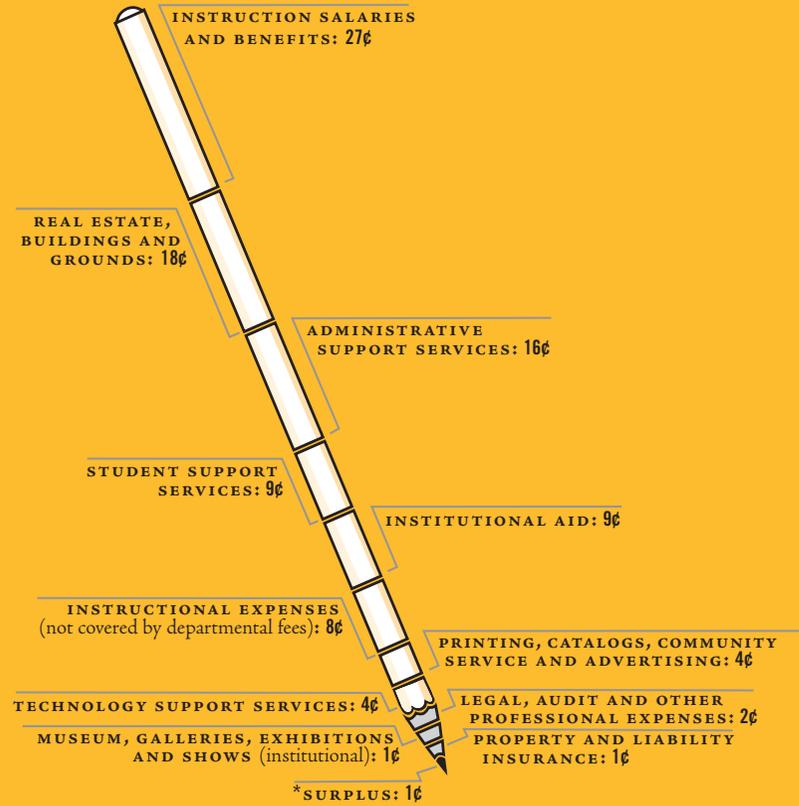


## TUITION BREAKDOWN

The College derives the majority of its revenue from tuition and departmental fees. Tuition dollars are spent on running the institution as a whole and on those operating expenses that pertain to all students. Each fee dollar generated by an academic/studio department is earmarked and spent by that same department for its own specific program needs. This past year, just over half of each fee dollar was spent on program-specific technology, and the remainder was spent on program-related instructional expenses.



\*Approximately 1 cent of every tuition dollar goes to surplus. The surplus is required by the U.S. Department of Education to satisfy certain financial responsibilities and conditions in order to continue participation in Title IV funding.

SOURCE: OFFICE OF FINANCE

◀ADMISSION STATISTICS



SCHOOL OF VISUAL ARTS

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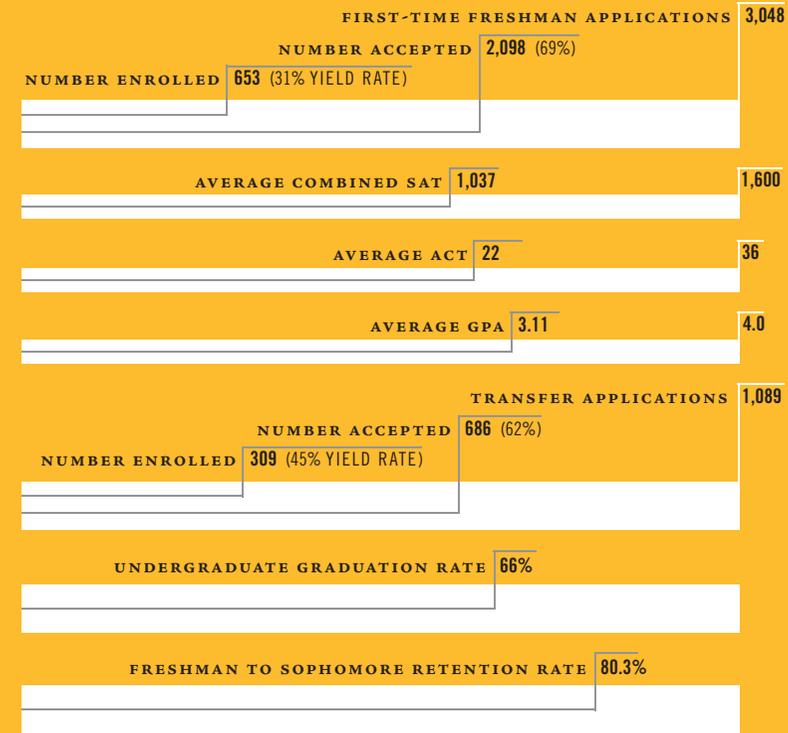
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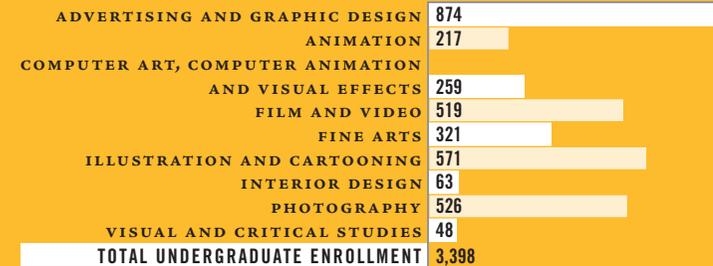
Brendan Leach, *Hester St. NYC 1890's*, 2010, pen and ink.



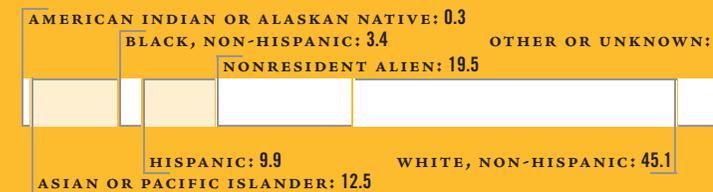
## UNDERGRADUATE ADMISSIONS STATISTICS



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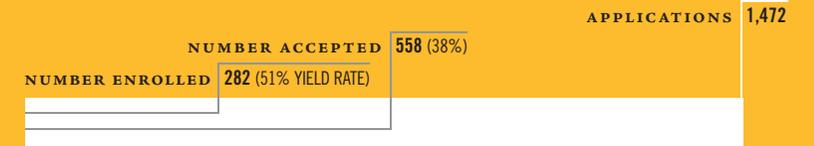
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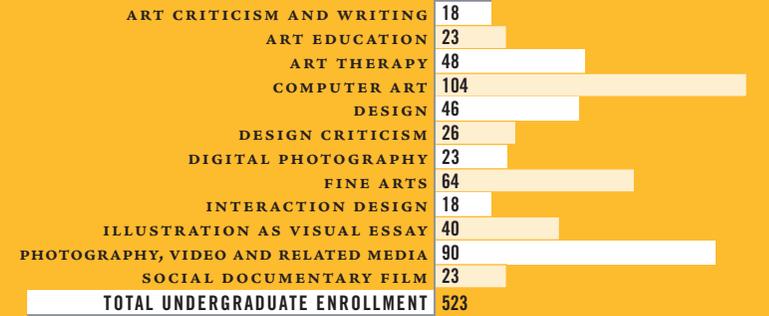
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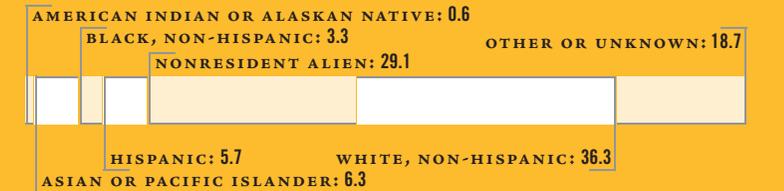
## GRADUATE ADMISSIONS STATISTICS



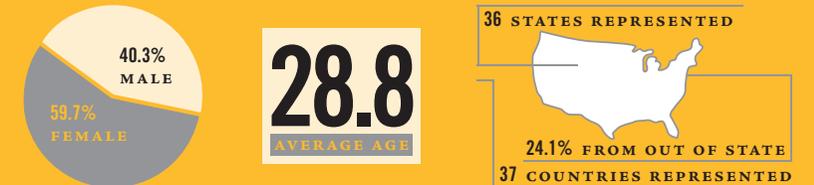
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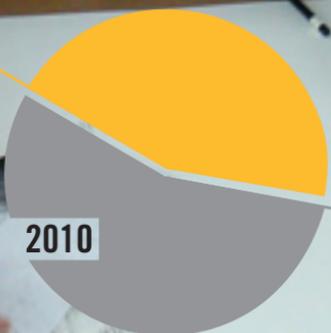


## GRADUATE ENROLLMENT CHARACTERISTICS



SOURCE: OFFICE OF ACADEMIC AFFAIRS

# SCHOOL OF VISUAL ARTS



2010

ANNUAL



Photo by Harry Zernike.

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STUDENTS AT SVA ARE ALWAYS DRAWING. IN FORMAL CLASSROOM exercises, they will sketch the human figure or indicate a design idea on paper; off campus, they will take a sketchbook and create quick representations of the buildings of New York City or fellow passengers on the subway. Our freshman-year foundation courses require the majority of our students to draw for credit, but the first year of study is usually just one moment in a lifelong relationship with the act of making marks with creative intent.

Within the diversity of departmental curricula across the College, nearly everyone here—department chairs, students, faculty members and alumni—senses that it is fundamental. Drawing is typically the first form of representation that students learn, and the first form of abstraction. Picasso was one of the great draftsmen of the 20th century, and one need only look at the preparatory work of almost any artist or creative professional to see that a facility in drawing is a form of artistic shorthand. Drawing is the starting point for almost every creative endeavor.

It came as no surprise to me when my friend and colleague (and SVA's current Acting Chairman) Milton Glaser titled his most recent book *Drawing is Thinking*. His work reveals an innate understanding of drawing as a sublime process for processing visual information, and the members of our community could not have a more effective role model of an artist whose life's work is engaged with the world around him. And that is, finally, the single best argument for drawing as a lifetime pursuit: it asks us to *look*, to really see what is around us, and by looking, to form an unshakable bond with the images that the hand, guided by the brain, puts down on paper.

**DAVID RHODES**

PRESIDENT

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OVER THE COURSE OF MORE THAN SIX DECADES, THE CURRICULUM of the School of Visual Arts has evolved to include more than a dozen disciplines that cover a broad range of artistic expression, attracting students from around the world. But when SVA was founded in 1947 as the Cartoonists and Illustrators School, the first skill any student learned was drawing. That primal and primary artistic act—looking at someone or something and creating a likeness of it on paper—has informed the sensibilities of artists for centuries and continues to be an important part of the contemporary artist’s education.

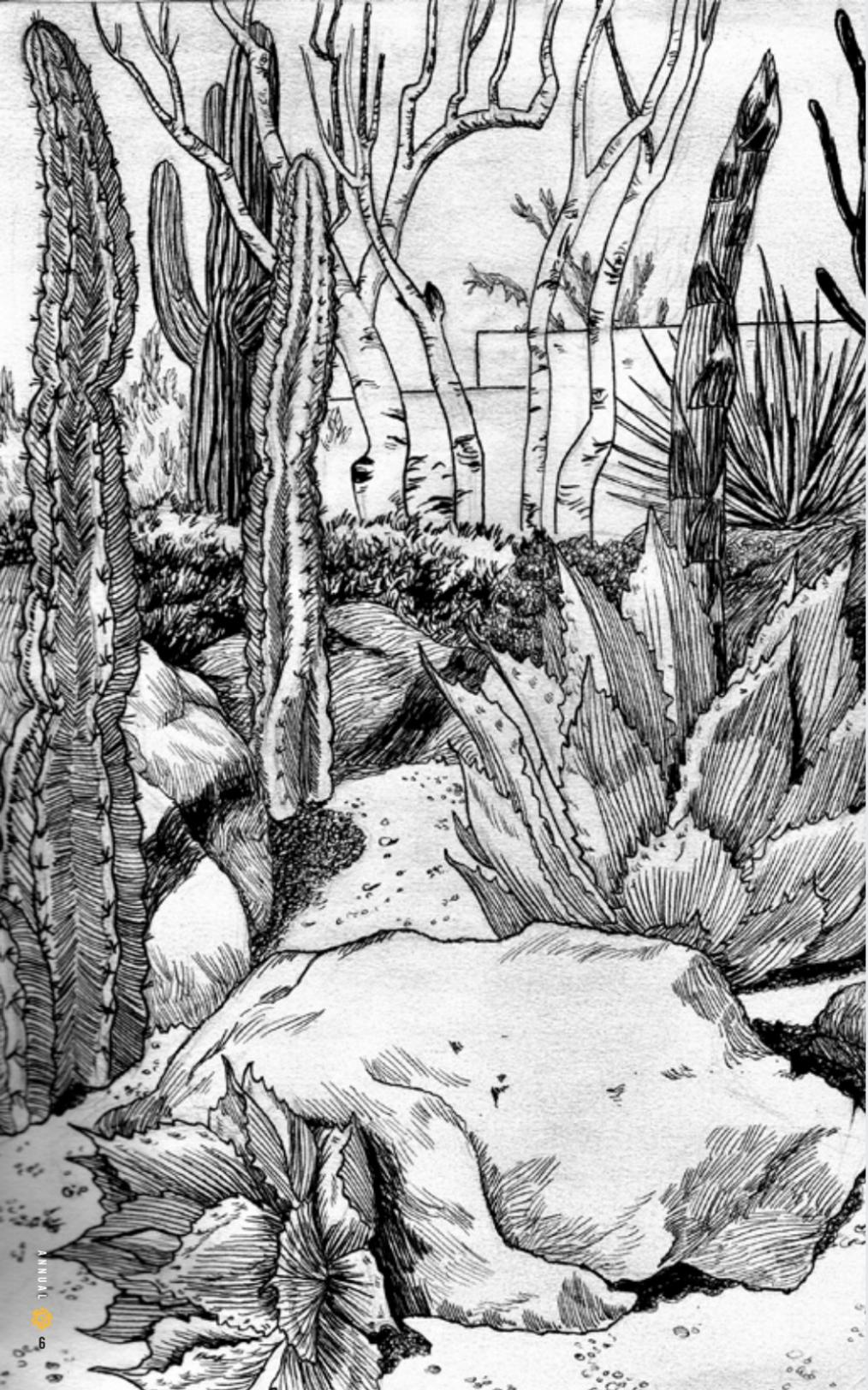
“Just like reading is fundamental, drawing is fundamental,” says SVA President David Rhodes. “It’s a way for an artist to read and record the world.” The idea of drawing as central to any artistic practice is embodied in the College’s foundation year, which requires all undergraduate students to take a series of core courses in the first two semesters of study. In nearly every department, freshman-year drawing courses are required or offered as electives, and students working in a variety of media often continue to study drawing throughout their years at SVA.

The foundation-year drawing curriculum functions as a survey of different kinds of drawing techniques, materials and subjects. Coursework ranges from simple pencil drawings to ink washes and color projects with colored pencils or chalks, and deals with subjects including (but not limited to) the figure, still lifes, landscapes, portraits and, in some cases, collage. “I think that taking what one sees or feels or is thinking about and translating that into a pictorial output is extremely fragile, in the sense that it requires real concentration, either unconsciously or consciously,” says Suzanne Anker, chair of the BFA Fine Arts Department. “Drawing is the central focus of the foundation year because it is the most immediate way one can express those ideas.”

Andrew Gerndt (1971 Fine Arts) has taught in the undergraduate fine arts program at SVA for more than 35 years, and teaches foundation and anatomy drawing courses. He sees the practice as both the most straightforward and most complicated part of an artist’s arsenal. “It’s simple and economical—you just need pencil and paper,” he says. “But it’s important. Artists have been drawing the figure for thousands of

“WHAT IS MOST COMPELLING TO ME ABOUT THE  
ACT OF DRAWING IS THAT YOU BECOME AWARE,  
OR CONSCIOUS OF, WHAT YOU’RE LOOKING AT  
ONLY THROUGH THE MECHANISM OF TRYING  
TO DRAW IT.”

–MILTON GLASER, *faculty member and SVA Acting Chairman,*  
*from his book Drawing is Thinking*





years, and are always using it to change the way people see.” Students in his anatomy courses spend the semester focused entirely on the production of one triptych of a male nude (rendering the same figure’s body, skeleton and muscular system) and one triptych of a female nude. Students work on a single pose for four weeks at a time, and semester after semester they use the age-old act of drawing the human figure as a way of unlocking complex visual information.

If the foundation program helps students develop their drawing skills during their freshman year at SVA, the College also expects a certain facility with drawing even before they arrive on campus. “For nearly all of the undergraduate majors, the No. 1 admissions portfolio requirement is drawing,” says Adam Rogers, director of the Office of Admissions. While there are several criteria for admissions, the 15–20 pieces of drawing work included in an applicant’s portfolio go a long way toward helping admissions officers identify creative potential. And Rogers points out that it’s not simply draftsmanship that he and his staff look for; it’s also the artistic mind that shows through: “Good art does not come from an empty head—we’re looking for really great content, not just a couple of nudes and a bowl of fruit.”

The drawing portfolio is scrutinized even more closely by the two degree programs for which drawing is perhaps the single most important skill: the BFA Illustration and Cartooning Department and the MFA Illustration as Visual Essay Department. There is a straight line between these departments and the College’s roots as a school specifically for professional illustrators and cartoonists. “It’s where we all started,” says Marshall Arisman, who has been with SVA since 1965, first as an undergraduate faculty member and now as chair of the graduate illustration program, which offers the College’s most advanced study of narrative drawing. “The reason storytelling illustration will never go away is the impulse to use drawing to tell stories about yourself and the world around you starts when you pick up a pencil at age three or four. For a child, it’s as natural as speaking or talking; it’s not art, it’s another way to communicate.”



**ANNUAL 2010 ON FACEBOOK**

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SVA COMMUNITY & UPLOAD YOUR OWN AT  
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(CLICK 'PHOTOS')**



Photo by Harry Zernike.

Once that communicative impulse moves through childhood and into adult hands, Tom Woodruff, who chairs the undergraduate illustration program, believes there is a goal of “pure drawing” that teachers can help artists achieve. “Drawing is a map of where the eye has traveled, and if it becomes much more than that, then it isn’t pure drawing,” he says. “Drawing doesn’t look that different over the centuries—a brilliant drawing by Reubens is not unlike a brilliant drawing by Lucian Freud is not unlike a brilliant drawing by Bronzino—and that purity is clear to all great draftsmen.” The BFA Illustration and Cartooning Department curriculum adds two sophomore-year semesters of drawing courses on top of the foundation-year classes and makes electives available for juniors and seniors. “I’ve always believed that if my students can draw better than anyone else, they will find a career,” says Woodruff. “It becomes their calling card, because not too many people can really do it.”

In fact, a facility with drawing can end up being a subsequent career-booster for students in many disciplines taught at the College. Animators in both the computer and traditional animation programs take foundation-year drawing courses, and often find that their ability to sketch a character makes them both more efficient and able to present concepts more fluidly. In Visual Literacy, a course taught by BFA Advertising and Graphic Design Department Chair Richard Wilde, drawing is used as an avenue for creative discovery, helping students internalize fundamental principles of visual communication. Students in the BFA Interior Design Department learn to communicate design ideas on paper in order to better express them to potential clients. And emerging filmmakers from the BFA Film, Video and Animation Department quickly learn that good storyboards are an important tool for organizing the many simultaneous tasks that have to happen on a film set.

**“YOU CAN NATURALLY DISCOVER 100 DIFFERENT CREATIVE PRINCIPLES THROUGH DRAWING. AND WHEN YOU DISCOVER FUNDAMENTAL PRINCIPLES THAT WAY, THERE’S REAL OWNERSHIP OF THEM.”**

*-RICHARD WILDE, chair, BFA Advertising and Graphic Design Department*



In these instances, drawing is often apart from what the artist would consider his or her actual work, but it is a tool that cannot be ignored. Howard Beckerman teaches a course for traditional animators called Animation Storyboards, and right from the beginning he impresses upon his students that sketching out their ideas is an early, but crucial, part of a long process. “Students have to get past the point where they’re just thinking of the finished thing and not looking at the preliminary work,” says Beckerman. He tells his classes that more often than not, it’s storyboards that are used to pitch animation ideas to producers and studios, so the drawings need to be sharp and clearly communicate what the pace, emotions and look of the subsequent animated short or film will be. He points out that much of the actual animating work is now done overseas, making storyboarding ability a sought-after asset in the professional world.

Despite the utility of drawing skills in the contemporary marketplace, there is a temptation for today’s students to overlook the broad applicability of drawing in favor of technology-driven imaging. Digital media are certainly front and center in the BFA and MFA computer art programs, and students in majors from animation to interior design are going to be working with the newest technologies. But faculty member Richard Spokowski, who teaches Color Theory and Rendering in the BFA Interior Design Department, is careful to separate the skill from the tools: “I identify computer work as drawing, too,” he says. “Working with a computer tablet, for instance, is still freehand sketching. Most interior design presentations are drawings, no matter how you did them.”

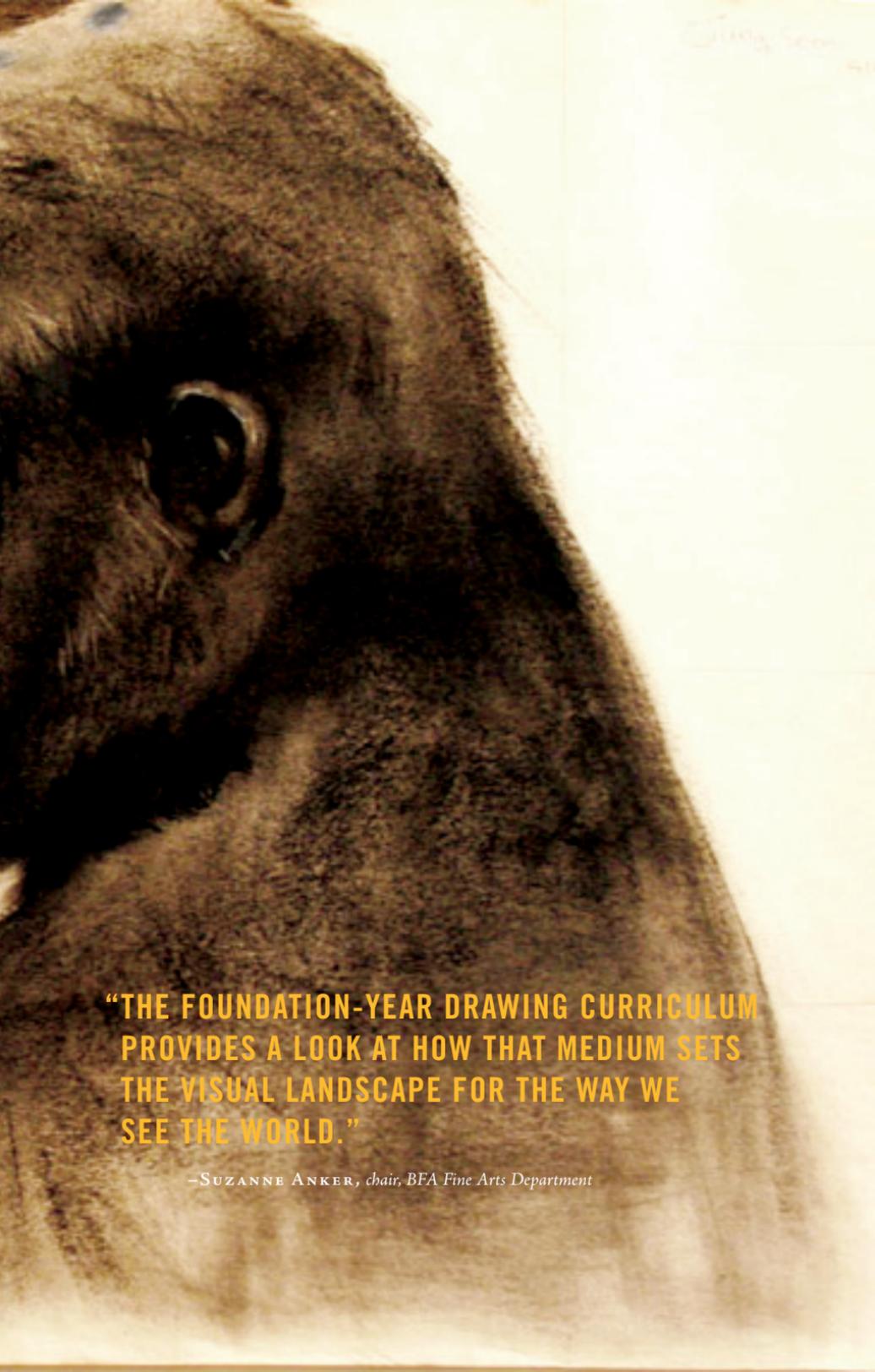
Jesse Flores, who graduated from the BFA Computer Art, Computer Animation and Visual Effects Department in 2010, agrees. “The computer is just another pencil,” he says, and he finds that his work with digital media almost always benefits from spending some time with a pencil and paper first. “Sketching something out is a good thinking process before approaching the computer,” says Flores. “When you go to the computer without an idea, it’s like walking up to a canvas with no paint.” The drawing course he took in his freshman year continued to inform the work he

**“DRAWING HELPS ARTISTS SEE WHAT THEY’RE  
THINKING. IT’S A PLACE WHERE NEW IDEAS  
CAN BE TESTED AND RISKS CAN BE TAKEN.”**

**—NANCY PRINCENTHAL**, *faculty member,  
MFA Art Criticism and Writing Department*

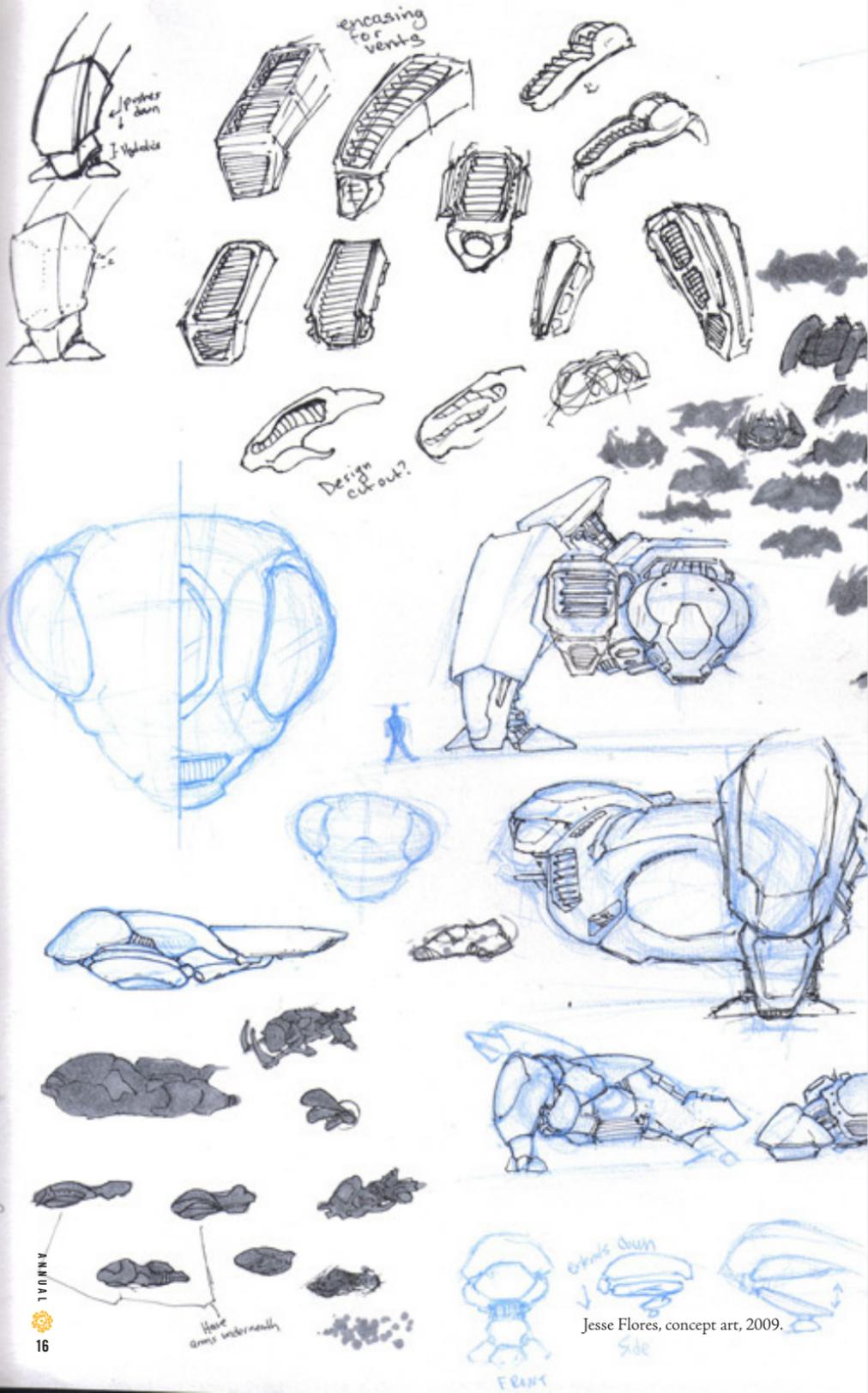


Jung-Seon Ha, untitled, 2008, charcoal.



**“THE FOUNDATION-YEAR DRAWING CURRICULUM PROVIDES A LOOK AT HOW THAT MEDIUM SETS THE VISUAL LANDSCAPE FOR THE WAY WE SEE THE WORLD.”**

—SUZANNE ANKER, *chair, BEA Fine Arts Department*



encasing for vents

pusher down  
Hydraulics

Design cut out?

brings down  
Side

Have arms underneath

Flies

Jesse Flores, concept art, 2009.

did for his senior thesis project, giving him a way to develop an initial idea for a character or lighting scheme without being confined by the parameters of a certain piece of software.

Even when faced with the demands of the professional world, the intimacy and immediacy of putting pencil to paper is not easy to replace. “My drawing skills have allowed me to sketch out innumerable ideas in magic marker, present them to clients and have a campaign, brochure or editorial spread approved without the need to turn to a computer,” says alumnus, faculty member and SVA board member Eileen Hedy Schultz (BFA 1977 Graphic Design). Schultz is president and creative director of Design International, and credits drawing courses that she took at SVA with faculty member Harry Fisk (a well-known magazine illustrator who died in 1974) for both teaching her how to look at the world around her as an artist, and for giving her invaluable support for her professional endeavors: “In this tight economy, what better skill to have than to turn out good work in record time at half the cost?”

**“DRAWING IS A BASIC SKILL THAT HAS ALLOWED ME TO ILLUSTRATE WHAT A CREATIVE PERSON SEES ONLY THROUGH THE SOUL.”**

—EILEEN HEDY SCHULTZ (BFA 1977 *Graphic Design*), faculty member  
and member of the SVA board of directors

If the simplicity and efficiency of drawing make it a fundamental tool for aspiring and professional artists, it is also a means of expression that can be used by almost any age group in a wide variety of situations. Both the MAT Art Education and MPS Art Therapy Departments at SVA teach drawing to their students as a tool that can be put in the hands of non-artist populations. “Drawing is something that’s so natural feeling because we do it from a very young age,” says Lauren Chester, a current student in the art therapy program. Children can very simply communicate ideas to a therapist without using words (for instance, a child will draw important

I followed this advice

but as a result

never know how  
to ask for help

it's  
cial

I s





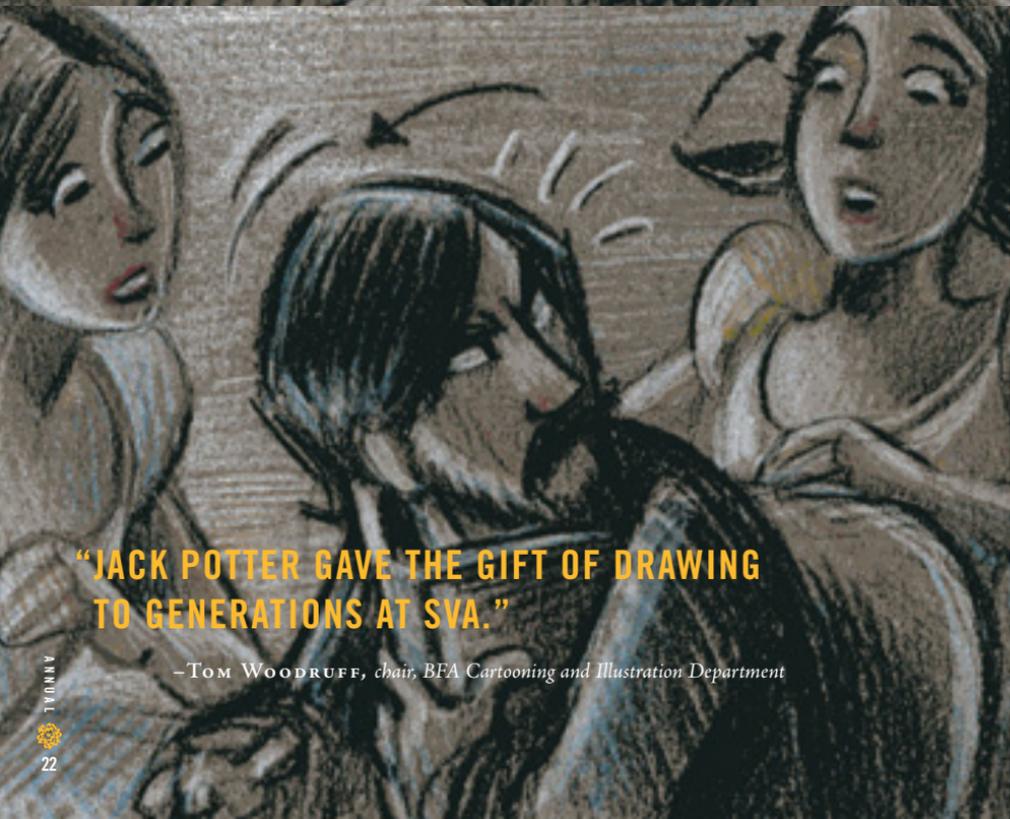
I somehow lost the ability and had to learn it again.



A vertical pencil drawing of a person's face is visible on the left edge of the page, partially cut off. The drawing is light and sketchy, showing the contours of the face and hair.

“THERE’S AN IMMEDIACY TO DRAWING THAT I  
FIND HARD TO DUPLICATE. I WOULD ALWAYS  
TAKE A DRAWING OF MICHELANGELO’S OVER ONE  
OF HIS PAINTINGS—THE IMMEDIACY IS THERE.”

—MARSHALL ARISMAN, *chair, MFA Illustration as Visual Essay Department*



**“JACK POTTER GAVE THE GIFT OF DRAWING  
TO GENERATIONS AT SVA.”**

*—TOM WOODRUFF, chair, BFA Cartooning and Illustration Department*

figures larger than others), and clients of all ages can sketch out a thought or emotion with little instruction. In the MAT Art Education Department, drawing is especially important. "In terms of teaching kids, it's where you start," says Michael Filan, the department's student teaching supervisor and a faculty member who teaches a summer-term drawing course. "Drawing is the basis of expression, and it becomes a lead-in to understanding more difficult concepts." But even as teachers-in-training learn to use drawing as a classroom activity, the curriculum makes sure that they continue to master it for themselves. "The summer Advanced Studio course is designed to get our students back into their art-making practice," says Filan, who uses drawing and painting as a way to keep his adult students at the top of their creative game. "They need confidence in their own drawing skills," he says, "so that they can go to somewhere like LaGuardia Arts high school and teach a drawing class to the most talented students."

The centrality of drawing at the College has been driven by the efforts of several individuals over the years, but no single personality has left a larger mark on drawing at SVA than Jack Potter. After a successful career as a fashion illustrator in the 1940s and '50s, he shifted his focus to education and joined the SVA faculty. "He was a force of nature," says President David Rhodes of Potter. "He did what he did, and everyone knew it was good." What he did was establish a course called Drawing and Thinking that aimed to break bad habits and develop the skill of looking at something with heightened perception, beginning the process of interpretation before committing pencil to paper.

"He had both an attitudinal and visual influence," says President Rhodes. "Some students picked up the energy of looking with great care, and some picked up a visual style that owes itself to Jack." Potter's obituary in *The New York Times* (he died in 2002 at age 74) quoted John Ruggeri, a former student of Potter's who later became a colleague at SVA: "Mr. Ruggeri recalls Mr. Potter's dictum that the lines his students made should not be 'sorta, kinda, maybe,' but 'straight! curved! fluid!' Mr. Potter demanded that drawing be physically rigorous, Mr. Ruggeri said, and

Take me on a trip. I'd like to go someday.

I really want to  
come kick it  
with you.

You  
will  
be  
my  
America  
Bo



♪ And no I ain't been to M-i-a



You  
will  
be  
my  
American  
Boy

Take me to New York, I'd love to see L A



I heard that  
Cali never rains  
and New York's  
wide awake ♪



the class ‘was our gym.’” Ruggeri continues to teach drawing at SVA, carrying on Potter’s legacy by offering drawing courses in nearly every undergraduate program at the College, including the popular Drawing on Location.

This long tradition continues with the newest courses and programs at the College. The BFA Visual and Critical Studies Department is the most recent addition to the slate of undergraduate programs, and offers a novel blend of studio and academic work. “I was certainly aware of how the drawing foundation had been taught at SVA,” says Department Chair Tom Huhn, who created the VCS program in 2006. “I wanted to tap into that rich tradition as well as point it in a particular direction, making it a medium for expanding the way we look at things and the way we construct the things we see.” His curriculum’s foundation drawing courses are slotted alongside photography and digital imaging requirements, allowing students to appreciate the contrast between making images by means of gesture and through an apparatus (i.e., a camera or computer). Huhn asks his faculty members to link drawing with a particular way of seeing, which means that the department’s students will get drawing assignments that take atypical approaches to the practice, like using a pinhole camera as part of a drawing task. “I’m trying to develop the mechanical skill of drawing and also make it an intellectual opportunity for reflection on visual culture and art making,” says Huhn.

Because the link between drawing and thinking creatively is so strong, drawing continues to be a firm anchor in the life of many members of the SVA community, whether they’re students or faculty members, new applicants or alumni with established careers. Longtime faculty member and current Acting Chairman Milton Glaser published a book titled *Drawing is Thinking* (Overlook Press) in 2008 that assembled hundreds of drawings into a kind of meditation on the meaningful creative life. In an introductory interview with critic Judith Thurman, Glaser says, “When I look at something, I do not see it unless I make an internal decision to draw it. Drawing it in a state of humility provides a way for truth to emerge.” ◊

**“WHEN I’M DRAWING, IT’S AN INTENSE MIX OF  
BEING ABSOLUTELY FOCUSED AND ABSOLUTELY  
UNFOCUSED. YOU’RE THERE IN THE MOMENT,  
IN THE MIDDLE OF THINGS.”**

**—YOUNG NAM HELLER, *student, BFA Illustration and Cartooning Department***





Young Nam Heller, *The Royal Treatment*, 2010, acrylic.

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