catalog 2014

(January 1, 2014 to December 31, 2014)

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

A printed copy of this catalog shall be made available upon request

Studio Arts – 570 West Avenue 26 – Suite 425 – Los Angeles, California 90065

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PROSPECTIVE STUDENTS PLEASE NOTE:

As a prospective student, you are encouraged to review this Catalog prior to signing an enrollment agreement with Studio Arts. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

A Printed or Electronic copy of Catalog shall be available upon request. You can also find and download both this Catalog and the School Performance Fact Sheet online at:

www.studioarts.com/about - (Click on a link to view contents and/or to download a copy.)

Studio Arts’ School catalog is updated once per year – on or by September 30th of the preceding school year. If you would like the most recent information regarding classes, courses are other items in this catalog, please feel free to email your inquiries to: **office@studioarts.com** or call us at **323.227.8776**.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau of Private Postsecondary Education at:

Bureau for Private Postsecondary Education
2535 Capital Oaks Drive Suite 400 - Sacramento, CA 95833
Or: PO Box 980818, West Sacramento, CA 95798-0818
www.bppe.ca.gov
Telephone: (888) 370-7589 or (916) 431-6959 or by fax (916) 263-1897 (F)

Thank you and good reading!

Studio Arts Administration

GENERAL INFORMATION

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, Production Design and Editing. 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, NBC/Universal, Sony, Deluxe, 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 December 1st, 2001. Studio Arts was begun as a result 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, Bento Box, Cartoon Network, DreamWorks SKG, NBC/Universal and many others.

Studio Arts has never filed bankruptcy and is not indebted; it is a privately owned institution.

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.

Physical Plant - Consists of classrooms, administrative offices, a locked fireproof file room and a library.

Classrooms - Maximum student capacity for each classroom is 16 students and one teacher per classroom.

Administrative Offices - Studio Arts offices are located at The Los Angeles River Center and Gardens., 570 W. Avenue 26 – Suite 425, Los Angeles, CA 90065

EQUIPMENT

Studio Arts delivers its instruction in state-of-the-art classrooms equipped with the latest computer hardware and software available for its use. Prospective students are invited to visit our facility to view classrooms, equipment and software to judge if suitable for their educational needs. All Equipment is owned by Studio Arts and can accommodate up to 16 students and an instructor per classroom. Studio Arts consists of 34 workstations – 17 per classroom with Mac OS and Windows operating systems. Software includes, but is not limited to, Autodesk Maya, Adobe Photoshop, Adobe Illustrator, Adobe After Effects and other Adobe products, as well as Apple Final Cut Pro, Avid Media Composer and other software listed in this catalog. Projectors, Wacom Graphic Tablets (e.g., INTUOS 5) and Cintiqs are also available in the classrooms for instruction and student use.

LIBRARY

The library is open to all students. Texts include recommended entertainment industry periodicals, magazines and books that allow the students to keep up with trends and changes in technology. Also available are online resource materials available through the internet, which can be obtained online in the classrooms or in the library. The library is open daily from 8:00am-5:00pm, Monday through Sunday, except holidays and special events.

LOCATION

Studio Arts is located inside the **Los Angeles River Center and Gardens** at:

Studio Arts

570 W. Avenue 26, Suite #425

Los Angeles, CA 90065

(323) 227-8776 (323) 227-8775 Fax - www.studioarts.com - admin@studioarts.com

OPERATING HOURS

General office hours: (Monday through Friday – 9:00am – 5:00pm)

Classroom and Lab hours: (Monday through Friday – 9:00am – 10:00pm, Saturdays and Sundays - 9:00am – 5:00pm) - Labs are open per special request and scheduling through SA Admin Office at: 323.227.8776 / office@studioarts.com / admin@studioarts.com / Web Address: www.studioarts.com

LICENSES AND APPROVALS

Studio Arts has licenses and approvals from Adobe Corporation, Apple Corporation, Autodesk, The Foundry, Nemetschek, Pixologic, Toon Boom Studios, Bureau of Private and Postsecondary Education Non-Degree Courses, Veterans Administration, South Bay Workforce Investment Board (WIA) / California ETPL (Employment Training Provider List)

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.

QUARTERLY REGISTRATION

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

Winter Quarter 2014 - Registration begins – December 1, 2013

Spring Quarter 2014 - Registration begins - February 1, 2014

Summer Quarter 2014 - Registration begins – May 1, 2014

Fall Quarter 2014 - Registration begins - August 1, 2014

***Please note:** This catalog is printed annually (by September 30th of the previous school year) and is subject to change. Please email admin@studioarts.com or call (323) 227-8776 for latest registration information.*

For an online copy of our most current catalog, please visit:

www.studioarts.com/sites/default/files/StudioArtsCatalog2014.pdf**www.studioarts.com/sites/default/files/StudioArtsCatalog2014.pdf**

For an online copy of the most current Annual Report, please visit:

<http://www.studioarts.com/about/annualreport>

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 and approval of an academic counselor.

REGISTRATION - Tuition and Fees Payment Policy and Fees Payment Schedule:

For registration purposes, all tuition and fees for **individual, registered classes** 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. However, in some cases, and with expressed permission of the Registrar, it is permissible to pay at the first class session. You will need to complete a Registration Form, a signed Enrollment Application and payment are required to hold your place in class.

For students enrolling in **Skills Mastery Courses** are due and payable in advance at the Registrar's office. However, an extended fee schedule may be arranged.

Example: Graphic Design Course – (Long Term - 240 hours) - \$7,500. Payment of \$2,500 for first 1/3rd of course shall be made no later than the first day of the first class of that course's instruction. Payment of \$2,500

for the second 1/3rd of the course will be due no later than completion of the 90th hour of instruction of the course or commencement of the second quarter of instruction, whichever comes first. Payment of \$2,500 for the last 1/3rd of the course will be due no later than completion of the 150th hour of instruction or completion of the second quarter of instruction, whichever comes first.

ADMISSIONS REQUIREMENTS

Before enrolling or signing an 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. A 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.
2. 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.
3. Experience on the job or (previously taken) coursework credit may be considered for application to study at Studio Arts, provided there is an articulation agreement between Studio Arts and the school previously attended. Agreements currently exist between Studio Arts and the Los Angeles Academy of Figurative Art, the New York Film Academy and Video Symphony. On a case-by-case basis, Studio Arts may award experiential learning credit (e.g., waiver of basic classes such as Photoshop 1 – Basics.)
4. Prospective students are required to undergo a personal interview designated to evaluate aptitude, motivation and attitude.

CREDIT - 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.

NOTICE - Concerning Transferability of Credits and Credentials Earned at Our Institution –

The transferability of credits you earn at Studio Arts is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Certificate of Completion for any class or Skills Mastery Certificate is also at the complete discretion of the institution to which you may seek to transfer. If the Certificate of Completion that you earn at this institution are not accepted at the institution to which seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek transfer after attending Studio Arts to determine if your credits will transfer.

GENERAL OPERATION INFORMATION

Quarterly Term Schedule:

Winter Quarter – January 1 to March 31st, 2014 (unless otherwise noted)

Spring Quarter – April 1 to June 30th, 2014,

Summer Quarter – July 1 to September 30th, 2014,

Fall Quarter – October 1 to December 20th, 2014

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

Office and Lab Operating Days & Hours:

Morning, afternoon, and evening classes are available at Studio Arts and the school and labs are open from 9am to 10pm Monday through Friday and 9am to 7pm on Saturday and Sunday.

Office hours are from 9:00 am to 5:00 pm (except holidays or term breaks,) and a program coordinator is available to assist students and faculty with any administrative support they may need. (Monday through Friday, between 9:00 am to 4:30 pm by appointment only.)

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 disability.

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 vocationally 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

Studio Arts does not sell textbooks to students. Each class has its own unique study materials and they are included as part of admission. These materials will be issued only to the students who have completed the admission procedure and requirements. Studio Arts does not sell any other published materials to its students, nor are they required. Students are, however, in receipt of prepared materials for each class at no cost to them.

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 Grievance Procedures

Students with complaints, grievances, and personal concerns about Studio Arts or any of its policies are encouraged to discuss them with the School Director. It is the school's policy to attempt to resolve problems directly and within appropriate levels of authority. If a student has 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 rendered decision with the instructor, the School Director for further consideration and resolution may then review the matter. The School Director 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 and/or to make an appointment with the School Director, please contact Studio Arts at admin@studioarts.com or call (323) 227-8776.

Student Complaints

A student or any member of the public may file a complaint about this institution with the Bureau of Private Postsecondary Education by calling **(888) 370-7589** or by completing a complaint form, which can be obtained on the bureau's internet website - www.bppe.ca.gov

Bureau for Private Postsecondary Education
2535 Capital Oaks Drive Suite 400 - Sacramento, CA 95833
***Or:* PO Box 980818, West Sacramento, CA 95798-0818**
Web: www.bppe.ca.gov / Phone: (888) 370-7589 or (916) 431-6959 / Fax: (916) 263-1897 (F)

A copy of a **Complaint Form** may also be obtained by contacting the Director in the Studio Arts Office.

Grading Standard

Although grades are not routinely given for classes that are deemed pass/fail, Studio Arts uses the following grading system to evaluate the academic performance of the students where necessary:

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** or **Certificate of Skills Mastery** in their chosen classes and/or fields of study from Studio Arts.

1. Complete the total minimum number of hours required by the course of study. This will be 24 hours for individual classes, and up to 120 or 240 hours for short or long term Skills Mastery Courses respectively.
2. Achieve a minimum grade point average of a passing grade of “C” (70%) on the scale of 100% or receive a “Pass” at the completion of their scheduled class or 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 or all “Passes” for required classes.
5. Satisfactorily complete any pending probationary requirements or responsibilities.
6. Meet all financial obligations, if any, 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.

Please note all Skills Mastery students enrolled in: **2D ANIMATION / ARCHITECTURAL AND CAD / COMPUTER ANIMATION / CG MODELING / COMPOSITING & VISUAL EFFECTS / CONCEPT DESIGN / DIGITAL ILLUSTRATION / DIGITAL MAKEUP / GRAPHIC DESIGN / PRE-VISUALIZATION / SET DESIGN and TECHNICAL DIRECTION**

Certificates of Skills Mastery will be issued at graduation *only* upon satisfactory completion and passing of A MINIMUM of either 120 hours’ worth of training for short-term courses, or 240 hours’ worth of training for regular, long term courses in any of the above-mentioned skills mastery areas.

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, but is dedicated to helping them find one.

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, when appropriate, sends resumes to prospective employers.

Housing Assistance

Although students are responsible for their own housing arrangements, where applicable Studio Arts will assist in finding nearby rental housing at no cost to students. Rentals in our area range from as low as \$750 per month for a studio to as high as \$2,500 per month for multiple bedroom houses and apartments.

EDUCATIONAL AND STUDENT RECORDS

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

Recordkeeping and Custodian of Records

Academic and financial records are kept in the same file and are permanently stored at Studio Arts Administrative Offices located at:

Studio Arts - 570 W. Avenue 26 - Suite 425 - Los Angeles, California - 90065
Eric Huelsman, Director – (323) 227-8776 (Voice) / 8775 (Fax) - Email: admin@studioarts.com

Transcripts and Educational Records

The institute maintains printed student records for a period of not less than five (5) years and all student transcripts are kept permanently in digital storage on its campus.

The custodian 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.

Copies of transcripts, attendance records, etc., can be requested from the SA Administrative Office. The fee is \$25 for each set of copies to any individual address. Please allow 5 working days for each request.

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. Time constraints and the requirements of real-world application bring urgency to the learning process that our institution works hard to implement. Guided by these concepts, our goals are:

- 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 verifications are completed.

Absences

Except in case of a student's 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 absences. 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.

These attendance records, like all other student records and transcripts, are maintained permanently. Records are maintained at Studio Arts both on digital hard disk and encrypted cloud storage.

STUDENT RIGHTS

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 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. A student or any member of the public may file a complaint about this institution with the Bureau of Private Postsecondary Education by calling (888) 370-7589 or by completing a complaint form which can be obtained on the bureau's internet website: www.bppe.ca.gov If you have any complaints, questions, or problems that you cannot work out with the school, please write or call:

Bureau for Private Postsecondary Education
2535 Capital Oaks Drive Suite 400 - Sacramento, CA 95833
Or: PO Box 980818, West Sacramento, CA 95798-0818
Website: www.bppe.ca.gov
Telephone: (888) 370-7589 or (916) 431-6959 or by Fax (916) 263-1897 (F)

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.

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 Skills Mastery Course Refund Example:

The example below is based on a hypothetical refund where: if a student enrolls in a 240-hour program Mastery Skills program at Studio Arts, paid \$7,500.00 for tuition (which includes a non-refundable \$75.00 registration fee.) The student withdrew after completing 20% (48 hours) of the 240-hour program. The hourly rate for this course \$31.25 per instructional hour.

Total amount paid:	\$7,500.00
<u>Registration Fee</u>	<u>- \$75.00 (Non-refundable)</u>
Refund Subtotal	\$7,425.00
<u>20% completed</u>	<u>- \$1,500.00 (Non-refundable)</u>
Refund Total	\$5,975.00

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 - STRF

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.”

FINANCIAL AID

Studio Arts does NOT participate in any state or federal student loan programs. Studio Arts does, however, participate in state and federal-funded training and entitlement programs such as Workforce Investment Act (WIA,) Employment Training Panel (ETP,) Trade Adjustment Act (TAA,) Veterans Administration (VA) and other return-to-work and work-retraining programs.

STUDENT CONDUCT

Regulations on Alcohol & Drugs - Abuse of alcohol or other drugs causes serious risks to personal 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 and Other Nutrition

Students' lunches are 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 laws, which prohibit 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 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.

Prevention is the best tool for eliminating sexual harassment. All staff, faculty, and students should take every step necessary to prevent sexual harassment from occurring such as expressing strong disapproval, using self-defense techniques, and increasing awareness of what sexual harassment means.

SKILLS MASTERY COURSE OFFERINGS

(These are Non-Degree, Diploma Courses. Students will receive a Certificate of Skills 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 your convenience and for the purposes of viewing these state and federal-approved courses, we follow the guidelines of the State of California's Employment Training Provider List. The ETPL includes courses approved for Workforce Investment Act (WIA), Trade Assistance Act (TAA), Veterans Administration (VA), Disability Education Initiative (DEI) 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 on the ETPL's I-Train list located at <http://www.i-train.org>.

For long-term (240-hour) courses – for Mastery Certificate students are required to take up to eight (8) individual 30-hour classes (or other-length classes that add up to 240 hours of instruction.) For short-term (120-hour) courses and Mastery Certificate- Students must take up to four (4 classes of 30 hours length or any combination of 30 and 15-hour classes that equals 120 hours.)

(For more information on individual classes listed in the following Skills Mastery course descriptions, please refer to Registered Classes Section, pp 23-60.)

2D Animation (240 hours) (\$7,500)

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.al.al.al. – Course duration is 24 to 36 weeks, depending on student class load and class availability.

Architectural Computer Aided Design and Illustration (240 hours) (\$7,500)

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. Course duration is 24 to 36 weeks, depending on student class load and class availability.

CG Modeling (240 hours) (\$7,500)

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. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Compositing and Visual Effects (240 hours) (\$7,500)

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. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Computer Animation (240 hours) (\$7,500)

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. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Concept Design (240 hours) (\$7,500)

Students taking this course will acquire skills sets for doing digital art and illustration work as it pertains to concept design. The Concept Design course includes, but is not limited to, classes in concept art and illustration, character design, concept design, costume illustration, creature design, digital design and illustration, environmental design, product design, production design and other, related concept illustration activities. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Digital Illustration (240 hours) (\$7,500)

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. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Digital Illustration (short term) (120 hours) (\$4,000)

This short duration course is designed for developing the minimal skills sets for working as a digital illustrator, concept 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, Concept Design 101, Painting w/ Photoshop, Corel Painter 101, Photoshop for Art Dept., Illustrator 1, et. al. Course duration is 12 to 24 weeks, depending on student class load and class availability.

Digital Makeup and Effects (240 hours) (\$7,500)

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. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Digital Makeup and Effects (short term) (120 hours) (\$4000)

This short duration course covers the essential skills sets for learning to become a digital makeup and special effects artist. 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. Course duration is 12 to 24 weeks, depending on student class load and class availability.

Digital Set Design (240 hours) (\$7,500)

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. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Digital Set Design (short term) (120 hours)) (\$4000)

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. Course duration is 12 to 24 weeks, depending on student class load and class availability.

Graphic Design (240 hours) (\$7,500)

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. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Graphic Design (short term) (120 hours)) (\$4000)

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. Course duration is 12 to 24 weeks, depending on student class load and class availability.

Pre-Visualization (240 hours) (\$7,500)

This course covers the essential skills sets for learning to become a pre-visualization artist using the latest software and industry techniques. This course will enable students to upgrade their existing 2D and 3D drawing, illustration, animation and/or graphic skills to create pre-vis, post-vis, animatics, moving storyboards, using graphics packages such as Photoshop, Illustrator, Maya, Cinema 4D, After Effects, Flash, Toon Boom Storyboard Pro 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. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Technical Direction (240 hours) (\$7,500)

This course covers the essential skills sets for learning to become a computer animation technical director using the latest software and industry techniques. this course will enable artists to upgrade their existing animation, graphics and/or technical skills to manage renders, rig characters, do lighting and textures setups, use Python and other scripting languages to achieve technical mastery of computer graphics packages such as Maya, Cinema 4D, Houdini, etc. Suggested classes include Maya 101, Cinema 4D 101, Houdini 101, Python 101, Modeling, Textures, Lighting, Character Animation, After Effects 101, Textures, Lighting, Rigging, et. al. Course duration is 24 to 36 weeks, depending on student class load and class availability.

LIST OF EMPLOYMENT POSITIONS BY SKILLS MASTERY COURSE SUBJECT AREAS

2D Animation: Animatics Artist, Animator, Asst. Animator, Animation Checker, Animation Supervisor, Background Artist, Background Designer, BG Layout, Character Animator, Character Designer, Character Layout Artist, Color Styling, Concept Designer, Environmental Design, In-Between Animator, Flash Artist, FX Animator, In-Between Director, Prop Maker, Sheet Timer, Storyboard Artist, Storyboard Revisionist, Storyboard Supervisor, Timer, Timing Director, Visual Effects (VFX) Artist.

Architectural and Computer Aided Design and Illustration: Architect, Architect's Asst., Draftsperson, Illustrator, Interior Designer, Landscape Architect, Set Designer.

CG Modeling: Animator, Background Designer, BG Layout, CG Modeler, Character Layout, Character Modeler, Creature Modeler, Digital Hard Surface Modeler, Modeler, Prop Maker, TD, Technical Director, Textures Artist.

Compositing and Visual Effects: 3D Animator, Artist, Asst. Editor, Color Matching, Compositor, Editor, FX Animator, Lighter, Lighting TD, Motion Tracking, lighting, keying, blue and green screen, Motion Graphics Artist, Rotoscoping Artist, Wire and Rig Removal, VFX Artist.

Computer Animation: 3D Animator, Animatics Artist, Animator, Asst. Animator, Art Director, Background Designer, Background Artist, Background Designer, BG Layout, Character Animator, Character Designer, Character Layout Artist, CG Modeler, Color Styling, Concept Designer, Environmental Design, FX Animator, In-Between Director, Motion Graphics Artist, Production Designer, Prop Maker, Rigger, Storyboard Artist, Storyboard Revisionist, Technical Director, Textures Artist, Timer, Timing Director, VFX Artist, Visual Effects Supervisor.

Computer Illustration: Character Designer, Concept Artist, Concept Illustrator, Digital Mattes, Illustrator, CG Mattes, Matte Artist, Previs Animation, Previs Artist, Senior Illustrator, Set Sketch Artist, Sketch Artist, Storyboard Artist, Storyboard Revisionist, Storyboard Supervisor, Renderer, Visual Effects Supervisor.

Concept Design: Art Director, Character Designer, Concept Artist, Concept Illustrator, Costume Designer, Costume Illustration, Environmental Design, Illustrator, Production Designer, Senior Illustrator, Set Sketch Artist, Sketch Artist, Storyboard Artist, Storyboard Revisionist, Storyboard Supervisor, Renderer.

Digital Illustration: Character Designer, Concept Artist, Concept Illustrator, Creature Designer, Illustrator, Senior Illustrator, Set Sketch Artist, Sketch Artist, Storyboard Artist, Storyboard Revisionist, Storyboard Supervisor, Renderer.

Digital Makeup and Effects: Character Designer, CG Modeler, Digital Make Up Artist, Hairstylist, FX Makeup, Make Up Artist, Modeler, Textures Artist, VFX Artist.

Digital Set Design: Art Director, Asst. Art Director, Construction Coordinator, Environmental Design, Illustrator, Production Designer, Prop Designer, Set Designer.

Graphic Design: Animator, Art Director, Assistant Art Director, Desktop Publishing, Designer, Graphic Artist, Graphic Designer, Illustrator, Illustration Artist, Illustration Designer, Layout Artist, Motion Graphics, Painter, Photographer, Photographer's Asst., Photoshop Artist, Portraiture, Sketch Artist.

REGISTERED CLASSES SECTION

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
2535 Capital Oaks Drive Suite 400 - Sacramento, CA 95833
Or: PO Box 980818, West Sacramento, CA 95798-0818
Website: www.bppe.ca.gov
Telephone: (888) 370-7589 or (916) 431-6959 or by Fax (916) 263-1897 (F)

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 Registered Class Refund Example:

The following example regards a student in After Effects 101, which is an individual Registered Class of 30 hours length. The class costs \$1,500 (and includes a non-refundable \$75.00 registration fee.) The student withdrew after completing 20% of the class. The hourly rate for this class is \$50 per instructional hour

Total amount paid:	\$1,500.00
<u>Registration Fee</u>	<u>- \$75.00 (Non-refundable)</u>
Refund Subtotal	\$1,425.00
<u>20% completed</u>	<u>- \$ 300.00 (Non-refundable)</u>
Refund Total	\$1,125.00

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.

REGISTERED INDIVIDUAL CLASS OFFERINGS

(Please note that the classes listed below can be taken individually or taken as part of one of the Skills Mastery Courses as listed above)

Class Number	Studio Arts CLASSES	Hours	Price
AC 101	AutoCAD for Macintosh	30	\$1,500
AD 101	Adobe Director 101	30	\$1,500
AE 101	After Effects 101	30	\$1,500
AE 201	After Effects 201	30	\$1,500
AE 301	After Effects 301	15	\$750
AE 350	After Effects 350 - Adv. FX	15	\$750
AE 375	After Effects 375 - Rotoscoping	15	\$750
AL 101	Adobe Lightroom	15	\$750
AM 115	MOTION 1	15	\$750
AMC 101	Avid Media Composer 1	30	\$1,500
AMC 201	Avid Media Composer 2	30	\$1,500
AP 101	Adobe Premiere 101	30	\$1,500
ART 101	Drafting 101	30	\$1,500
ART 175	Storyboarding Basics	30	\$1,500
ART 250	Digital Design and Illustration	30	\$1,500
ART 275	Digital Workflows	30	\$1,500
ART 350	Digital Storyboarding	30	\$1,500
ART 375	Creature Design Workshop	30	\$1,500
ART 410	Environmental Design	30	\$1,500
ART 425	Digital Set Decoration	30	\$1,500
ART 450	Character Design	30	\$1,500
ART 475	3D Storyboarding & Rough Layout	30	\$1,500
BLN 101	Blender 3D	30	\$1,500
BOD 101	Bodypaint 3D	30	\$1,500
BON 101	Bonzai 101	30	\$1,500
C4D 101	Cinema 4D - 101	30	\$1,500
C4D 201	Cinema 4D - 201	30	\$1,500
CC 110	3CP - Color Correction Intro	30	\$1,500
CC 210	3CP - Digital Intermediate	15	\$750
CD 101	Concept Design 101	30	\$1,500
CD 201	Concept Design 201	30	\$1,500
CM 200	Stereoscopic 3D for Film & TV	15	\$750
CMS 101	Creating for New Media Online	30	\$1,500
CP 101	Corel Painter 101	30	\$1,500
CP 201	Corel Painter 201	30	\$1,500

CP 250	Digital Life Drawing and Painting	30	\$1,500
CPP 101	Costume Plot Pro w/ MT Pro	30	\$1,500
DF 101	Digital Fusion 101	30	\$1,500
DF 201	Digital Fusion 201	30	\$1,500
DG 250	Digital Color Styling	30	\$1,500
DCI 101	Digital Costume Illustration	30	\$1,500
EX 101	Microsoft Excel for Production	15	\$750
FA 101	Flash 101	30	\$1,500
FA 201	Flash 201	30	\$1,500
FCP 101	Final Cut Pro 101	30	\$1,500
FCP 201	Final Cut Pro 201	15	\$750
FMP 101	Filemaker Pro 101	30	\$1,500
FMP 150	Filemaker Pro for Script Supervisors	30	\$1,500
GE 101	Google Earth	15	\$750
HU 101	Houdini 101	30	\$1,500
IL 101	Illustrator 1	30	\$1,500
IL 201	Illustrator 2	30	\$1,500
IL 250	Illustrator for Animation	30	\$1,500
IL 275	Illustrator for Designers	30	\$1,500
LM 101	Luxology Modo 1	30	\$1,500
LM 201	Luxology Modo 2	30	\$1,500
MA 101	Maya 101	30	\$1,500
MA 105	Maya for Art Dept.	30	\$1,500
MA 110	Character Animation	30	\$1,500
MA 140	Lighting	30	\$1,500
MA 150	Modeling 1 - Basics	30	\$1,500
MA 180	Dynamics, FX and Systems	30	\$1,500
MA 201	Maya 201	30	\$1,500
MA 240	CG Camera & Layout	15	\$750
MA 250	Modeling 2 - Organic Characters	30	\$1,500
MA 275	Rigging	30	\$1,500
MA 333	Motionbuilder 101	30	\$1,500
MA 340	Rendering	30	\$1,500
MA 375	Textures	30	\$1,500
MAC 101	Mac OS - Overview	15	\$750
MAC 201	Mac OS - Creative Workflows	15	\$750
MARI 101	MARI 101	30	\$1,500
MB 110	Mudbox 1	15	\$750
MCP 101	Motion Capture 101	30	\$1,500
MOC 101	Roto & Tracking w/ MOCHA	30	\$1,500
MV 101	Matchmoving 101	30	\$1,500
NU 101	NUKE 101	30	\$1,500

NU 201	NUKE 201	30	\$1,500
PRE 101	Previs 101	30	\$1,500
PRE 201	Previs 201	30	\$1,500
PS 101	Photoshop 1	30	\$1,500
PS 125	Photography Retouching and FX	15	\$750
PS 130	Photoshop for Costume Department	30	\$1,500
PS 150	Photoshop for Art Department	30	\$1,500
PS 160	Photoshop for Continuity	30	\$1,500
PS 200	Photoshop for Animation	30	\$1,500
PS 201	Photoshop 2	30	\$1,500
PS 220	Painting with Photoshop	30	\$1,500
PS 235	Photoshop with Maya	15	\$750
PS 245	Digital Makeup	15	\$750
PS 250	Photoshop for Makeup & Hairstyling	30	\$1,500
PS 310	Digital Mattes	30	\$1,500
PS 360	Power Photoshop	30	\$1,500
PS 375	Photoshop 3D and Advanced Subjects	15	\$750
PS 410	Photoshop for Compositing	30	\$1,500
PXR 101	Renderman 101	30	\$1,500
PY 101	Python 101	30	\$1,500
PY 201	Python 201	30	\$1,500
QB 101	Quickbooks Pro 101	30	\$1,500
RAP 101	Rapid Prototyping - Basics	30	\$1,500
RC 110	Red Camera Basics	15	\$750
RC 210	Red Camera Workflow in Post	15	\$750
RH 101	Rhino 101	30	\$1,500
RH 201	Rhino 201 - Digital Sets	30	\$1,500
RH 275	Rhino 275 - Props & Models	30	\$1,500
RH 300	Rhino 300 - Advanced Subjects	30	\$1,500
RV 101	Revit 101	30	\$1,500
RV 201	Revit 201	30	\$1,500
SK 101	SketchUp Pro 101	30	\$1,500
SK 201	SketchUp Pro 201	30	\$1,500
SK 301	SketchUp Pro 301	30	\$1,500
SK 375	Layout (for SketchUp)	30	\$1,500
SW 101	Solidworks 101	30	\$1,500
TB 110	Toon Boom 1	30	\$1,500
TB 210	Toon Boom 2	30	\$1,500
TB 310	Toon Boom Storyboard Pro	30	\$1,500
VW 101	Vectorworks 101	30	\$1,500
VW 201	Vectorworks 201	30	\$1,500
VW 301	Vectorworks 3D	30	\$1,500

ZA 100	Z Academy - Figure Drawing	30	\$750
ZA 125	Z Academy - Figure Painting	30	\$750
ZA 150	Z Academy - Head Drawing	30	\$750
ZA 160	Z Academy - Color Theory	30	\$750
ZA 175	Z Academy - Anatomy	30	\$750
ZA 190	Z Academy - Perspective Drawing	30	\$750
ZA 220	Z Academy - Layout Design	30	\$750
ZB 101	ZBrush 101	30	\$1,500
ZB 150	Intro to Maya for ZBrush Users	30	\$1,500
ZB 201	ZBrush 201	30	\$1,500
ZB 250	ZBrush - Character Development	30	\$1,500
ZB 350	ZBrush 350 - Digital Life Sculpting	30	\$1,500
ZB 375	ZBrush 375 - Conceptual Design	30	\$1,500
ZB 450	ZBrush 450 - DLS 2	30	\$1,500
ZB 525	ZBrush 525 - DLS 3	30	\$1,500
ZB 575	ZBrush 575 - Texturing and Painting	30	\$1,500

Student Tuition Recovery Fund – Registered continuing education classes are exempt.

CLASS DESCRIPTIONS

(AC 101) - AutoCAD 101 - (30 hours)

AutoCAD, whether for the Mac or PC, is the industry standard for bringing robust 3D free-form design tools and powerful drafting capabilities to your platform of choice. It takes full advantage of the Mac OS® X platform, with an intuitive, graphical user interface that makes it easy to bring your ideas to life. And because it's AutoCAD, you're working natively in DWG™ format, so you can easily share files with clients, suppliers, and partners around the world, regardless of platform.

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

30 hours - \$1500 (Autodesk AutoCAD)

(AD 101) – Adobe Director 101 – (30 hours)

Explore new dimensions in rich multimedia authoring without the hassle of using a highly sophisticated, but over-featured, editing or animation program... Come learn Adobe Director!

Adobe® Director® and Adobe Shockwave® Player software help you create and publish compelling interactive games, demos, prototypes, simulations, and eLearning courses for the web, Mac and Windows® desktops, DVDs, and CDs. Integrate virtually any major file format, including FLV and native 3D content, for the greatest return on your creativity.

30 hours - \$1500 (Adobe Director)

(AE 101) - After Effects 101 – (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)

(AE 201) – After Effects 201 – (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)

(AE 301) - After Effects 301 – (15 hours)

Designed as a companion class with After Effects 2, 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)

(AE 350) – After Effects 350 – Adv. FX – (15 hours)

This class is for intermediate to advanced AFX users who are interested in learning more advanced techniques for effects such as uses of Mocha, Warp Stabilizer, Roto Brush and more.

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)

(AE 375) – After Effects 375 - Rotoscoping – (15 hours)

This class is designed for students to learn tracking, color keying, masking and other features of After Effects that are specific skills for gaining entry-level employment as a rotoSCOPE artist.

During this class the student will prepare a demo reel reflecting their skills as a rotoSCOPE 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, and useful integration with other software such as Photoshop or Maya.

15 hours - \$750 (Adobe After Effects)

(AL 101) - Adobe Lightroom – (15 hours)

This class is designed for students to learn how to use Adobe Lightroom, the simple-to-use photo organization and manipulation tool.

Find and group images by location, easily assign locations to images, or plot a photo journey. Automatically display location data from GPS-enabled cameras and camera phones.

Those taking this class will learn the unique features of Lightroom that make it the organizational tool of choice for those working in the Los Angeles production scene. Perfect for Location Managers!

15 hours - \$750 (Adobe Lightroom)

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

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

(AP 101) - Adobe Premiere 101 – (30 hours)

Adobe® Premiere® Pro software lets you edit faster with true native format support. Get breakthrough performance on workstations and laptops; streamline collaboration; and boost productivity with an efficient, robust, cross-platform editing workflow. As part of the Adobe Creative Suite of products, Premiere Pro could make the ultimate toolset for video pros who don't necessarily want or need FCP or Avid

Topics will include: The Adobe Premier user interface, KB shortcuts, wipes, fades and transitions, single and batch file I/O capture and management systems, toolsets, presets, keyframing, use of multiple effects; plug-ins, motion effects and more.

Be advised that this class is introductory by nature and does NOT necessarily teach you how to edit... It teaches you how to use the software. If you have no previous editing experience this may or may not be a good choice for you.

30 hours - \$1500 (Adobe Premiere)

(ART 175) – Storyboarding Basics - (30 hours)

Storyboarding is the art form where illustrators and storyboard artists create simply drawn characters, sets, scenes and dialogue for uses from scene planning to rough layout to previs. In this class students learn the methodology behind creating storyboards.

This class will be project-oriented, with scenes to be built “from scratch.” Various packages (such as Photoshop, TB Storyboard Pro, etc.) will be utilized from sketch to finished 3D panels.

30 hours - \$1500 (Adobe Photoshop / Autodesk Maya, et. al)

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

(ART 275) – Digital Workflows – (30 hours)

So many artistic types working in entertainment have been hit with this dilemma: How do I do what I've done by hand for years and learn how to make it work on the computer?

Illustrators, Animators, Set Designers, Storyboard Artists, Concept Artists, Sketch Artists and Costume Designers alike will all benefit from this course that focuses on making the transition from hand-drawn work to understanding and creating computer-rendered drawings and illustrations using the most up-to-date digital workflow techniques.

Through a unique “end-to-start” deconstruction methodology, students will learn the latest techniques for transforming sketches, drawings and illustrations into digital masterpieces utilizing various software packages currently used in a film and television production environment.

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

(ART 350) – Digital Storyboarding - (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)

(ART 375) – Creature Design Workshop - (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.)

(ART 410) – Environmental Design - (30 hours)

Environmental design is the process of addressing surrounding environmental parameters when devising plans, structures, sets and other environmental concerns for a production. Production designers work with other artists to create visions of how a production is supposed to look and to set the stage for creating the “feel” of the show and how it matches the storyline and the environment in which it is set.

In this class students will learn the methods and techniques used by notable production designers, concept illustrators, set designers and others involved in creating these environments in a digital manner have to produce digital masterpieces that inspire all those working on a production as to how it’s going to look.

30 hours - \$1500 (Adobe Photoshop / SketchUp Pro / Maya, et. al.)

(ART 425) – Digital Set Decoration – (30 hours)

Set Decorators are responsible for the “look” of a set from classical period pieces to 50s modern to spaceship interiors. With so many ways to go with a sketch from Art Department wouldn’t it be nice to have a way to plan, layout and share all your set decoration notes, images and presentations digitally?

Now you can! In this course Set Decorators will learn how to use Google SketchUp Pro, Digital Designer and other tools to import sets in digital formats and use the vast numbers of 3D libraries online to do virtual set decoration in a fast, efficient way that both informs and impresses directors, producers, and all others you report to in a production. This is a beginner’s class but you should basic computer skills.

30 hours - \$1500 (Adobe Photoshop / SketchUp Pro / Digital Designer

(ART 450) – Character Design - (30 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!

30 hours - \$1500 (Adobe Photoshop, et. al.)

(ART 475) – 3D Storyboarding and Rough Layout - (30 hours)

3D storyboarding is quickly becoming an accepted way for illustrators and storyboard artists to create sets for uses from rough layout to previs. In this class artists deliver files and to store their boards for use on productions ranging from feature films to TV.

This class will be project-oriented, with sets built “from scratch.” Various packages (such as Maya, modo and Rhino) will be utilized from sketch to finished 3D panels.

30 hours - \$1500 (Adobe Photoshop / Autodesk Maya, et. al.)

BLN 101 – Blender 3D – (30 hours)

Blender is the free open source 3D content creation suite, available for all major operating systems under the GNU General Public License.

Blender is a simple to use tool that is available cross platform, but utilizes OpenGL for drawing the entire interface. That means you best use a graphics card and drivers that conform to the OpenGL specifications.

This class is intended for animators with experience using Maya, Modo, Softimage, etc., for use as part of their cross-platform work flow.

30 hours - \$1500 (Blender 3D)

BOD 101 - BodyPaint 3D – (30 hours)

MAXON's BodyPaint 3D is the ultimate tool for creating high-end textures and unique sculptures.

Wave goodbye to UV seams, inaccurate texturing and constant back-and-forth switching to your 2D image editor. Say hello to hassle-free texturing that lets you quickly paint highly detailed textures directly on your 3D objects.

This class is designed to have students 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!

30 hours - \$1500 (Maxon BodyPaint 3D)

(BON 101) - Bonzai 101 – (30 hours)

Autodes*sys Bonzai 3D is a simple, easy to use and affordable 3D modeler that is highly effective for conceptual design and for expressing your ideas directly in 3D, quickly and efficiently.

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

By the end of the class students will learn how to convert initial sketches into robust geometries that offer the basis for construction drawings, photo-realistic renderings, walk-through animations and fabrication for 3D printing and rapid prototyping.

30 hours - \$1500 (Autodes*sys Bonzai 3D)

(C4D 101) - Cinema 4D -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)

(C4D 201) - Cinema 4D -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)

(CC 110) – 3cP – Color Correction Intro – (30 hours)

Gamma & Density Co. (www.gammadensity.com) is a pioneering company specializing in manufacturing and management of digital and film cameras workflows, tools and applications for cinematographers, helping them to preserve and manage the uniqueness of their vision technically and artistically.

This class will cover the essentials of the 3cP color correction system for import, export and batch sampling of digital footage for immediate use in dailies and/or for digital post and/or DI. Topics will cover film and digital workflows as they relate to:

- Tonal reproduction: curves, gammas, viewing media
- Exposimetry: latitude, speed, digital LAD
- Color: color space, gamuts, monitors
- Basics of data management and workflows approaches

30 hours - \$1500 (Apple Final Cut Pro and Avid Media Composer)

(CC 210) – 3cP Digital Intermediate – (15 hours)

This class extends learning from CC110 for digital intermediate, color control, etc. Among technical subjects explored will be:

- On set Data and Color management via Gamma & Density's 3cP fully integrated into workflow Data Management (From CF card to drive – Back Up – Import files)
 - RED – P2 – Canon – Phantom, Back up
 - Verify footage integrity
 - 3cP interactive notification process via SMS, email or pop-ups.
- Color Corrected Dailies Generation
 - Avid – Final Cut – DVD – QuickTime – Image sequences
- Color Consistency throughout the pipeline
 - GD Charts, Live on set color corrected previewing
 - Accurate color representation from ingestion to final projection
- Communicating with Post
 - Reports, CDLs and LUTs, File Generation

15 hours - \$750 (Apple Final Cut Pro and Avid Media Composer)

(CD 101) – Concept Design 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)

(CD 201) – Concept Design 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!

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

(CM 200) - Stereoscopic 3D for Film & TV – (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 covers 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)

(CMS 101) – Creating for New Media – (30 hours)

Students will learn how to optimize and deliver content ranging from simple blog posts, graphics, audio and video to more advanced and exotic CMS systems (e.g. Drupal, Joomla or Wordpress.) Basic web standards like HTML and CSS will be covered as well as using current and contemporary CMS systems.

Students will also explore the new tools in Dreamweaver CS5 that make creating and maintaining a WordPress, Joomla or Drupal website a snap; also covered will be the optimization of media for the web and even create basic Flash animations to add a little life to student sites.

30 hours - \$1500 (Adobe Dreamweaver)

(CP 101) – Corel Painter 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)

(CP 201) – Corel Painter 201 - (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)

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

(CPP 101) – Costume Plot Pro w/ MT Pro – (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)

(DC 101) – Digital Costume Illustration - (30 hours)

This class covers the essentials of costume design and illustrating those concepts in Photoshop, Illustrator and associated software.

The course is project-based and will be driven by taking concept art from ideas and sketches to full-blown, nicely rendered costumes worthy of showing producers, directors, etc.

30 hours - \$1500 (Adobe Creative Suite)

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)

(DF 101) - Digital Fusion 201 — (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 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)

(DG 250) – Digital Color Styling - (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.

30 hours - \$1500 (Corel Painter)

(EX 101) - Microsoft Excel for Production – (30 hours)

Microsoft Excel is the perfect production management tool. Whether you are using Excel to create spreadsheets for budgets for film and television productions, Microsoft Excel is unparalleled in its dexterity, wide acceptance and ubiquitous utilization throughout the entertainment industry.

Students in this course will learn how to prepare documents using Excel's many feature sets and templates, track balance sheets by class, track time & expenses by employee, project, etc., and how to create and use spreadsheets to track inventory. Students will also learn how Excel is used in a case-by-case basis production efficiency for your department, whether it is for art department, costume department, set construction, set decoration, script supervision or makeup and hairstyling .

30 hours - \$1500 (Microsoft Excel / OpenOffice.org)

(FA 101) - Flash 101 – (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)

(FA 201) – Flash 201 - Advanced Techniques – (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)

(FCP 101) - Final Cut Pro 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)

(FCP 201) - Final Cut Pro 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: advanced setup 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)

(FMP 101) – FileMaker Pro 101 – (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)

(FMP 201) – FileMaker Pro for Script Supervisors – (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)

(FMP 215) – FileMaker Pro for Editors – (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.

Postproduction, especially editing, 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)

(GE 101) – Google Earth – (15 hours)

Google Earth is a simple program based on 3D maps - it has the capability to show 3D buildings and structures (such as bridges), which consist of users' submissions using SketchUp, a 3D modeling program.

This class is designed to explore the use of Google Earth for the purposes of film and TV production - for everything from location management to camera layout for outdoor shots to visualization and art direction for production design.

Students will learn how to use import/export models, manipulate maps and create markers, wikis, etc., to increase their ability to collaborate with others on a production.

15 hours - \$750 (Google SketchUp Pro, Google Earth)

(HOU 101) – Houdini 101 – (30 hours)

Houdini combines superior performance and dramatic, new ease-of-use functioning to deliver a powerful and accessible 3D animation experience to CG professionals everywhere.

This introductory class teaches students how to use the unique Houdini user interface, designed to match the UI standards of the CG industry. Its streamlined setup means higher performance that significantly reduces timelines and enhances flexibility within a production pipeline.

This class is a must for the industry pro who wants to make Houdini a bigger part of their workflow.

30 hours - \$1500 (Adobe Illustrator)

(IL 101) - Illustrator 1 – (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 part of their workflow.

30 hours - \$1500 (Adobe Illustrator)

(IL 201) - Illustrator 2 – (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)

(IL 250) – Illustrator for Animation - (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)

(IL 275) – Illustrator for Designers - (30 hours)

Adobe Illustrator is the quintessential vector-based drawing and design tool for entertainment design! Its ability to scale infinitely and work in 3D environments makes it the perfect way to "pen" your ideas and create work-ready designs.

Graphic designers, production designers, costume designers, illustrators, animators, layout artists, etc., who have a basic understanding of Illustrator will benefit greatly from this course that was constructed entirely on the premise that it needs to "look good and work even better."

This class will explore how to make Illustrator the perfect design tool for Photoshop, Corel Painter, Flash, SketchUp Pro, Toon Boom, After Effects and more.

30 hours - \$1500 (Adobe Illustrator)

(LM 101) – Modo 1 - (30 hours)

This beginner course introduces digital 3D using modo 401, the latest release of The Foundry's fast-growing modeling, sculpting, texturing, rendering, and animation tool.

Students are expected to have basic computer skills: creating and saving documents, surfing the web, etc. By the end of this course, students should feel comfortable with the modo interface and work flow for 3D modeling for design, illustration, or simple animation. Each week will teach a different part of the modo "pipeline" (i.e. the modo work flow) with mini-projects designed to emphasize specific skills.

The last three weeks' class time will be devoted to a student-driven final project. Please note: you may qualify for a grant that will help pay for this specific class.

30 hours - \$1500 (Modo)

(LM 201) – Modo 2 – (30 hours)

This intermediate Modo course explores more advanced techniques in producing digital 3D sets, characters and more using Luxology's Modo, the entertainment industry's fast-growing modeling, sculpting, texturing, rendering, and animation tool.

Students will spend time focusing on advanced drawing, modeling, animation and graphic techniques doing projects that make use of each of those Modo features.

By the end of this course, students will increase modeling, lighting, textures and rendering workflow for 3D models used for design, illustration, or simple animation.

30 hours - \$1500 (Modo)

(MA 101) - Maya 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)

(MA 105) - Maya for Art Dept. – 30 hours

Maya for Art Dept. introduces Art Dept. personnel to the world of computer animation and 3D software as used in an Art Dept. setting. 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 is an introductory Maya class that may serve as a prerequisite for all other computer animation classes.

30 hours - \$1500 (Autodesk Maya)

(MA 110) - Character Animation – (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 use 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)

(MA 140) - Lighting – (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.

30 hours - \$1500 (Autodesk Maya)

(MA 180) - Dynamics, FX and Systems – (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 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, this is most important, so that they can learn how to develop a method of use efficiency.

30 hours - \$1500 (Autodesk Maya)

(MA 201) - Maya 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)

(MA 240) - CG Camera and Layout -- (30 hours)

The role of camera in a CG scene cannot be overemphasized, but is somewhat under-explored in even the most modern CG movies. The Layout Artist exists within some areas of CG and not in others. In features, the Layout Department plays an important and creative role that can be related to that of the Cinematographer's team in live action and a mid-level Layout Artist in CG could be equivalent to a Camera Operator.

In this course the student is guided to learn the principles of the CG camera from a CG "camera operator's" point of view. They will learn CG camera basics, how to perform simple camera layout, and learn how to break down 2D storyboards into 3D shots that include models as reference, build locations, including major props, block in the position of characters, select camera angles and plot camera moves.

Overall basic knowledge of CG programs such as Maya is highly recommended

30 hours - \$1500 (Autodesk Maya)

(MA 250) – Modeling 2 – Organic Characters - (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)

(MA 270) - Textures – (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)

(MA 275) - Rigging – (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 cartoony.

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

(MA 333) - (MotionBuilder –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)

(MA 340) - Rendering – (30 hours)

In photographic art, the rendered image is a means by which the artist can convey a certain mood, character and vibrancy intended to inspire. In CG, the rendered image is similar in that it is the single most important process in the final composition of a computer generated scene, but is done in such a way that can be strong and surreal, or, with the change of a few settings, made to appear subtle and lifelike.

This class will explore the use of Mental Ray and other rendering tools to perfect the final, composed “look” of a CG scene, bringing out the best that a CG program’s camera, lights, tools, presets, and plugins can offer to affect its final “look.”

30 hours - \$1500 (Autodesk Maya)

(MA 375) - Textures – (30 hours)

Bring your characters alive! The visual appearance of things is given by their surfaces. How we see an object is, simplified speaking, determined by its color and structure. Therefore, to make virtual things look as if they were real, a realistic imitation of real surfaces is essential. To reach this, so-called textures are used.

Basically textures are (mostly photographic) pictures of materials. These images are projected onto a model of a virtual object to simulate the visual characteristics of the real material and thus, to make it look

This class will explore the use of textures to perfect the final, composed “look” of a CG scene, bringing out the best that a CG program’s camera, lights, tools, presets, and plugins can offer to affect its final “look.”

30 hours - \$1500 (Autodesk Maya)

(MAC 101) - Mac OS - Overview – (15 hours)

Mac OS X v10.8 "Lion" is the most technologically advanced operating system Apple has ever released, but don't let that scare you. While there's a lot of powerful stuff going on under the hood, the Mac OS makes it easy for you to work, play, and get entertainment on your Mac.

Since most productions use Macintosh computers it is a good idea to learn how this latest upgrade to the Mac OSX series of 64-bit operating systems can affect you and how you work on editing, spreadsheets, drawings, 3D models, etc. If you find a big question mark popping up over your head the moment your Mac starts up, this is a good place to start.

15 hours - \$750 (Apple Macintosh OSX)

(MAC 201) - Mac OS - Creative Workflows – (15 hours)

Picking up where the Overview class leaves off, this class explores how the Mac OS v10.8 "Lion" can be optimized to get the best possible performance out of Apple’s newest 64-bit operating system.

In this course students will learn how to “get under the hood” and set up Lion to do server-to-workstation / server-to-server and standalone ops, FTP uploading and downloading file transfer protocols, file-to-file OS scripting and more to enhance workflows in I/O transfers, editing, manipulation of data (such as DBs and spreadsheets,) drawings, 3D models and much more.

15 hours - \$750 (Apple Macintosh OSX)

(MAR 101) – MARI 101 – (30 hours)

MARI is a production proven 3D digital paint tool designed to keep artists painting. Built from the ground up so artists can spend more time being creative and less time managing technical issues, MARI lets artists paint directly onto 3D models, view work in context and spend much less time copying files back and forth between applications.

Designed to meet the needs of even the most challenging VFX painting projects, MARI is capable of handling super high-resolution textures and millions of polygons without slowing artists down. MARI is open, scriptable and interacts well with other VFX tools and Photoshop. With a customizable UI to boot, with MARI, artists can work the way they want to work.

Making life simple, MARI fits around the artist to provide a fast and flexible workflow, where day to day technical issues are a thing of the past and artists can work in ways never thought possible before.

30 hours - \$1500 (The Foundry - MARI)

(MB 110) - MudBox 1 — (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)

(MB 210) - MudBox 2 — (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.

This class is the second In the Mudbox series of workshops where more advanced techniques are explored to give modelers a means for creating a more refined MF workflow.

30 hours - \$750 (Autodesk MudBox)

(MCP 101) - Motion Capture 101 – (30 hours)

Motion Capture refers to recording actions of human actors, and using that information to animate digital character models in 2D or 3D production environments. In motion capture sessions, movements of one or more actors are sampled many times per second, although with most techniques motion capture records only the movements of the actor, not his or her visual appearance. This *animation data* is mapped to a 3D model so that the model performs the same actions as the actor..

In this course students will learn how to set up, record and handle I/O data, and import 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 MotionBuilder / Marker and/or Markerless Systems)

(MOC 101) – Roto and Tracking w/ MOCHA – (30 hours)

mocha is a stand alone tracking and roto software designed to complement any compositing and finishing environment. **mocha's** unique planar tracker and streamlined interface allows artists to easily track shots where point trackers fail: shots with noise, shots with motion blur and shots that go offscreen or are obscured.

mocha enables artists to quickly and easily solve difficult tracks and export transform, scale, rotation and perspective keyframes to the industry's most popular packages:

This class will focus on studio proven rotoscoping techniques, planar tracking, track-assisted roto, and integration with other application, e.g., After Effects, Final Cut, Flame, Smoke , NUKE, etc.

30 hours - \$1500 (After Effects, Final Cut, Flame, Smoke , NUKE, etc.)

(MV 101) - Match Moving 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)

(NU 101) - NUKE 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)

(NU 201) - NUKE 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)

(PRE 101) - Previs 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)

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

This intermediate class is a deeper exploration and has been developed as a project-based class that teaches 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)

(PS 101) - Photoshop 1 - (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)

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

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

(PS 150) – Photoshop for Art Department - (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)

(PS 160) - Photoshop for Continuity – (30 hours)

Adobe Photoshop is the quintessential tool used in the film, television, and broadcast industry for preparing images of scenes, shots, sets, actors, costumes, makeup, hair and effects in an organized, digital manner.

Photoshop knowledge allows those working in various production departments to properly manipulate images from camera to page for continuity purposes and to allow all personnel working on a production to manipulate photos and give quick visual options to directors, producers, designers, et. al.

Specific applications of Photoshop for creating bibles, continuity books and for presentations from initial design through finished product will be explored.

30 hours - \$1500 (Adobe Photoshop)

(PS 200) – Photoshop for Animation - (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)

(PS 201) – Photoshop 2 - (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)

(PS 220) – Painting with Photoshop - (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)

(PS 235) – (Photoshop with Maya - 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)

(PS 245) - Digital Makeup – (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)

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

(PS 310) - Digital Mattes — (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)

(PS 360) – Power Photoshop - (30 hours)

Designed for the intermediate and advanced Photoshop artist, Power Photoshop will present application features, tips, tricks and concepts that will enable artists in both animation and live action to take their skills to a higher level. Through demonstrations and project based instruction, students will become familiar with a wide range of approaches that will empower them to become more productive and to have a broader palette of creative tools at their fingertips.

Topics will include an introduction to CHOPS - Photoshop's powerful set of channel operations, brush creation, alternative painting modes and their use, alternative layer modes, advanced compositing solutions, pathing systems, texture effects, grouping strategies, layer comps, and other topics that working professionals can use in a production environment to gain creative freedom over their work. More gain, less pain.

Students may bring in a project of their choice and suggest specific topics that they would like to have covered provided that such requests are received no later than two weeks before the commencement of the class. The only requirement is that students must have a working knowledge of Photoshop's basic functions and layout. This is not a class for beginners.

30 hours - \$1500 (Adobe Photoshop)

(PS 410) – Photoshop for Compositing - (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.

Students will learn to 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)

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

(PXR 101) - Renderman 101 – (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)

(PY 101) – Python 101 - (30 hours)

This beginning animation scripting class helps artists, especially those interested in a Technical Director position, to become more knowledgeable of 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 Python’s more advanced features for use in character animation, effects, rigging and modeling.

30 hours - \$1500 (Autodesk Maya, et. al.)

(PY 201) – Python 201 - (30 hours)

This intermediate animation scripting class explores more in-depth concepts of 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 Python’s more advanced features for use in character animation, effects, rigging and modeling.

30 hours - \$1500 (Autodesk Maya, et. al.)

(QB 101) – Quickbooks Pro 101– (30 hours)

This class introduces students to the use of Intuit’s Quickbooks Pro for managing customer, vendor, and employee data and how to use the Customer, Vendor, and Employee Centers to manage key data easily.

Students will also learn how to track balance sheets by class, track time & expenses by employee, project, client, etc.. You will also learn how to transfer unbilled time & expenses to customized invoices, set different billing rates by employee, client, & services, create 'Job Costs by Vendor' reports and run 'Cost to Complete Job' reports to help analyze production efficiency for your department.

30 hours - \$1500 (Intuit Quickbooks Pro)

(RAP 101) – Rapid Prototyping – (30 hours)

Rapid Prototyping is taking the entertainment industry by storm! In the entertainment industry, details make a world of difference. To bring their creations to life, animators, prop builders and other entertainment industry professionals rely on finely detailed, vivid models and prototypes.

Model building is a notoriously labor-intensive and slow process, particularly when the models must be picture perfect. 3D printers enable CAD and other mechanical drawings to be transformed into highest quality models that precisely reflect the artist's intent in record time and at remarkably low cost.

A must subject to be mastered by animators, art departments, prop departments, makeup, costume and more!

30 hours - \$1500 (Maya, ZBrush, Rhino, et. al.)

(RC 110) – Red Camera Basics – (15 hours)

The **Red Digital Cinema Camera Company** manufactures digital cinematography cameras and accessories for professional, broadcast and cinematic use. As a result, RED is a new film standard that allows for both film and television.

This class will introduce students to the use of the Red Camera, its accessories and the workflow for use with other digital media (e.g., Avid Media Composer and Final Cut.)

15 hours - \$750 (Apple Final Cut Pro and Avid Media Composer)

(RC 210) – Red Camera Workflow (Post) – (15 hours)

The RED ONE camera standard is used by editors to generate QuickTime reference movies that point to 4K (or 2K) and allows for immediate editing of camera source footage when using the latest version of FCP or Avid MC. This class will explore the desktop finishing or studio Digital Intermediate mastering from one original 4K file source.

This intermediate class will introduce the editor and AE to the use of the Red Camera and its workflow for use with Avid Media Composer and Final Cut Pro.

15 hours - \$750 (Apple Final Cut Pro and Avid Media Composer)

(RH 101) – Rhino 101 - (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)

(RH 201) – Rhino 201 - Digital Sets - (30 hours)

This specially designed class is geared to Production Designers, Art Directors, Set Designers, Illustrators and other craftspeople that 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)

(RH 275) – Rhino 275 – Props and Models - (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, weapons, 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)

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

(RV 101) - REVIT 101 - (30 hours)

Autodesk REVIT is a parametric modeling software program that not only will allow you to design a building, but also study it three-dimensionally, cut sections, project elevations, perform structural and acoustical studies, check for mechanical and electrical interferences, attach specification information to every object in the drawing, create finish, door and window schedules, and detail, all in a single, unified database.

Building Information Modeling is a new way of designing and producing buildings, and is used throughout the entire process from programming to facilities management.

This class introduces the students to the Autodesk REVIT computer aided drafting interface and how it is used to create the various assets for digital and practical sets.

30 hours - \$1500 (Autodesk Revit)

(RV 201) - REVIT 201 - (30 hours)

This class builds on techniques learned in REVIT 1 (or equivalent experience.) Not meant for beginners, Revit 2 explores highly detailed and unusual problem-solving techniques as would be encountered in typical Art Department usage and settings.

A complete review of the program as well as learning advanced techniques, students will be able to lay out entire sets at very high tolerances and resolutions for use in the various production departments that may require them.

30 hours - \$1500 (Autodesk Revit)

(SK 101) - SketchUp Pro 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)

(SK 201) – Sketch Up Pro 201 – (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 (SketchUp Pro)

(SK 301) – SketchUp Pro 301 – Finalizing – (30 hours)

This class is designed to explore the finalizing capabilities of Trimble 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 SketchUp Pro 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 (SketchUp Pro, Cinema 4D, IDX Renditioner, Podium)

(SK 375) – LayOut for Sketchup – (30 hours)

LayOut is the 2D companion to SketchUp Pro. Create professional design documents, dimensioned drawings and presentations from your 3D models, to communicate your ideas to clients and partners. Revise your model in SketchUp Pro and the changes are updated automatically in LayOut.

With LayOut you can add text, dimensions and 2D elements to your 3D models to create interactive presentations. Display as an on-screen slideshow or create high-resolution printouts for sharing with customers or project teams.

30 hours - \$1500 (SketchUp Pro – LayOut)

(SW 101) – Solidworks 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 production.

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

(TB 110) - Toon Boom 1 – (30 hours)

Toon Boom Harmony 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 Harmony)

(TB 210) - Toon Boom 2 – (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 Harmony)

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

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)

(VW 101) - VectorWorks 101 - (30 hours)

Nemetschek 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)

(VW 201) - VectorWorks 201 - (30 hours)

This class builds upon skills learned in VectorWorks 101 (VW 101) 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) in 2D and 3D 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)

(VW 301) - VectorWorks 301 – 3D (30 hours)

This is the ultimate VW 3D class for set designers, illustrators and other essential Art Department personnel who want to learn how to model using VectorWorks powerful 3D modeling tool. Students will learn to model sets, place lights, use special cameras and use a variety of plugins to render visualizations of sets for presentation.

Additionally, students will explore the uses of VectorWorks’ 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)

(ZA 100) – Z Academy – Figure Drawing – (30 hours)

The goal of this class is to develop your understanding of the human form, both in how it moves and how it is constructed. Emphasis will be placed on considering the whole figure as a complete idea, as well as designing what we see to make a clearer and more concise statement.

We will begin by analyzing gesture and basic forms, and then focus on specific areas of the body each week.

With each week there will be a homework assignment that reinforces the lecture of that week.

30 hours - \$750

(ZA 125) – Z Academy – Figure Painting – (30 hours)

This course will focus on the fundamentals of picture-making and direct painting from a live model.

Students will learn to use and various starting techniques such as a rough compositional drawing, under painting or grisaille, and color studies.

With each week there will be a homework assignment that reinforces the lecture of that week.

30 hours - \$750

(ZA 150) – Z Academy – Head Drawing – (30 hours)

This course will cover the fundamentals of drawing the head. We will cover construction, proportion, and lighting. Student will gain understanding of the construction of the head and a clear approach to drawing it.

This class will offer theory expressed in practical applications designed to help students both see and experience color theories as functional aspects of image-making, directly from the lighting set-up. This closes the gap between theory and application.

With each week there will be a homework assignment that reinforces the lecture of that week.

30 hours - \$750

(ZA 160) – Z Academy – Color Theory – (30 hours)

The objectives of Color Theory are to offer the students a comprehensive foundation on fundamental interactions of color and how we perceive them.

This class will offer theory expressed in practical applications designed to help students both see and experience color theories as functional aspects of image-making, directly from the lighting set-up. This closes the gap between theory and application.

With each week there will be a homework assignment that reinforces the lecture of that week.

30 hours - \$750

(ZA 175) – Z Academy – Anatomy – (30 hours)

Not only will the student analyze the important muscles needed to create convincing figures but they will also learn about surface anatomy such as fat distribution and the fasciae that surrounds every inch of the living form.

Through thought out and easily understood assignments, the student will more easily understand the living form of the model. After this class, the student will have the greater facility to create more easily from the imagination and will have greater confidence to edit the living model. Therefore the student can interpret more poetically what he/she sees and make the drawing or painting more personal as a result.

With each week there will be a homework assignment that reinforces the lecture of that week.

30 hours - \$750

(ZA 190) – Z Academy – Perspective Drawing – (30 hours)

This class covers the basic concepts of perspective drawing using single and double reference points and multiple angles.

Cityscapes and other architecture and urban infrastructure - in particular, buildings, roads, bridges - and architectural interiors will be covered. Drawing principles and tools, especially those applicable to architectural and technical drawing will be emphasized that applies to art direction and production design, in particular.

30 hours - \$750

(ZA 220) - Z Academy – Entertainment Layout Design — (30 hours)

This course will enhance the student's ability to design effective layouts for use in entertainment mediums such as animated and live-action film.

The course will begin by analyzing traditional painting for its mastery of composition and visual storytelling and will quickly move to understanding how those elements have been applied to modern day formats.

Through various assignments, students will better understand how the fundamental design principles of shape language, rhythm, gesture, and proportion serve the composition's greater purpose of telling a compelling story. These assignments will include, but are not limited to, film studies.

30 hours - \$750

(ZB 101) - ZBrush 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)

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

(ZB 201) – ZBrush 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)

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

(ZB 250) – ZBrush 250 – Character Development (30 hours)

This class covers using ZBrush for modeling dragons, creatures and other 3D characters as they are typically used in the “pipeline” of a feature film, television series or game design. 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 and/or ZB 201 demonstrate equivalent experience using Maya and ZBrush prior to taking this class.

30 hours - \$1500 (Pixologic ZBrush)

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

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

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

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

(ZB 575) - ZBrush 575 – Texturing and Painting – (30 hours)

This essential class is an overview of texturing, painting, mapping and preparing 3D characters and models as used for 3D animation. Primary tool techniques will utilize Pixologic ZBrush and 3DCoat for a fast and easy approach to creating textured 3d models.

The curriculum for this class is designed expressly for modelers, illustrators, sculptors, fine artists, animators and digital artists who want to learn a quick, easy way to texture 3d characters and models.

30 hours - \$1500 (Pixologic ZBrush, 3D Coat)

Year 2014 Holiday Schedule

(Studio Arts is closed on the following Holidays)

New Year's Day	January 1, 2014
Martin Luther King	January 20, 2014
President's Day	February 17, 2014
Easter Sunday	April 20, 2014
Spring Break	April 14 to April 18, 2014
Memorial Day Holiday	May 26, 2014
Independence Day	July 4, 2014
Labor Day	September 1, 2014
Veterans Day	November 11, 2014
Thanksgiving Day	November 27, 2014
Winter Break	December 22, 2014 to January 5, 2015

ADMINISTRATION / FACULTY

Administration

Eric Huelsman
President/CEO

Hanh Nguyen
Chief Financial Officer

Cruz Sembello
School Director

Lily Feliciano
Creative Development Director

Pascal Ludowissy
IT and Services Coordinator

David Igo
Instructional Services / Curriculum

Ricardo Silva
Curriculum Coordinator

Hanh Nguyen
Office Manager

Oleg Dekman
Database Manager

Faculty

David Gottlieb (Certified)
Computer Animation

Sandro Corsaro (Certified)
Computer Animation

John Park (Certified)
Computer Animation

Damian Allen
Compositing & VFX

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

Rob Dennis (Certified)
Graphic Design

Jesse Silver (Certified)
Graphic Design

Ivo Cristante (Certified)
Computer Animation

Vincent Delay (Certified)
Computer Animation

ADVISORY BOARD

Members

Lanny Nelms, Ed. D. – Curriculum Advisor
Becka Natalia – Community Relations Advisor
Steven Kaplan – Industry Trade Advisor
Kenneth Butler, CFP – Financial Advisor
Ed McLee, Esq. – Legal Advisor
Charles Williams – Disabled Students Advisor
Shish Aikat – Global Learning

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 and IT Coordinator
Art College, Luxemburg & Paris 1992-1993

Oleg Dekman, IT Administrative Services
Diploma – St. Petersburg State Transport University Institute, St. Petersburg, Russia

David Igo, Instructional Services / Curriculum
Bachelor of Arts Degree, Film/TV, Vancouver Film School, Vancouver, BC, Canada

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