In our commitment to civic discourse, Cooper Union Continuing Education provides a forum for discussion of vital current issues. Cooper Union does not necessarily endorse expressed viewpoints, but does recognize their educational value.

If you receive more than one copy of this catalog please give it to a friend.
CONTINUING EDUCATION
INVENTED HERE IN 1859. REINVENTED FOR YOU. SUMMER 2007

CLASSES
PROFESSIONAL DEVELOPMENT

THE COOPER UNION
LETTER FROM THE DIRECTOR

There’s nothing quite like summer in New York City. A wonderful part of the experience can be a Cooper Union course, workshop or tour. It’s your chance to make the summer educational, profitable, and enjoyable. You’ll have the chance to learn about film by a hands-on course making a short digital documentary about the East Village. Or, take a two-day crash course in Independent Filmmaking. If still photography is more your interest, we have a variety of courses including beginning digital photography and workshops on photographing artwork, architectural photography and digital SLR cameras. If you are interested in exploring photography as a profession, we offer Starting a Career in Photography. If you’re looking ahead to a career in any of the design fields, take our introductory course in two-dimensional design or our course in digital type design. Our very popular Photoshop course is a must for anyone in the photography or design fields.

Summer is a great time to begin learning a foreign language or improve your fluency in one you already speak. We offer French, Italian and Spanish. It’s also a great time to finally learn how to use a personal computer and we have a very user-friendly course entitled Beginning Computers.

Of course, we have a variety of painting and drawing classes including a plein air course that takes advantage of the city in the summer. There are also art tours of the old masters at The Metropolitan Museum and of the latest and hottest artists in the Chelsea galleries. Try a course in calligraphy, collage, monotype printing or bookbinding. Learn crochet or upgrade your knitting skills.

If you are a practical-minded person, consider our courses in how to sell on eBay.

If you’re an architect, you can learn architectural photography or the theory and practical details of acoustics (and get AIA credit at the same time.) Finally, what wine lover would want to miss our wine-tasting course on Summer Wines?

Sincerely,
David Greenstein, Director
Continuing Education and Public Programs

CONTINUING EDUCATION CLASSES MAKE A GREAT GIFT

Gift certificates are now available.
Please call 212.353.4195 for more information.

CLASS REGISTRATION BEGINS
Tuesday, May 1
Summer Hours: Monday–Thursday
10:30 am–5:30 pm

FOR FURTHER INFORMATION
PHONE 212.353.4195
WWW.COOPER.EDU/CE

LOCATIONS
THE FOUNDATION BUILDING: 7 East 7th Street, at Third Avenue
THE GREAT HALL: Downstairs
THE GREAT HALL GALLERY & LUBALIN CENTER GALLERY: 2nd floor
ENGINEERING BUILDING: 51 Astor Place, at Third Avenue
WOLLMAN LOUNGE: Main floor
WOLLMAN AUDITORIUM: Downstairs
CONTINUING EDUCATION OFFICE: Room 157
UNIVERSITY SETTLEMENT: 273 Bowery at Houston Street
ST. GEORGE: on Taras Shevchenko Place
(the street parallel to Third Avenue between 6th and 7th Streets)
CLASSES 5

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- **Introduction to Watercolors: Workshop**
  
- **Watercolor and the Figure: Workshop**
  
- **Beginning Photography**
  
- **Developing a Personal Vision**
  
- **Hand-Bound Books: Workshop (Monday–Thursday)**
  
- **Historical Hand-Bound Books: Workshop (Monday–Thursday)**
  
- **Lace Knitting: Unveiling the Anatomy of the Stitch**
  
- **Crochet: An Exploration of the Basics**
  
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- **Life Drawing Studio**
  
- **Introduction to Acrylic Painting**
  
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- **Spanish: Step III**
  
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- **Making a Short Documentary**
  
- **Acoustics for Architects**
  
- **Beginning Computers**
  
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- **A Visual Diary: Sketchbook Drawing**
  
- **Collage to Painting: Maximal to Minimal**
  
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- **Digital Photography**
  
- **Creating a Visual Diary**
  
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- **Knitting: An Introduction to the Time-Honored Tradition**
  
- **Knitting for Intermediate and Advanced Students: Increasing Skills and Expanding Creativity**
  
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Introduction to Photoshop
Norman Sanders
8 sessions
Tuesdays, June 5–July 24
9:30 am–12:30 pm
This course is intended for photographers, designers, art directors and others who want to extend their knowledge of digital imagery to the vital tools of Adobe Photoshop. The course emphasizes efficient, precise image enhancement techniques required when photographs are destined for print media. Participants learn to apply tone and color correction curves, use layers and layer masks, enhance images with channel mixing, masking and blending, use filters and learn other creative techniques. Additional topics include color modes and profiles and additive and subtractive color theory. All sessions are conducted with hands-on practice on Macintosh computer stations. Participants who prefer may bring their own PC laptops provided Adobe Photoshop version CS2 is already installed.

P101 $690 AIA/CES 24LU

Architectural Photography Workshop
Gerry Kopelow
2 sessions
Monday and Tuesday, July 16–17
9 am–4 pm
Architects and photographers learn the basic elements of good architectural photography in this two-day workshop. Participants review photography fundamentals and learn to control perspective and color. The course covers photography of models, interiors, night views, various types of existing and supplemental lighting and landscaped buildings. The workshop also examines the photographic requirements for legal and documentary uses; newspapers, press releases and professional journals; and “fine art” quality prints for display or book publication. Participants also learn when and how to start documenting their own work with film and digital cameras, how to put their images to good use and how to get published.

S411 $295 AIA/CES 12LU

Digital Architectural Photography: Lighting without Lights
Gerry Kopelow
1 session
Wednesday, July 18
9 am–4 pm
Participants will learn how to significantly increase the quality of interior and exterior architectural photos by imaginative electronic manipulation instead of applying an unwieldy arsenal of auxiliary photographic lighting. The workshop begins with a quick, intensive review of the operation of interchangeable-lens prosumer and professional digital single lens reflex (DSLR) cameras. Then participants will produce real images on location. This will be followed by detailed, hands-on instruction in how to apply appropriate electronic controls to extend tonal range, enhance color and correct perspective distortion. Participants should bring a DSLR camera, a tripod and a computer with Photoshop installed. Those who don’t have digital cameras could bring scans of their film images or else partner with someone else in the class.

S412 $175

Organizations sending three or more people to Professional Development classes are eligible for a group discount.

For updated information go to www.cooper.edu/professional
Business Writing

Michael Schuyler
9 sessions
Thursdays, June 7–August 2
6:30–8:30 pm

This course is intended for the beginner and intermediate student. In this class students will learn how to write common business documents, including letters, memos, reports, recommendations, cover letters, résumés and e-mails. Students learn by writing both in class and at home, by participating in lectures and by attending one-on-one conferences. Since successful business writing depends on correctness and readability, approximately one-half of the term is spent in an intensive review of grammar and usage principles, such as punctuation, tense, sentence structure, agreement, parallelism, possession and homophones. Various approaches and styles demonstrate how to meet the needs of the business, the writer and the recipient simultaneously. Students are expected to have a notebook for personal use and paper (8”x11”) for any in-class writing assignments.

S601 $250 AIA/CES 20LU

Independent Filmmaking: A Crash Course
(Offered in conjunction with the Hollywood Film Institute)

Dov S-S Simens
2 sessions, 2 sections

This intensive lecture course covers, in one weekend, the essentials of writing, directing and producing low-budget films. The Saturday session, “Produce, Direct and Shoot,” teaches students to make a film step-by-step: writing the script, hiring talent and crew, directing the shots, shooting, editing and procuring the final answer print. The Sunday session, “Distribute, Market and Finance,” teaches students how to sell a film by attending festivals, competing for awards, hiring an agent, securing a distributor and maximizing theatrical, video, cable and foreign revenues. Among the filmmakers who attended this course at the beginning of their careers are Quentin Tarantino, Guy Ritchie, Baz Luhrman and the producers or directors of 24 Sundance Festival films. Workbook included.

P200-1 $390
Saturday and Sunday, June 9–10
9 am–6 pm
P200-2 $390
Saturday and Sunday, August 11–12
9 am–6 pm

Making a Short Digital Documentary

Peter Bardazzi
10 sessions, twice a week
Mondays and Wednesdays, June 25–July 30
2:30–6:30 pm
No class July 4

This fast-paced course covers the complete digital production process for a short documentary video. The course begins with a brief history of the documentary form including cinema verité, propaganda films, newsreels, and the modern documentary. Participants proceed from the proposal of ideas, to treatments to storyboards to location shooting (including interviews,) to the insertion of visual effects, and finally to editing. Practical issues covered include appropriate questions and lighting for interviews, obtaining archival material, etc. The hands-on production will take place in the East Village neighborhood surrounding the Cooper Union. All students will rotate assignment as crew members, sound recorders, camera operators, interviewers, editors, etc. The completed documentary will be screened in a Cooper Union auditorium. Participants must have a digital video camera with firewire connection.

P202 $950
Acoustics for Architects
Jim Abbott & Ben Houghton
6 sessions
Wednesdays, June 13–August 1
6–9 pm
No class July 4 and July 25
This course, taught by a physicist and an acoustics consultant, covers both the fundamentals of sound and solutions to real-world problems. Students learn the nature of sound waves, acoustic sources and sound radiation, and a variety of measurement metrics such as sound and spectrum level. The course also covers psychoacoustics, including perceived loudness and masking as well as noise exposure and hearing health. Other fundamental topics include the reflection of sound waves, acoustic materials and room reverberation and modes. Students also learn the fundamentals of active and passive noise control and vibration isolation. The practical part of the course uses actual design examples to illustrate broad classes of acoustic treatment, room shaping and the effect of room size in achieving a desirable room balance. The course will review specific types of acoustic finishes, techniques and products. Among the sound isolation techniques to be examined include the use of glass; partition construction and detailing; “floating” floors, walls and ceilings; and the determination of the need for such treatments. The course also reviews HVAC noise control, noise code and building code requirements.

Speaking with Confidence
Eunice Iheagwam
9 sessions
Thursdays, June 7–August 2
7–9 pm
Is your fear of public speaking holding you back? Learn to improve your public speaking skills in this course by speaking before small groups in a supportive environment. If you know the basics of effective public speaking, you can develop the poise, ease and image of a confident speaker. Topics include how to organize and write an effective speech, ways to control nervousness, the use of body language to bring your point across and how to speak off the cuff.

Digital Drawing with Adobe Illustrator
Christina Gressianu
9 sessions
Mondays, June 4–July 30
6:30–9:30 pm
You don’t need to know how to draw to use Adobe Illustrator. This class is for anyone who wants to learn how to use the myriad of tools and controls that Illustrator offers to create art for print or web. We will start with an introduction to the tools and menus followed by simple techniques. These include drawing basic shapes, selecting objects and points, adding basic color and using layers. While developing these simple drawing skills, we will also cover the difference between vector and raster art and CMYK and RGB color, along with a quick lesson about the color wheel to facilitate color mixing in Illustrator. We will learn advanced drawing techniques using the bezier pen tool, along with various forms of transforming and grouping paths. The students will be able to bring in digital photographs and re-draw the images in Illustrator to create a new and interesting kind of artwork. Finally we will discuss printing and file preparation for the web. Students do not need to bring any materials to the first class; however, they are welcome to bring their own laptops if they are equipped with Adobe Illustrator CS or CS2. Basic knowledge of computer use is required.

Organizations sending three or more people to Professional Development classes are eligible for a group discount.

For updated information go to www.cooper.edu/professional
Beginning Computers
Abby Stokes
9 sessions
Wednesdays, June 6–July 25
10 am–12 pm
No class July 4

Whether you have some experience with personal computers or have never even touched one, this course will demystify the hardware and software of this universal technology. This reassuring environment offers hands-on experience with one person per computer and instructor-led exercises for developing confidence and comfort. Students learn to use the keyboard and mouse, to discover the internet, e-mail and word-processing. Using simple, straightforward language, the class covers computer parts and terminology, considerations for buying your own P.C. and setting up a healthy workstation. Students will explore the finer capabilities of the computer and the internet, learning to use software programs such as Microsoft Word and internet search engines. Safe and secure internet shopping and opening attachments will also be addressed. By the end of the course, students will have conquered any fear of computers, surfed the net, opened e-mail accounts and learned enough to make an educated computer purchase. Special attention is offered to those intimidated by the computer. No computer experience/knowledge is required. The class has no additional fees.

$150 $270

Drawing for Absolute Beginners
Pamela Ervin
8 sessions, 3 sections

Never taken a drawing class before? Feel rusty or simply lack confidence? This course—our most popular offering—is designed for you. Beginning with a simple contour, you will use line to discover a variety of shapes, from the still life to the figure. You’ll draw from life and from art reproductions. Learn to develop form and space with cross-hatching and shading. Understand what makes a strong composition. Take a chance. Push the contrasts for a more dramatic image. Work in black and white with charcoal and pencils, and in color with pastels. Informal individual and group critiques. Bring a large 18x24-inch rough newsprint pad, a soft cloth or chamois and extra-soft vine charcoal to the first class. A supply list will be available at the first class.

S200-1 $250
Ivan Valtchev
Wednesdays, June 6–August 8
6:30–9:30 pm
No class July 4
Please note: Model fee based upon student interest in working with a model after start of class.

S200-2 $250
Christopher Zacharow
Tuesdays, June 5–July 31
6:30–9:30 pm
Please note: model fee $35

Basic Drawing
Ivan Valtchev [S201-1]
Christopher Zacharow [S201-2]
9 sessions, 2 sections

This course is appropriate for absolute beginners, who will be introduced to the fundamentals of drawing and also for more advanced students who will be offered a wonderful environment to practice their skills. Students will work primarily from observation of still lifes, models, photographs and art reproductions. Emphasis is on formal issues such as line, shape, positive and negative space, volume, composition, perspective and proportion. Individualized instruction and group critiques encourage each student to find a personal approach to artistic expression. Model fee varies based on section, see below.

S201-1 $270
Ivan Valtchev
Wednesdays, June 6–August 8
6:30–9:30 pm
No class July 4
Please note: Model fee based upon student interest in working with a model after start of class.

S201-2 $270
Christopher Zacharow
Tuesdays, June 5–July 31
6:30–9:30 pm
Please note: model fee $35

The Cooper Union
Introduction to Two-Dimensional Design
Peter Schroth
5 sessions
Wednesdays, June 13–July 18
6–9 pm
No class July 4
This course serves most practically as a pre-drawing class, but is more importantly an entry level introduction to the world of shape, composition and color. A range of black and white and color media will be used.
S202 $200

Summer Pastels
Shelley Haven
8 sessions
Mondays, June 4–July 23
6:30–9:30 pm
The richness of pastels combines the expressive sensibilities of both drawing and painting. Develop your skills with form and composition as you experiment with layering, blending and building color with pastels. Class projects using set-ups, still life and models will challenge your ability to see, translate and transform through color. Slide presentations, introduction to materials and color theory and critiques supplement studio work. Advanced students will be guided to develop independent projects. Bring large drawing paper, charcoal, erasers and $15 model fee to first session. Materials list reviewed in class. For the beginner to the advanced student.
S203 $250

Drawing and Painting the Landscape: Plein Air
Shelley Haven
8 sessions, 2 sections
Capture the changing landscape in plein air (out-of-doors) with both quick sketches and studies in color and black and white. Meet weekly in different outdoor locations in Central Park, the Brooklyn Botanic Garden or along the Manhattan shore to experience a vast variety of views and subjects. Begin each class with a tour of the locale to gain insights in selecting and framing your subject. Attention will be given to composition, spatial concepts, development of drawing and painting skills and personal interpretation through individual critiques and group discussions. List of suggested materials and locations with rain date alternatives at registration.
S204-1 $250
Tuesdays, June 5–July 24
10:30 am–1:30 pm
S204-2 $250
Saturdays, June 2–July 21
10:30 am–1:30 pm

Life Drawing
Shelley Haven
8 sessions
Thursdays, June 7–July 26
6:30–9:30 pm
Beginning to more advanced students work from single and double models to explore form and gesture, line and tone and experiment with basic drawing materials. Students develop the ability to articulate the human form and build a personal vocabulary to interpret what they see. Studio work is supplemented by presentations on proportion, structure and foreshortening as well as slides and critiques. Bring large rough newsprint pad, charcoal, erasers and chamois and $45 model fee to first session. Materials list reviewed in class.
S205 $250

Life Drawing Studio
Shelley Haven
8 sessions
Tuesdays, June 5–July 24
6:30–9:30 pm
Intermediate to advanced students develop the richness of their drawing surface and build inventive compositions from single and double models in longer poses. Participants advance their ability to draw the human form and experiment in their choice of black-and-white or color media. Participants develop a personal relationship with their drawing through intensive studio work. Individual and group critiques and slide presentations. Bring drawing materials and $50 model fee to first session.
S206 $250
Drawing the Figure from Art and Life
Pamela Ervin
8 sessions
Saturdays, June 2–July 21
10 am–1 pm
Beginning to advanced students work from models and from copying great artists of the ancient world, the Italian Renaissance and the French Romantic Movement. Students expand their skills and find greater expression using meandering contour lines, energetic gestures and sculptural shading. Through small sketchbook drawings as well as large pastel and charcoal drawings on white or tinted, rough or smooth paper, students practice a wide variety of skills. Models take classical, narrative and modern poses. The instructor recommends artists’ letters and journals for insight and inspiration. Bring a 18x24-inch drawing pad, willow charcoal and a soft cloth or chamois to the first class, at which time a supply list will be available. A model fee of $30 is payable to the instructor at the first class.
S207 $250

Color: At the Heart of the Medium
Judith Simonian
9 sessions
Saturdays, June 2–July 28
2–5 pm
Trying to produce art without understanding color theory is like trying to watch a movie with closed eyes. This course enables any artist or artist-to-be who loves color to understand every aspect of its use in the creation of fine art, interior design, stage design, fashion and advertising. A theoretical framework is provided by the ideas of Johann Wolfgang Goethe, Johannes Itten and Joseph Albers. Classroom projects using paint, collage and color-aid paper demonstrate the dimensions of color: hue, value and intensity. Students learn to affect mood, depth, rhythm and movement in a composition or an environment through the dynamics of color. Student projects examine color harmony, color contrast and shifting relationships of color perception. The course pays special attention to the pitfalls of color mixing, to the limitations of pigments and to the colors one actually needs to buy. This class is useful at any stage of development from beginning to advanced student, and can be taken before, after or concurrent with any painting classes. Bring $15 materials fee to first class.
S208 $270

Drawing on Location
Judith Simonian
9 sessions
Sundays, June 3–July 29
2–5 pm
Capture the moment! This class examines structure, proportion, perspective, light and shadow. Using pen, pencil, charcoal, ink wash and other materials, students at all levels of experience learn quick sketch techniques and more developed finished drawing. Classes meet throughout the city for a variety of drawing experiences. Typical locations include Grand Central Terminal, St. Patrick’s Cathedral, the American Museum of Natural History, the Palace Hotel, the Metropolitan Museum of Art and (weather permitting) various parks. Students’ individual challenges are identified so they can push beyond their reluctance, fears and habits.
S209 $270

A Visual Diary: Sketchbook Drawing
Pamela Ervin
8 sessions
Wednesdays, June 6–August 1
6–9 pm
No class July 4
Learn to work comfortably on smaller pages. Develop variation in line and touch. Work on quick sketches as well as on more complete drawings. Subjects range from everyday objects and the figure to art reproductions. The class covers contours, gesture, shading and composition as well as creating space and form with color. Draw on white and tinted, rough and smooth paper using graphite, Conté, charcoal and colored pencils. Bring a 9x12-inch bound or spiral sketchbook to the first class along with a variety of pencils, eraser and sharpener. A model fee of $15 will be due at the first class.
S210 $250
Portrait Drawing
Judith Simonian
9 sessions
Mondays, June 4–July 30
6:30–9:30 pm
The head and face are critical to capturing a person on paper—from emotion to gesture to overall composition. Using a different model each class, students study facial proportions and anatomy, identify distinctive individual characteristics and tackle the problems of seeing accurately and depicting each feature of the face. Through exposure to a wide range of material and techniques, students learn to capture the life-like quality of the model with quick, gesture sketches as well as fully rendered, sculptural, value drawings of the face. The instructor meets each student at their individual skill level as they develop their technique throughout the class. Class critiques provide valuable feedback and encouragement to ensure progress for beginning to advanced students. Bring a $35 model fee to the first class.

Painting with Water-Based Media
Judith Simonian
9 sessions
Saturdays, June 2–July 28
10 am–1 pm
This course is a comparative study of the three classic water-based media: watercolor, gouache and acrylic, so that beginning and more advanced students can make knowledgeable choices among them. Class projects provide guidance through techniques suitable to each medium. Students learn about impasto, building layers, creating texture and glazing with acrylics; about transparency, washes, wet-into-wet and dry brush with watercolor; and about controlling opacity and hard vs. soft edges. Students also learn which surfaces and brushes are best for each medium, the relative permanence of each, how to combine them for special effects and their suitability for use in different situations. Please bring $15 materials fee to the first class.

Collage Art
Jerilyn Jurinek
9 sessions
Saturdays, June 2–July 28
10 am–1 pm
This course explores the medium of collage through demonstrations of techniques using a wide range of materials. Beginning and advanced students consider the place of collage in contemporary art and learn applications of such materials as tissue; colored, patterned and hand-made papers; photographs; and photocopies. Participants are also painting and drawing in their collage projects. Students also examine the advantages and disadvantages of various adhesives.

Introduction to Acrylic Painting
Jeffrey Tolbert
9 sessions
Tuesdays, June 5–July 31
6:30–9:30 pm
Discover the creative and technical advantages of acrylic painting. This course is a basic study of painting, color relationships and the dynamics of pictorial space. Experiment with acrylic paint on canvas, paper and panel. Explore visual elements and their interactions through still life, the figure and abstraction. Individual and group assessments. Materials list given at first class. Bring $20 model fee to first class.

Painting the Figure
Jeffrey Tolbert
9 sessions
Mondays, June 4–July 30
6:30–9:30 pm
This course is intended for beginning to intermediate acrylic painters. By working with the figure, students learn to understand color relationships and explore a personal means of expression. Each class starts with warm-up gesture drawings using shorter poses before students begin to paint from longer poses with the model. Students are able to increase their perceptual skills and find new ways to approach figure painting. Bring painting materials and $30 model fee to the first class. Drawing experience recommended.

S211 $270
S212 $270
S213 $295
S214 $270
S215 $270
Painting: From Idea to the Essential Image
Christopher Zacharow
9 sessions
Thursdays, June 7–August 2
6:30–9:30 pm
Explore the steps from an idea to a drawing to a finished painting. Beginning to more advanced drawing or painting students study composition, form, proportion, light, space, color and emotion. Students work in the media of their choice and are encouraged to seek inspiration in a variety of sources: photography, art reproductions, mass media and the imagination. By the end of the course, students should be able to sketch ideas that will produce a valid visual solution and have the technical skills to communicate that solution. This course is an excellent means to develop a painting portfolio. Bring a soft 2B pencil, drawing pad (any size) and eraser to the first class.
S216 $270

Illustration: Creating a Conceptual Image
Christopher Zacharow
9 sessions
Fridays, June 1–August 3
6:30–9:30 pm
For beginning to more advanced students. Students engage in an invigorating exploration of the process of creating conceptual illustration. This course offers an examination of steps needed to develop an idea into an essential image—from sketches to the finished illustration. Students will develop personal imagery to express cogent ideas and develop proficiency in rendering of representational imagery through handling of various drawing and painting media (acrylic, color pencils, pastel). Students study the importance of composition, proportion, perspective, the effects of light and shadow and the use of color and its emotional qualities. Students will receive individualized instruction as well as individual and group critiques. This is an excellent opportunity to develop an illustration portfolio. Please bring a drawing pad, pencils and an eraser to the first class; additional materials will be discussed during the first class.
S217 $270

Introduction to Watercolors: Workshop
Peter Schroth
6 sessions
Mondays, June 11–July 16
6–9 pm
This is the beginner’s most essential watercolor class, designed to give a person the necessary footing before going on to attempting to create full compositions. It is primarily about learning to understand the general characteristics of the medium, and gaining a modicum of control while preserving its inherently random personality. Exercises will focus on basic techniques of how to lay a wash, wet-in-wet as well as glazing and an introduction to color and mixing.
S218 $225

Watercolor Landscape: Workshop
Peter Schroth
6 sessions
Tuesdays, June 12–July 17
6–9 pm
This course is the perfect preparation class for those who would like to capture the landscape in watercolor. Work indoors from reproductions and photographs to be prepared for open-air painting. Perfect your skills in layout, spatial relationships and use of color. Students execute numerous quick studies and develop more finished works while employing methods of wet-in-wet, layering and glazing. This class is for anyone from the beginner to the more advanced student who wants to make the most of watercolor.
S219 $225
Watercolor and Abstraction
Josette Urso
4 sessions
Tuesdays, June 5–June 26
6–9 pm

Seen as a vehicle for exploration, this course is appropriate for students of all levels. For the beginner, it serves as a superb introduction to the often-elusive medium of watercolor. For the more advanced student, abstraction provides special focus for technique and concept. Students freely explore form, color and layering washes. Working from observation, memory and invention, students are encouraged to push the limits of the medium. The course also discusses the history and various motivations of abstract image making. Bring a $15 model fee to the first class.

S220 $175

Watercolor and the Figure: Workshop
Josette Urso
4 sessions
Mondays, June 4–June 25
6–9 pm

In this workshop students of all levels will take a spontaneous approach to working with watercolor while experimenting with a variety of approaches to working from a live model. Each class session will begin with a series of quick gestural watercolor paintings and then progress to longer studies. Experimenting with form, color and paint application, students will be guided to nurture and explore their personal voices while responding to the figure. Discussions with examples will explore the history of the figure in watercolor from the past to the present. Bring a $35 model fee to the first class.

S221 $175

Collage to Painting: Minimal to Maximal
Josette Urso
4 sessions
Wednesdays, June 6–June 27
6–9 pm

This course takes a lively approach to exploring the interrelationship between collage and painting. Students will employ the historically unstructured medium of collage as a means of sketching and as a springboard for ideas in painting. Work will begin simply, becoming progressively more complex as students are urged to push the limits of the media and their ideas. As the work in one medium assists and influences one’s vision in the other, the collaboration between process and concept will encourage the production of less planned and more unexpected images.

S222 $175

Calligraphy: Carolingian & Blackletter
Cara DiEdwardo
9 sessions
Tuesdays, June 5–July 31
6:30–9:30 pm

This class teaches two of the most prevalent styles of calligraphy between the 8th and 15th centuries: Carolingian and Blackletter. These styles still serve calligraphers and lettering artists today. Legible, decorative and ubiquitous, these two styles will expand the repertoire of intermediate students, but beginners are welcome too. Carolingian is a gentle branching legible style, developed under the direction of scholars and scribes employed by the Holy Roman Emperor Charlemagne. Blackletter has its roots in Carolingian, but grew to be more angular and decorative.

S300 $270
Introduction to Two-Dimensional Design

Peter Schroth
5 sessions
Wednesdays, June 13–July 18
6–9 pm
No class July 4

This course serves most practically as a pre-drawing class, but is more importantly an entry level introduction to the world of shape, composition and color. A range of black and white and color media will be used.

S202 $200

Introduction to Digital Type Design in FontLab Studio v.5

Hannes Famira
8 sessions
Wednesdays, June 6–August 1
6:30–9:30 pm
No class July 4

The design and production processes of typefaces have significantly changed in the past 20 years. In this hands-on workshop, Hannes Famira will guide the participants step by step through the different stages of up-to-date font development. Students will grow familiar with the software application FontLab Studio v.5 by drawing and producing their own functioning digital typefaces. The topics covered will be tracing the artwork and the techniques of perfecting curves, building diacritics as well as the secrets of spacing and kerning.

S302 $600

Exchanging Prints

Elena Laza
6 sessions
Sundays, June 3–July 8
6:30–9:30 pm

We will develop limited edition and variable edition prints, signed and numbered, in a handmade folder to exchange between us at the end of the class. The subject is based on your drawings that we will make into stencils and then compositions out of oil-based monoprints. Each participant should bring their own 8x10-inch paper, other materials will be provided.

S303 $225

Type and Image Workshop

Elena Laza
2 sessions
Saturdays, July 28–August 4
1–4 pm

This class will examine the many examples of the relationship between type and images ranging from illuminated manuscripts to graffiti. Students will use these explorations to develop their own in-class projects using stencil, metal type, water media and other techniques.

S304 $150

Independent Filmmaking: A Crash Course (Offered in Conjunction with the Hollywood Film Institute)

Dov S-S Simens
2 sessions, 2 sections

This intensive lecture course covers, in one weekend, the essentials of writing, directing and producing low-budget films. The Saturday session, “Produce, Direct and Shoot,” teaches students to make a film step-by step: writing the script, hiring talent and crew, directing the shots, shooting, editing and procuring the final answer print. The Sunday session, “Distribute, Market and Finance,” teaches students how to sell a film by attending festivals; competing for awards, hiring an agent securing a distributor and maximizing theatrical, video, cable and foreign revenues. Among the filmmakers who attended this course at the beginning of their careers are Quentin Tarantino, Guy Ritch Baz Luhrman and the producers or directors of 24 Sundance Festival films. Workbook included.

P200-1 $390
Saturday and Sunday, June 9–10
9 am–6 pm

P200-2 $390
Saturday and Sunday, August 11–12
9 am–6 pm
Making a Short Digital Documentary
Peter Bardazzi
10 sessions, twice a week
Mondays and Wednesdays, June 25–July 30
2:30–6:30 pm
No class July 4

This fast-paced course covers the complete digital production process for a short documentary video. The course begins with a brief history of the documentary form including cinema verité, propaganda films, newsreels, and the modern documentary. Participants proceed from the proposal of ideas, to treatments to storyboards to location shooting (including interviews,) to the insertion of visual effects, and finally to editing. Practical issues covered include appropriate questions and lighting for interviews, obtaining archival material, etc. The hands-on production will take place in the East Village neighborhood surrounding the Cooper Union. All students will rotate assignment as crew members, sound recorders, camera operators, interviewers, editors, etc. The completed documentary will be screened in a Cooper Union auditorium. Participants must have a digital video camera with firewire connection.

P202 $950

Art in Transition: 19th-Century Painting at the Metropolitan Museum of Art
Susan Raggio
6 sessions
Saturdays, June 9–July 14
11:30 am–1 pm

Nineteenth-century painters made the transition from the glories of Old Master painting toward modern art. They trained in the European painting tradition. What lessons did they learn from it, and how did they innovate? Manet looked at Hals and Velasquez, but the impact of his paintings is very different from theirs. Degas revered Ingres, but he was hungry for a salon of modern life. Instead of telling stories from the Bible, he took his subjects from contemporary life. Willing to try new techniques, he made pastel into a medium that rivaled oil paint in its subtlety and used utilitarian materials like wax and plaster for his sculptures. Energized by the discovery of Japanese prints, artists made formal experiments that challenged the European painting tradition. Van Gogh and Cezanne were among those who found in Japanese woodblock prints new ways to use color and organize space in the picture field. By using paint to capture fleeting changes of light, Monet found himself making paintings in which color, texture and brush stroke upstaged the specific subject. Monet’s emphasis shifted from what the painting was about to how it was made.

All classes are held at the Metropolitan Museum of Art.
S350 $150

Glories of Old Master Painting at the Metropolitan Museum of Art
Susan Raggio
6 sessions
Saturdays, July 9–July 14
2:30–4 pm

This course examines the European painters who brilliantly captured human emotions and experience in their portraits, landscapes and narratives. Students follow the development of European painting from the jewel-like devotional images of the Renaissance to the neoclassical painting of artists who intended to change their world. Students examine the formal vocabulary of lines, colors, composition and technique with which such painters as Botticelli, Rembrandt, Hals and David conveyed their ideas. Museum admission fee is included.

All classes are held at the Metropolitan Museum of Art.
S351 $150

Myths Embodied
Susan Raggio
4 sessions
Fridays, June 8–June 29
6:30–8 pm

Myths articulate a culture’s sense of identity. Through sculptures, we will visit ancient Egypt, Assyria, Greece, Rome, medieval Europe and the Far East. Sculptures conceived as religious art testify vividly to their creators’ beliefs. Images of fertility and abundance grace ancient Egyptian art and the Hindu temple. The Buddha and Christ offer the hope of salvation. Fifth-century Greek sculptures embody values still powerful today.

S352 $125
The Fastest Route to the Finest Art—
New York’s Contemporary Art Galleries

Walking tour class
Merrily Kerr
4 sessions
Saturdays, June 2–June 23
11 am–1 pm

You have to know where to look for great art. Every month, New York’s hundreds of galleries mount new exhibitions—but how do you know which are worth visiting? Join art critic and art tour guide Merrily Kerr for a class that will take you straight to the most talked about contemporary art of the moment. As a writer for magazines including Time Out New York, Art on Paper and Flash Art, she conducts the class from the point of view of an active art critic, devising itineraries to include artwork and exhibitions that are currently attracting critical attention. The class will visit galleries in Chelsea, Soho, on the Lower East Side and in the 57th Street area. Lively discussions will result from seeing a range of artwork in different media, from artists of different ages and nationalities whose careers are at different stages. Whether you are an art addict or just art curious, join Merrily Kerr on an enjoyable trip of cultural discovery. Wear comfortable shoes.

$353 $150

Beginning Photography
Stacy Morrison
8 sessions
Mondays, June 11–July 30
6:30–9:30 pm

This course is an excellent introduction to the art of photography. Exercises include: variations on shutter speed for motion effects, aperture selection for controlling depth of field and interpreting meter readings to evaluate which aperture/shutter speed combination works best. The second part of the course examines the creative side of the photographic process. Slide presentation, critiques and interesting assignments inspire the photographic eye.

$400 $250

Beginning Digital Photography: Workshop
Laura Napier
2 sessions
Saturday and Sunday, June 16–17
1–4 pm

What is a pixel? What are color spaces? How can I e-mail photographs to my friends? In this workshop you will learn the basics of digital camera operation, information about e-mailing, storing, organizing and printing your photos and get an overview of digital photography principles.

$401 $175

Digital Photography
9 sessions, 3 sections
New to photography? Have some experience but want to learn more? This course allows students to explore photography through the use of the technologically advanced digital camera, which provides newly convenient access to the medium. Traditional photographic principles such as the control of light and the art of composition will be introduced in class. Students also discuss pixels and resolution, image editing software, and how to prepare images for e-mail, web sites and printing. Students have an opportunity to show and discuss several photographs during each class session. For this class, a camera that offers some manual control over f-stops and shutter speeds is recommended, but not required. The first class meeting includes information on what to look for when purchasing a digital camera. This is not a course in Photoshop (for Photoshop see course P109).

$402-1 $270
John Enxuto
Wednesdays, June 6–August 8
6:30–9:30 pm
No class July 4

$402-2 $270
John Enxuto
Thursdays, June 7–August 2
6:30–9:30 pm

$402-3 $270
Laura Napier
Tuesdays, June 5–July 31
6:30–9:30 pm
Developing a Personal Vision
Laurel Ptak
9 sessions
Mondays, June 4–July 30
6:30–9:30 pm

What sets a truly great photographer apart from the rest is the unique style, voice and perspective that comes across in all of their work. In this course, students will focus on developing their own personal vision as a photographer. Weekly assignments will keep you actively shooting and developing ideas, and critique sessions will help you understand your own weaknesses and strengths. Slide presentations, readings and discussions will allow you to develop a wider understanding of contemporary photography and your own place within it. By the end of the semester, students can expect to produce an impressive portfolio of work true to their interests, instincts and strengths as a photographer. This class is ideal for those who are ready to begin or extend an existing project working in either digital or traditional film.

$403 $270

Creating a Visual Diary
Laurel Ptak
9 sessions
Wednesdays, June 6–August 8
6:30–9 pm
No class July 4

The digital age has created remarkable ways for people to tell and share the stories of their lives. In this course, students will learn how to harness the technologies of digital photography and blogging to keep and share their own online visual diary. During the course of the semester, students will develop a range of valuable skills such as understanding the basics of digital photography, sizing, retouching and uploading images to the internet, creating a blog, photo editing and sequencing and becoming an engaging writer. We will also look at inspirational examples of visual diaries, both throughout the history of photography and in the form of contemporary blogs. This is an ideal way to share your photographs and thoughts with friends, family and, if desired, the world at large. Students should have access to and working knowledge of a digital camera and the internet.

$404 $250

Understanding Your Digital SLR Camera
Rich Press
2 sessions, 2 sections
This workshop will help students understand their digital SLR camera so that they can shoot more creatively. These cameras have an excess of features and buttons, and the goal is for you to concentrate on the useful features and ignore the rest. Specifically, at the end of this workshop, you will know how to focus selectively, get a good exposure and control your depth-of-field. We will also discuss digital concepts such as resolution, file format and white balance. The first class meeting will cover all topics. The second meeting is a chance to review and ask questions after a week of practice. If you already own a digital SLR, bring the camera and manual to class. If you haven’t yet bought a digital SLR, this class will help you choose the right model.

$409-1 $125
Saturday, June 2, 10 am–4 pm
and June 9, 10 am–1 pm

$409-2 $125
Saturday, June 23, 10 am–4 pm
and June 30, 10 am–1 pm
Understanding Flash: Workshop
Rich Press
1 session
Saturday, July 7
10 am–4 pm

Using flash can improve your photographs and expand the range of your work. It can also wreck your pictures if you don’t know what you’re doing. If your experiments with flash have resulted in flat, harshly lit foregrounds and dark backgrounds, and you want to learn some solutions, this is the class for you. We will start with the basics, including fill flash, bounce flash and light modifiers. We will then cover manual flash operation, mixing flash with ambient light, and using slaves. Finally, we will practice using multiple flash units as a portable strobe system. This workshop is intended for people with digital SLR cameras who own a shoe-mount flash. Please bring your camera, your flash and product manuals for both to class.

S410 $95

Photographing Your Art Workshop
Laura Napier
2 sessions
Saturday and Sunday, July 14–15
12–6 pm

So you make art. Images of your artwork are useful for grant applications, web sites and publicity. Photographs can be essential for recording site-specific work or art that exists only for a moment, such as performance. This workshop covers both digital and 35mm film documentation through demonstration. Topics include: do-it-yourself accurate exposure metering for film and digital cameras, lighting basics and an overview of formats available for presentation of your images. Some experience with photography is helpful, but not necessary.

S411 $175

Architectural Photography Workshop
Gerry Kopelow
2 sessions
Monday and Tuesday, July 16–17
9 am–4 pm

Architects and photographers learn the basic elements of good architectural photography in this two-day workshop. Participants review photography fundamentals and learn to control perspective and color. The course covers photography of models, interiors, night views, various types of existing and supplemental lighting and landscaped buildings. The workshop also examines the photographic requirements for legal and documentary uses; newspapers, press releases and professional journals; and “fine art” quality prints for display or book publication. Participants also learn when and how to start documenting their own work with film and digital cameras, how to put their images to good use and how to get published.

F412 $295 AIA/CES 12 LU

Digital Architectural Photography: Lighting without Lights
Gerry Kopelow
1 session
Wednesday, July 18
9 am–4 pm

Participants will learn how to significantly increase the quality of interior and exterior architectural photos by imaginative electronic manipulation instead of applying an unwieldy arsenal of auxiliary photographic lighting. The workshop begins with a quick, intensive review of the operation of interchangeable-lens prosumer and professional digital single lens reflex (DSLR) cameras. Then participants will produce real images on location. This will be followed by detailed, hands-on instruction in how to apply appropriate electronic controls to extend tonal range, enhance color and correct perspective distortion. Participants should bring a DSLR camera, a tripod and a computer with Photoshop installed. Those who don’t have digital cameras could bring scans of their film images or else partner with someone else in the class.

S413 $175
Starting a Career in Photography:
A Realistic Approach to the Competitive World of Professional Photography

Jeanine Fijol
9 sessions
Wednesday, June 6–August 8
6:30–9:30 pm
No class July 4

If you are a recent graduate of a photography program, or starting your career as a freelance photographer, this course will help place you on the right path. Class discussions will help demystify the photography industry by explaining how to approach magazines and advertising agencies for work. Students will learn how to edit and promote their portfolios so that they are commercially viable. Students will receive up to the minute industry information on topics such as stock photography, how digital photography is changing the business and the current climate of photography sales. Individual portfolio consultations will be provided. This course is not intended for those interested in the fine art market.

S414 $270

Introduction to Photoshop

Norman Sanders
8 sessions
Tuesdays, June 5–July 24
9:30 am–12:30 pm

This course is intended for photographers, designers, art directors and others who want to extend their knowledge of digital imagery to the vital tools of Adobe Photoshop. Participants learn to apply tone and color correction curves, use layers and layer masks, enhance images with channel masking and blending, control perspective and use filters for special effects. The course considers additive and subtractive color theory, gray component replacement and file types. The course emphasizes efficient, precise color correction and enhancement techniques required when images are destined for lithographic reproduction. All sessions include hands-on practice on Macintosh computer stations. Participants who prefer may bring their own PC laptops, provided Adobe Photoshop version CS2 is already installed.

P101 $890 AIA/CES 24 LU

Artists’ Books: Alternative Techniques

Esther Smith
9 sessions
Thursdays, June 7–August 2
6–9 pm

This course offers a creative approach to basic bookbinding for all levels. Students learn to design their own books from materials they choose themselves. Students learn a new book structure each week and can apply these forms to make photo albums, scrapbooks, journals, poetry collections, drawing books, guest books, etc. Techniques include collage, rubber-stamping, calligraphy, drawing and incorporation of three-dimensional objects. Beginners learn a simple approach to the book arts, while more experienced artists and crafters explore new ways of thinking and using skills. Field trips explore the work of contemporary book artists.

$500 $270
Coptic Books
Susan Mills
2 sessions
Saturday and Sunday, June 30–July 1
10:30 am–4:30 pm

Coptic binding is a historical binding style noted for exposed chains of linked sewing stitches across the spine. The books are flat when open, an appealing aspect for any sketch or notebook and are constructed without glue. Students will make three traditional versions of the book: with a soft cover, a hardcover and a wooden cover. This class is a good introduction to the Coptic structure, to working with wood in book form and to hand binding fundamentals. Bring a $40 materials fee to the first class. List of simple hand tools available at registration.

$501 $150

Hand-Bound Books: Workshop
Susan Mills
4 sessions
Monday-Thursday, July 9–July 12
10:30 am–5:30 pm

Students make eight books, including cloth-covered, multi-section books and a cloth-covered Japanese box, in this hands-on introductory class. The course covers basic tools, techniques and materials. Many possibilities for binding books by hand are demonstrated and discussed. Bring $80 materials fee to first class. List of simple hand tools provided at registration.

$502 $295

Historical Hand-Bound Books: Workshop
Susan Mills
4 sessions
Monday-Thursday, July 23–July 26
10:30 am–5:30 pm

Recreate three books based on 16th- and 17th-century bindings: a limp multi-section book sewn on raised thongs with hand-sewn endbands and a durable non-adhesive cover; an Ethiopian book with wooden covers and exposed sewing across the spine; and a northern Indian account-style book with a quilted fabric cover attached to the book block with tacketts. The bindings are sophisticated yet require no special equipment or tools. While offering a hands-on look at the past by closely following traditional construction methods, they also present many design possibilities for contemporary books. Bring $80 materials fee to the first class. List of simple hand tools provided at registration.

$503 $295

Monotype Printing
Elena Laza
6 sessions
Sundays, June 3–July 8
1–4 pm

Monotype is the painterly print that allows for translating original drawings and compositions into unique prints. Students will explore various techniques in creating monotypes, including brushing, rolling, stenciling and working in color or black and white. By the end of the class, students will complete a set of prints by hand. No experience necessary.

$504 $240

Type and Image Workshop
Elena Laza
2 sessions
Saturdays, July 28–August 4
1–4 pm

This class will examine the many examples of the relationship between type and images ranging from illuminated manuscripts to graffiti. Students will use these explorations to develop their own in-class projects using stencil, metal type, water media and other techniques.

$304 $150
Knitting: An Introduction to the Time-Honored Tradition
Lisa Daehlin
4 sessions
Wednesdays, June 6–June 27
6:30–9:30 pm
Students learn the skills necessary to complete a basic project: how to get the stitches onto the needles (casting on), what to do with them once they’ve landed (knit, purl), how to manipulate them into beautiful fabric (increase, decrease, simple decorative stitch patterns) and how to get them off the needles (binding off) and into the world as a usable/artistic object (finishing and assembling techniques, including basic crochet). Students learn how to read a basic pattern and can create at least one basic project by the end of the course.
S510 $200

Knitting for Intermediate and Advanced Students: Increasing Skills and Expanding Creativity
Lisa Daehlin
5 sessions
Wednesdays, July 11–August 8
6:30–9:30 pm
Students with knowledge of basic knitting learn additional techniques (shaping, advanced pattern reading and more intricate stitch patterns, finishing and assembling techniques, including basic crochet) and experiment with non-traditional materials (knitting with wire, fabric, plastic, etc.). Choose from various projects designed by the instructor, which will focus on a particular technique or combine various techniques. Students are welcome to bring their own projects as well. This course includes informal discussions and presentations of knitting in historical and art historical contexts.
S511 $225

Lace Knitting: Unveiling the Anatomy of the Stitch
Lisa Daehlin
5 sessions
Mondays, June 4–July 2
6:30–9:30 pm
A marriage of yarn, artistry and arithmetic, lace knitting uses positive/negative space to create a fabric of floral and/or geometric pattern. Dissect the seemingly complex result into its simple components (various types of knit and purl decreases which are paired with yarn-over increases). Students may bring a project to class or select a pattern from those recommended by the instructor and work on a garment, accessory or home furnishing during this class. Prerequisite: Students must have basic knitting experience (i.e. know how to cast on, knit, purl and bind-off) before coming to the first class.
S512 $225
Crochet: An Exploration of the Basics
Lisa Daehlin
5 sessions
Mondays, July 9–August 6
6:30–9:30 pm
An easy to learn and flexible art form, crochet lends itself to two-dimensional as well as multi-directional and more sculptural creations. Students learn the basics (chain, single, double, triple and how to increase/decrease) and very quickly advance to applying these skills to a variety of projects. Techniques covered include decorative and textural stitches and edgings, broomstick and hairpin lace and tapestry crochet, as well as crocheting with wire and beads.
S513 $225

Make a Project: in Knitting and/or Crochet
Lisa Daehlin
4 sessions
Tuesdays, June 5–June 26
6:30–9:30 pm
This workshop is for those who knit or crochet. The medium is your choice. Working with a selection of designs offered by the instructor, create your own personal and portable work of art such as a handbag, hat, pocketbook or throw cushion. Learn how to make basic geometric shapes (flat and sculptural), which can then be combined using various construction, structural and finishing techniques to create accessories for your head, your home or your arm. Explore the creation and addition of embellishments (edgings, beading, embroideries) to make a design that is unique to you and your ideas.
Prerequisite: Students must have either basic knitting (i.e. know how to cast on, knit, purl, bind-off) or basic crochet (i.e. know how to chain, single, double crochet) experience before coming to the first class. It is not necessary to have both skills in order to take this class as students may choose in which medium they prefer to work.
S514 $200

Knitting Finishing Techniques
Lisa Daehlin
1 session, 2 sections
This one-day workshop presents the skills necessary to give a professional finish to your hand-knitting. Techniques covered include sewing and grafting seams, weaving in ends, picking up stitches for edgings and necklines, various types of bind-offs, picot hem, buttonholes, crocheted edging and decorative use of embroidery and duplicate stitch. Prerequisite: Students must already know the basics of knitting (cast-on, knit, purl, bind-off) and will be provided with a list of swatches to bring to the class.
S515-1 $150
Saturday, June 23
10:30 am–4:30 pm
S515-2 $150
Saturday, July 21
10:30 am–4:30 pm
Summer Wines
Frank Locker
5 sessions
Tuesdays, June 19–July 17
7–9 pm
This class explores the attributes of a good summer wine. Students learn about some of the best summer whites and reds from around the world and a few clinkers for comparison. The last session will be held in a moderately priced neighborhood restaurant, with the meal at the student’s expense.
$550 / $295

Writing New York Stories
Steve Zeitlin
9 sessions
Thursdays, June 7–August 2
6:30–9:30 pm
This popular writing workshop by the director of City Lore is a celebration of New York City in words. Participants have a great opportunity to write about their favorite urban legends, local characters, subway stories, childhood games, vanishing occupations or endangered spaces, and to discover their own voice in the process. Students write exercises in class, and write sketches and stories at home that they read aloud in class. The class assists each writer to discover the forms they gravitate toward and what is distinctive about their own writing. A number of essays by students have later been published in a variety of publications, and readings by students and formers students have taken place at a number of local venues.
$600 / $270

Business Writing
Michael Schuyler
9 sessions
Thursdays, June 7–August 2
6:30–8:30 pm
This course is intended for the beginner and intermediate student. In this class students will learn how to write common business documents, including letters, memos, reports, recommendations, cover letters, résumés and e-mails. Students learn by writing both in class and at home, by participating in lectures and by attending one-on-one conferences. Since successful business writing depends on correctness and readability, approximately one-half of the term is spent in an intensive review of grammar and usage principles, such as punctuation, tense, sentence structure, agreement, parallelism, possession and homophones. Various approaches and styles demonstrate how to meet the needs of the business, the writer and the recipient simultaneously. Students are expected to have a notebook for personal use and paper (8”x11”) for any in-class writing assignments.
$601 / $250 AIA/CES 20LU
### Introduction to Writing Poetry

**Thomas Hummel**

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What differentiates poetry from prose? How can poetry retain its relevance in our time? What can we do, as writers, to set our work apart and get it published? This course examines the fundamental elements of poetry—stanza, line break, voice and image—and revolves around the critique of student work. Students have the opportunity to share their work with peers in an open atmosphere of discussion and evaluation while reading the works of established poets to illuminate the topics at hand. The course addresses concerns for both beginning and lifelong writers, and provides a forum for anyone interested in the art of poetry. Reading and writing assignments catered to student needs will be provided in hopes of jumpstarting new and ongoing projects alike.

**S602 $270**

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### Getting Started Writing Fiction

**Roselyne Gregor**

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In this course, students who want to try their hand at writing fiction begin with short exercises that challenge the imagination and sharpen writing skills. These exercises are designed to help students move from their imaginations to the written word. Critical guidance and class discussion allow students to write work that follows their individual interests.

**S603 $270**

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### eBay: Selling Basics

**Marcia Cooper and Harvey Levine**

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eBay is the world’s greatest on-line marketplace with more than 170 million users around the world. Whether or not you’ve already bought or sold in this fabulous bazaar, Certified eBay Education Specialists will teach you the tips and tricks to be a successful eBay seller. You will learn how to open a seller’s account; do research; create eye-catching listings with compelling descriptions and photographs; receive fast, easy and secure payments; and complete your transactions. A 204-page eBay course manual will be available at $15 per copy. Basic computer knowledge is required for this course.

**S690 $95**

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### eBay: Beyond the Basics

**Marcia Cooper and Harvey Levine**

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If you’ve been selling on eBay occasionally, and want to learn how to get the most out of your listings, this is the right class for you. Beyond the Basics students learn to start and/or grow an eBay-based business, choose the right listing format, create compelling listings, manage listings, use eBay listing tools, pack and ship inventory and market an eBay business. The course also examines the benefits of an eBay store, how to pack and ship inventory and how to use online payments from PayPal. A 244-page eBay course manual will be available for $20 per copy.

**S691 $95**
Italian, for the Beginner
Catherine Campbell
9 sessions, 2 sections
We’ll begin at the beginning: introductions, pronunciation, articles, nouns, present tense of verbs (regular and irregular), possessive adjectives, adjectives and demonstratives, among other basic grammatical elements. The conversation topics include describing self, others, family, likes and dislikes, describing objects around us, asking directions, where something is, how much something costs and basic present tense use of verbs. Students will work toward simple past tense and will be laying the foundations for Italian speaking/comprehension and cultivating the capacity to hear and recognize the essential parts of phrases. Homework is assigned and highly recommended, but not mandatory. (Follows chapters I-VI in Oggi in Italia.)

S700-1 $220
Tuesdays, June 5–July 31
6:15–7:45 pm

S700-2 $220
Thursdays, June 7–August 2
6:15–7:45 pm

Italian: Step II
Catherine Campbell
9 sessions
Thursdays, June 5–July 31
8–9:30 pm
Continuing where Step I leaves off, we will delve into the past, future, conditional and imperative tenses, reflexive verbs, direct and indirect object pronouns, piacere. Listening comprehension is further cultivated, while listening tricks for more natural response are taught. Speak about things you did, will do or would like to be done. Homework is assigned and highly recommended, but not mandatory. Classes engage every student and encourage speaking and listening comprehension. (Follows chapters VII-X of Oggi in Italia.)

S701 $220

Italian: Step III
Catherine Campbell
9 sessions
Tuesdays, June 5–July 31
8–9:30 pm
There will be more emphasis on conversation and written Italian. Grammatical topics include difference between passato prossimo and imperfetto, the subjunctive (present and past tenses), combined pronouns, hypothetical phrases and idiomatic expressions, as well as more fine-tuning of our knowledge of the topics studied previously. Speak more about dreams, desires, opinions or ideas. Homework is assigned and highly recommended, but not mandatory. Classes engage every student and encourage speaking and listening comprehension.

S702 $220

Spanish, for the Beginner
Veronique San Leandro
9 sessions, 3 sections
This basic introduction emphasizes conversation as a means to understanding everyday Spanish. Students develop oral and written expression as a means to comprehension of spoken and written Spanish.

S702-1 $220
Tuesdays, June 5–July 31
6–7:30 pm

S702-2 $220
Wednesdays, June 6–August 8
6–7:30 pm
No class July 4

S702-3 $220
Thursdays, June 7–August 2
6–7:30 pm

Spanish: Step II
Veronique San Leandro
9 sessions
Wednesdays, June 6–August 8
7:30–9 pm
No class July 4
This course is a continuation of Spanish, for the Beginner. In this course, students study all the irregular forms of the present tense, and also begin an introduction of the preterit (past tense). Students receive personalized instruction and are encouraged to learn through everyday conversation and reading. The emphasis is on oral competence and building Spanish grammar skills.

S703 $220
Spanish: Step III
Veronique San Leandro
9 sessions
Tuesdays, June 5–July 31
7:30–9 pm
Students plunge into past tenses (preterit and imperfect of indicative). They continue to build vocabulary and grammatical skills through written exercises, reading and conversation.
S704 $220

Spanish: Step IV
Veronique San Leandro
9 sessions
Thursdays, June 7–August 2
7:30–9 pm
Students refine their reading and conversation skills and increase their vocabulary extensively. They learn the subjunctive mode and its uses, which is essential for mastering the language.
S705 $220

French, for the Beginner
Stephanie DuBois
9 sessions, 2 sections
Mondays, June 4–July 30
6–7:30 pm
S706-1 $220
Tuesdays, June 5–July 31
6–7:30 pm
S706-2 $220

French: Step II
Stephanie DuBois
9 sessions
Tuesdays, June 5–July 31
7:30–9 pm
A continuation of French, for the Beginner, with more advanced topics and further emphasis on conversation. Oral exercises enhance speaking and listening skills, while the study of written texts introduces more complex principles of grammar and usage.
S707 $220

French: Step III
Stephanie DuBois
9 sessions
Mondays, June 4–July 30
7:30–9 pm
Students focus on developing their conversation and grammar skills. Students study the past tense (passé composé) and other grammatical components. Students engage in oral exercises, including longer and more difficult in-class dialogues.
S708 $220
James F. Abbott is director of The Cooper Union Audio Lab and has taught acoustics and audio for more than 15 years at The Cooper Union, University of California at Berkeley, Stanford and the Massachusetts Institute of Technology. In addition to holding a Ph.D. in physics from MIT (with specialization in acoustics), he has worked more than 25 years designing live sound systems and has held three extended residencies mixing music live in New York clubs as DJ “Doc” A.

Peter Bardazzi has been Director of New Media Development at New York University and, before that, was Director of NYU’s Center for Advanced Digital Applications. He has also taught at NYU’s Tisch School of the Arts and at FIT. He has a BFA from Pratt Institute, a Master’s in Digital Production from Silicon Studios, and an MFA for Yale.

Catherine Campbell received her B.A. from Hampshire College (Amherst, MA) in 1996 with her thesis in Dante’s Divine Comedy. Her love and knowledge of Italian language and culture began in 1994 when she was studying architecture in Florence through Syracuse University. She has extensive experience traveling, working and living in Italy. She also studied at the University of Florence, through Smith College. Since 2001, she has been enrolled in NYU’s doctoral program in Italian Literature (nourishing her interest in Dante Studies and Medieval/Renaissance philosphy and literature) and has been teaching Italian there since 2002. She has also led several summer programs for NYU and high school students in Italy. She is currently working on a translation for a documentary film.

Marcia Cooper and Harvey Levine are eBay Certified Education Specialists. They are former business executives and eBay Powersellers and were recently featured in Business Week, Forbes and the Wall Street Journal. They retired and chose to start a new career on eBay. Their unique approach has led to teaching others to buy, sell and profit in e-commerce.

Lisa Daehlin is a knitting designer and opera singer. Her work as a lace knitter has led to a series of costume designs for a new opera dramatizing the working conditions of immigrant women in 19th-century New York City. Drawing inspiration from her surroundings, Daehlin keeps her camera phone at the ready to snap a picture of the unsuspecting fire-plug on Lexington Ave., a lamppost on St. Mark’s Place (lace pattern for a shawl) or a piece of rebar with chipped green paint (soon-to-be knitted leggings). Incorporating mixed media, image-transfer and various non-traditional materials, her designs can be seen walking the streets of Manhattan as well as on the pages of Interweave Knits, Knit 1 and Vogue Knitting magazines. Her latest designs will be featured in the upcoming books, Lace Style, and Bag Style, published by Interweave Press.

Cara Di Edwarde B.F.A., The Cooper Union. She did further studies at Kyoto Seika, Ecole des Arts Decorartifs and Hunter College. She is currently an adjunct professor of art at The Cooper Union.

Stephanie DuBois was born in France, received her master’s degree in history and her master’s in French (as a second language). She has been teaching as a corporate tutor for the last 10 years and previously taught at New York University.

John Enxuto is a visual artist. His work has been exhibited and screened at the Walker Art Center, CRG Gallery and the Anthology Film Archives. He has taught digital photography, documentary photography and lectures on the history of photography. He received an M.F.A. from the Rhode Island School of Design in 2001.

Pamela Ervin M.F.A., Parsons School of Design. Former member of the Prince Street Gallery. Ervin has taught drawing and painting classes at Parsons School of Design, New York University (Continuing Education) and Pratt/Manhattan. Her work has been exhibited at the Prince Street Gallery in Manhattan as well as at galleries in Philadelphia, New Orleans and California. She is a recipient of the Helena Rubenstein Scholarship Award from Parsons and was nominated to an invitational at the Academy of Arts & Letters in New York. Her work is in public and private collections.


Jeanine Fijol is the photo editor of Photo District News magazine. She received a B.F.A. with Honors in fine art photography from the Hartford Art School. She has photo edited for the Associated Press and has also produced photo shoots for print advertising at Young and Rubicam. This year she was nominated for Picture Editor of the Year at the Lucie Awards. Earlier this year she was the guest curator for the prestigious, annual Member’s Exhibition at Boston University’s Photographic Resource Center. She’s recently held seminars on starting a career in the photography business at the Photo Plus Expo in New York, and at the Rochester Institute of Technology.
Roselyne Gregor BA, Manhattanville College, MA, NYU is a published novelist, editor, and translator. She has taught at Saint Peter’s College and the Julliard School.

Christina Gressianu B.S. New York University; additional work in fine arts at Pratt and Cooper Union. Former graphic designer and product developer for ALEX toys; brand manager for Rose Art Industries; freelance graphic designer, photographer and muralist.

Shelley Haven B.A., Binghamton University; M.A. and M.F.A. the University of Iowa. Awards include 2005 grants from the Puffin Foundation and Manhattan Community Arts Fund; residency fellowships at the Anderson Center, MN; Julia and David White Artists’ Colony, Costa Rica; Fundacion Valparaiso, Spain; Millay Colony and Saltonstall Foundation, NY; Virginia Center, VA; and a studio grant at the Manhattan Graphics Center, NY. Haven’s work is exhibited and collected in New York City, as well as nationally and internationally. She has taught at University of Iowa and Marymount Manhattan College and has been a guest lecturer at Dartmouth College, Binghamton University, University of Nevada, Parsons School of Design and Print Club of New York. Her work can be viewed at www.shelleyhaven.com.

Benjamin Houghton is a practicing acoustical consultant with 17 years of experience working alongside architects and engineers. Currently head of acoustics at the New York consulting firm of Shen Wilkow & Wilke, he brings a wealth of practical, current information from projects ranging from recording studios and recital halls, to schools, offices, labs and many other building types. He earned his B.S. from Columbia University in 1985.

Thomas Hummel holds an M.F.A from Columbia University’s School of the Arts and is currently the editorial & awards coordinator for The Poetry Society of America. His poems and reviews have appeared or are forthcoming in many national and international poetry journals, including The Canary, Conjunctions, Denver Quarterly, Fence and VOLT, and he has worked as an archivist and bibliographic researcher for the Estate of Jackson Mac Low. As the director of the PSA’s Chapbook Fellowship Program, he has edited manuscripts as selected for publication by, among others, Lyn Hejinian, Brenda Hillman, Yusuf Komunyakaa, Paul Muldoon and Charles Simic.

Eunice Iheagwam is a highly skilled communications professional with a master’s degree in communications from New York University. She is a creative, innovative presenter, teacher, instructor, trainer and coach, who has persuasively delivered numerous presentations to more than 2,500 decision makers and academicians. People respond enthusiastically to her personal warmth and energizing presentations. They take away a fresh perspective and simple strategies designed to make a positive impact on their lives.

Jerilyn Jurinek B.F.A., School of the Art Institute of Chicago; M.F.A., Columbia University, School of the Arts. Jurinek teaches drawing for designers in the Mason Gross School of the Arts at Rutgers University, and drawing ala bargue at Spring Studio in Manhattan. For many years she lead gallery tours for the Struyvesant Adult Center. Her work is collected internationally and is represented in public collections. She had a solo show of her work at Spring Studio in New York City in October 2005. The show was titled My Mother’s Front Porch and Other Narratives.

Merrily Kerr is an art critic, writer and licensed art tour guide living in New York City. She studied art history in England, where she began writing art criticism. In addition to writing regularly for international art magazines, including Time Out New York, Flash Art and Art on Paper, she leads gallery and museum tours for individuals and groups as the founder of Merrily Kerr New York Art Tours: www.newyorkarttours.com.

Gerry Kopelow is a widely published architectural photographer. His technical capabilities include a wide range of state-of-the-art equipment in all formats, including an in-house color lab and high-resolution film scanning. He is the author of How to Photograph Buildings and Interiors (Princeton Architectural Press), now in its third edition and considered by some reviewers to be the definitive book on the subject of architectural photography. He has taught at Harvard University and Georgia Tech.

Elena Laza is a printer, printmaker and book artist and a member of the faculty of The Cooper Union School of Art and the Center for Book Arts. She has an M.A. from N. Grigorescu Academy of Art in Bucharest, Romania. Her works are housed in numerous collections and she is the recipient of many awards and fellowships.

Frank Locker is one of the founding partners and the wine buyer of is-wine, a wine retail shop located on East Fifth Street. He is also wine buyer for Dove, a wine bar located on Thompson Street. As a wine buyer, he travels extensively throughout the United States and the world and has a network of contacts throughout the field of fine wine.

Susan Mills Bookbinder and artist. She has operated her own bindery in New York City since 1990 and teaches hand bookbinding and book arts at NSCAD University in Nova Scotia and at workshops throughout North America. She is on the board of The Center for Book Arts.

Stacy Morrison M.A., New York University. Morrison is currently an associate adjunct professor at Montclair State University. At present, she is working on a photography project documenting her grandmother’s house. She has exhibited these photographs in New York and San Francisco.

Laura Napier B.F.A., The Cooper Union, 1998; Milton Avery Graduate Program of the Arts at Bard College, 2007. An artist and photographer, Napier has photographed professionally for clients, including the non-profit New Yorkers for Parks, and for the book The Landmarks of New York (Barbaralee Diamonstein-Spielvogel, 2005.) She is a photography technical assistant in the School of Art at Cooper Union.
David Nelson B.S. in economics, Binghamton University. He is currently a senior vice president of investments at Wachovia Securities, having been an investment advisor there for 24 years. Nelson’s achievements have been written up in numerous publications, including Chain’s and New York magazine.

Richard Press B.A., Cornell University; additional work in photography at CCNY and School of Visual Arts. Former forensic photographer for the New York City Office of the Chief Medical Examiner; freelance photographer for The New York Times, Scientific American and SEED. Faculty of the Educational Alliance Art School and staff member of The Cooper Union School of Art Computer Studio.

Laurel Ptak Photographer and writer on photography. She received her B.A. from Hampshire College and is currently a Ph.D. candidate in the history of photography at the Graduate Center, CUNY. She has worked for arts institutions in New York City, including the Guggenheim Museum and Aperture Foundation. Her photographic work has been published in the book 25 Under 25: Up-And-Coming American Photographers (PowerHouse Books, 2003) and her writing on photography appears in Encyclopedia of Twentieth Century Photography (Routledge, 2005) as well as Aperture. She is also founder and editor of the popular photography blog iheartphotograph.com.

Susan Raggio received her B.A. with Honors in art history from Swarthmore College, her M.A. in art history from the University of Chicago and her M.A. in teaching from Harvard University, Graduate School of Education. She has been an adjunct professor for New York University and Marymount Manhattan College’s Continuing Education programs for 10 years, leading groups through the Metropolitan Museum of Art. In the past she has held lecturer positions at the Metropolitan Museum of Art; the Museum of Fine Arts; Boston and the Art Institute of Chicago.

Norman Sanders B.S., New York University; adjunct professor, The Cooper Union School of Art, where he teaches advanced studio photography, design production and digital photography, with a strong emphasis on Photoshop techniques. Author of the following five books: Photographic Tone Control, Graphic Designer’s Production Handbook, At Home, Photography for Graphic Designers and Photographing for Publication. His photographs have appeared in gallery exhibitions internationally. For approximately 40 years, much of that time concurrent with teaching at The Cooper Union, Sanders was president and technical director of a New York color lithography firm whose clients included the Metropolitan Museum of Art, the Modern Museum of Art and major corporations. Under the auspices of such diverse benefactors as the National Endowment for the Arts, Sinar Ltd. and Eastman Kodak Corporation, he has been featured in Kodak tutorial videos and lectured to professional photographers and graphic designers throughout the country on the subjects of conventional and digital photography and the reproduction of photographs in print media.

Veronique San Leandro was born in Barcelona, Spain; she received her M.A. from Syracuse University, and a master of psychology degree from Universidad Autonoma de Barcelona, Spain. She has taught Spanish at Syracuse University, Instituto Cervantes and The Chapin School, among other universities in the United States. San Leandro published an article in Symposium: A Quarterly Journal in Modern Foreign Literature in 1995. She is publishing a book of her poetry called Atibios.

Peter Schroth B.F.A., Syracuse University; M.F.A., the University of Colorado. He currently teaches at Savannah College of Art and Design. His work is represented in New York City by Sears Peyton Gallery and DFN Gallery. He has had fellowship residencies at the Ballinglen Arts Foundation in County Mayo, Ireland; the MacDowell Colony; and Yaddo. He has received grants from the Pollock Krasner Foundation, the Elizabeth Foundation and the New Jersey State Council on the Arts.

Michael T. Schuyler BA in English with a concentration in Literature from the College of Staten Island; MA in Literature from Hunter College; MA in Cinema Studies from New York University. He teaches in the department of English, Speech and World Literature at the City University of New York’s College of Staten Island. His most recent scholarship, "Camp for Camp’s Sake: Absolutely Fabulous, Self-Consciousness, and the Mae West Debate” and “ ‘Traffic was a bitch’: Gender, Race and Spectatorship in Robert Altman’s The Player,” appear, respectively, in the Journal of Film and Video and JNT: Journal of Narrative Theory. He has other academic essays in the areas of literature, film and television in various stages of production.

Dov S-S Simens spent a decade as a producer of rock videos and a line producer of low-budget feature films. He formed the Hollywood Film Institute, a resource center for filmmakers, in 1994 and has since lectured on filmmaking at more than 30 universities and in 12 nations. Simens has recently written From Reel to Deal, published by Warner Books.

Judith Simionian M.A., California State University. Simionian exhibits her work in New York, throughout the United States and internationally. Grants and awards she has received include the Adolph and Esther Gottlieb Foundation Grant, NEA Fellowships and a Blue Mountain Center residency fellowship. She has a permanent installation at PS.1 Contemporary Art Center/Museum of Modern Art as well as other public collections. She has taught in California at Otis/Parsons, Claremont Graduate School and the University of California at Long Beach. She was awarded a residency fellowship at Foundation Valparaiso in Spain for spring 2003. You can see her work on her web site, www.judithsimonian.com.

Abby Stokes has been an instructor at New York University and is the author of *It's Never Too Late to Love a Computer: A Friendly First Guide*. Frequent television and radio appearances on computer-related topics. You can find more at [www.abbyandme.com](http://www.abbyandme.com).

Jeffrey Tolbert M.F.A., Yale University of Art. Tolbert is a professor at Pratt Institute, and has also taught at The New School, Yale, Multnomah Art Center and Marylhurst College. His work has been exhibited in New York City in galleries such as Brewery Gallery, George Bills Gallery and Art Moving Gallery. His works have also been exhibited in New Orleans, Portland and New Haven.

Josette Urso M.F.A., University of South Florida. Recipient of awards including the Pollock-Kramer Foundation, the Mid-Atlantic NEA and the Basil Alkazi Award (USA). Residencies include Stock 20, Taiwan/AIEP American Artist’s Abroad, Cambodia/Ballinglen Arts Foundation, Ireland/Camargo Foundation, France/Ucross/Millay and the VCCA. In New York City, her artwork has recently been shown at the DFN Gallery, Julie Saul Gallery, Kerrigan Campbell art+projects, Lyons Wier Gallery and Sears-Peyton Gallery and in Chicago at the Gescheidle Gallery. [www.josetteurso.com](http://www.josetteurso.com).

Ivan Valtchev M.F.A. in sculpture from the Royal Art Academy in Stockholm. Professional diploma in school administration and leadership from Fordham University. Valtchev currently teaches special education at the board of education, and taught sculpture for five years at the University of Maryland. He has etchings in collections at the Metropolitan Museum of Art and in the National Gallery of Art in Washington, D.C. His work is available to view at [www.ivanvaltchev.com](http://www.ivanvaltchev.com).

Christopher Zacharow M.F.A., Academy of Fine Arts—Cracow, Poland. Exhibited locally, nationally and internationally in solo and group shows. His work has been featured in various magazines, including *Time*, *Newsweek* and *BusinessWeek*. He has received many awards, including the Silver Medal from the Society of Illustrators of New York. He has been subject to profiles in art publications: *Idea* (Japan), *Gráfica* (Brazil) and *Contemporary Graphic Arts* (USA). He has been teaching at The Cooper Union since 1997. [www.zacharow.com](http://www.zacharow.com).

Steve Zeitlin M.A. in literature, Bucknell University; Ph.D., University of Pennsylvania. Zeitlin is a writer specializing in American folklore. His books include *Because God Loves Stories* (Simon & Schuster), *The Four Corners of the Sky* (Henry Holt), *City Play* (Rutgers University Press) and a volume of poetry, *I Hear America Singing in the Rain* (First Street Press).
Since 1859, The Great Hall of The Cooper Union has provided an important national forum for social and political discourse as well as a platform for arts and culture. The Great Hall has played a pivotal role in some of the nation's most significant episodes of social change. Movements and organizations with roots at The Great Hall include women's suffrage, the ILGWU, the American Red Cross, Volunteers of America and the NAACP. Nearly every American president from Lincoln to Clinton has spoken in The Great Hall. The Great Hall remains a favored haven for the nation's great creative thinkers in all the arts and sciences. Today, The Great Hall continues to contribute to the rich cultural life of New York, offering concerts, lectures, symposia and readings.

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The Department of Public Programs can arrange rental of The Great Hall and Cooper Union's other auditoriums. We often accommodate lectures, performances, readings, film screenings and professional meetings.

For more information please call 212.353.4195
Registration
Tuesday, May 1
Hours: Monday–Thursday
10:30 am–5:30 pm

To register in person
Office of Continuing Education
Engineering Building
Room 157

To register by telephone
212.353.4195
Visa/MasterCard only
10:30 am–5:30 pm
Monday through Friday

To register by fax
212.353.4183 (24 hours)
Visa/MasterCard only
Please call to confirm receipt of your fax 212.353.4195

Web site
www.cooper.edu/ce

Our mailing address
The Cooper Union
Office of Continuing Education
30 Cooper Square
New York, NY 10003-7120

Procedures:
Full payment is required to process your registration. Incomplete registrations or partial payments cannot be processed and will be returned by mail for completion.

VISA, MasterCard, check, money order, cash or original Cooper Union Letters of Credit are accepted as payment for Continuing Education classes and programs.

Registrations are processed in order of receipt.

Classes fill quickly, early registration is recommended to guarantee placement. There will be an additional $15 fee for late class registration. (Does not apply to concerts or tours.)

Should your selected course be full, you will be notified and asked to select another course, be placed on a waiting list, or have your payment refunded.

The Cooper Union Office of Continuing Education reserves the right to cancel courses (with full refund), alter schedules or substitute faculty when necessary.

There is a $25 fee for returned checks. Registration cannot be guaranteed until check is re-submitted and clears.

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No charge for first class transfer (if equal value). There is a $10 fee for each additional transfer. No transfers after second meeting date of original class. All fees must be paid and original receipt must be returned before transfer can be processed. No transfers/refunds by fax or phone.

Confirmation and Class Location:
A registration receipt for course, lecture or tour will be mailed to confirm registration and meeting dates.

You will be informed of the classroom location once it has been confirmed.

Your registration receipt is your identification and is required for admission to The Cooper Union's buildings and courses.

There is a $5 replacement fee for lost registration receipts.

Proof of Course Completion:
Requests for proof of course completion must be made in writing within one year of course completion and must include a $10 service fee for each class record requested. Please allow two weeks to process.

Withdrawals and Refunds:
Please note: Our policy has been revised.
Please read the following revision carefully.

Withdrawals and refunds are available only through The Cooper Union Department of Continuing Education according to the schedule below.

Ceasing to attend class or notifying the instructor of your desire to withdraw does not constitute a withdrawal and does not entitle the student to a refund.

No full or partial refund can be granted without a written request and the return of the original registration receipt.

Requests by telephone, fax or e-mail cannot be considered until the original registration receipt has been received by The Cooper Union Department of Continuing Education.

Registration fees, model fees and materials fees are not refundable.

Refunds of credit card payments will be made directly to your credit card. Refunds of all other payments will be made by check and mailed to you.

Refunds for original Cooper Union Letters of Credit are made with Cooper Union Letters of Credit. Cooper Union Letters of Credit may only be used for future Continuing Education courses. There is no monetary exchange.

In case of withdrawal due to medically certified illness, a Cooper Union Letter of Credit will be issued upon receipt of physician’s documentation. A Cooper Union Letter of Credit will be issued for the balance of the remaining class sessions. There will be no monetary refund.

Refund Deadlines

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<td>Fewer than 5 sessions</td>
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<td>5 or more sessions</td>
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Continuing Education Class Registration: Begins May 1, 2007
Hours: Monday–Thursday, 10:30 am–5:30 pm
For further information, 212.353.4195 or www.cooper.edu/ce

Registration Form
One registration form per person. Registration receipt(s) will be mailed to you confirming registration, course dates and class location. Special supplies information may also be included. Your registration receipt is your student identification. Carry it with you for admission to class and Cooper Union facilities.

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$25.00
Non-refundable once per-term registration fee

Total amount enclosed

If you would like to learn about gift opportunities for lecture and concert series, please contact Michael Governer, assistant director for special gifts at 212.353.4172 or email govern@cooper.edu.

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Register in person:
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Engineering Building, Room 157

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All programs subject to change without notice.

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