62-141 Black and White Photography I
Fall and Spring: 10 units
This course will teach you the basic craft of photography from exposure of the negative through darkroom developing and printing to print finishing and presentation. Content includes student presentations, class discussions, shooting assignments, darkroom sessions and critique. We will concentrate not only on the technical aspects of photography, but also the aesthetics of seeing with a camera. The course concentrates on photography as a fine art — what is unique to it and the concerns that are shared with other visual arts, such as composition, tonal values, etc. and aims to equip students with an understanding of the formal issues and the expressive potentials of the medium. Lab fee and 35mm manual camera required. Each student is responsible for the cost of paper and film.

62-142 Digital Photography I
Fall and Spring: 10 units
This course explores digital photography and digital printing methods. By semester's end students will have knowledge of contemporary trends in photography, construction (and deconstruction) of photographic meaning, aesthetic choices, and the use of color. Students will learn how digital cameras work, proper digital workflow, RAW file handling, color management and Adobe Photoshop. Through the combination of the practical and theoretical, students will better define their individual voices as photographers. No prerequisites.

62-155 Mutable Landscape:
Intermittent: 10 units
With camera in hand, students will explore, document and invent a sense of place in Pittsburgh. Informed by photographic history and landscape studies, students will develop their own portfolios of digital prints. As a CFA Interdisciplinary photography course, students will be encouraged to consider their photographs in the medium of their home department, and in some cases as a starting point for projects in other materials. No prerequisites.

62-175 Descriptive Geometry
6 units
This is a manual construction course for solving problems in three-dimensional geometry through working with two-dimensional planes using basic mechanical drawing tools. The course covers basic concepts of descriptive geometry; solving problems involving lines and planes in space and their spatial relationships; rotations in three dimensions; locating points and tangents on solids and surfaces; intersection of solids; shades and shadows; perspectives; and development of surfaces.

62-241 Black and White Photography II
Fall and Spring: 10 units
A continuation of topics explored in Black and White Photography I with an emphasis on aesthetic development and image evaluation. Students will gain experience with a variety of formats: experimental methods and media will be encouraged. Folio or equivalent required by end of the semester. Course has lab fee. Prerequisites: As listed or consent of instructor. Prerequisites: 62-141 or 60-141.

62-245 Portrait Photography
Intermittent: 10 units
Portrait Photography explores the emotional and visual process of collaboration between subject and photographer that creates a photograph. We'll use cameras of all formats and levels of sophistication to create portraits in the studio and on location. We'll find and exploit available light and create artificial light to complete our vision, and we'll explore a wide range of darkroom strategies to support and add richness to our final print. Through film and video we'll meet some of the masters of this form like Arbus, Newman, Avedon and Penn, and we'll take advantage of any opportunities to visit exhibitions and photographers studios. Lab fee required. Prerequisites: As listed or consent of instructor. Prerequisites: 60-141 or 62-141.

62-247 Introduction to Hot Glass
Fall and Spring: 3 units
For beginners with little or no hot shop experience, this class will emphasize safety, proper tool use, communication, and a team approach to glassblowing, while executing simple blown forms such as cups and bowls in clear glass. No previous glassworking experience required. Basic materials provided. Registration for Pittsburgh Glass Center classes can only be done on or after your scheduled registration day. Spaces are limited. Registration is done on a first come, first served basis. Please go to CPA 100 to register. Course fee is $275. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-250 Beginner Beadmaking
Fall and Spring: 3 units
If you're fascinated by baubles, bangles and beads, this is the class for you. Learn the secrets of how beads are made at the torch in this introduction to the basic skills needed to make beads at the torch using Moretti (soft) glass. You will have a chance to make many glass beads to take home as you learn the basic skills of heating glass, applying it to a mandrel, and shaping it with tools. You will develop skill at making a round bead and learn how to alter shape and add decorative color such as dots, frits, trails and encasing. No experience is required and all materials are provided. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $162.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.
62-251 Pendant Passion
Fall and Spring: 3 units
Amaze your family and friends with your new collection of borosilicate (hard) glass pendants. In this 8-week session, students will learn a new design technique every week, from compression, pin wheels, donut holes, mandrel beads and much more. Focus on flame development, gathering glass, color application of dots, stripes and color layers to obtain the desired look of your own piece of a kind pendant. Great for beginners or those with some flameworking experience with an interest in pendants. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $162.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-252 Marble Madness
Intermittent: 3 units
62-255 Imagination in Glass
Intermittent: 3 units
62-256 Introduction to Coldworking
Fall and Spring: 3 units
In this class you will gain a basic knowledge of coldworking. It is structured for students who have previous glass experience and also those who are just looking for a start in the glass world. Lessons will include how to bring an object to a polish, cutting, carving, basic glueing, laminating, sandblasting and angle grinding. Several projects will be completed during this class, including coldworking bottles into cups and grinding and polishing a piece of cast glass into a beautiful cube paperweight. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to register. Spaces are limited. Course fee is $205. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-255 View Camera
Intermittent: 10 units
The nature of a 4x5" view camera alters both the process of making a photograph and the qualities of the resulting image. The slow, even cumbersome, process of photographing with a large format camera encourages a methodical, studied approach. The larger negative size and the ability to control the exposure and development of each sheet of film make possible an image of extraordinary clarity and detail. Through a series of exercises followed by a self-selected project, students in this class will learn the technical aspects, and master the use of, the view camera. Topics include: perspective and focal plane control, bellows extension factor, and basic B&W sheet film handling and processing. Students should enter this course already possessing a working knowledge of photographic processes and printing. Prerequisites: 62-141 and any 200 level photo course or consent of instructor.

62-256 Alternative Photo Processes
Spring: 10 units
This experimental photo-printmaking hybrid introduces students to 19th century, non-silver and alternative photographic printing techniques. One-of-a-kind, hand-applied processes include: Van Dyke, cyanotype, salted paper, POP, albumen, platinum & palladium and bromoil. Students will produce large format imagery by use of traditional large format shooting, analogue negative enlarging and/or digital negative methods. In addition to the printing techniques, the class considers how to unite process with concept. Prerequisites: 51-265 or 60-141 or 62-141.

62-306 Music-Cinema-Culture
Fall: 9 units
The first 100 years of the 20th Century’s only original art form, whose advent has brought about tremendous social and cultural changes. Students view selected films, learning first the basics of film theory, cinema’s working structures and the function of music soundtrack. Ultimately, they are able to analyze in written essays and class discussions, the function and value of the music in a particular film and the cultural impact such music has had on society. The work of the course involves attendance at screenings and active participation in the following analytical discussions. Students are expected to present two reports on films/readings and sustain a final oral presentation.
62-360 Photographers and Photography Since World War II
Spring: 9 units
Invented in 1839, photography was a form of visual expression that immediately attracted a large public following. Starting around 1900, photography was practiced with two dominant strands. One of these firmly believed in the power of photographs to provide a window on the world, as pursued by Lewis Hine, while the other strand adhered to the philosophy of Alfred Stieglitz, founder of the elite Photo-Secession movement in the United States, who passionately affirmed that photographs were first and foremost reflections of the soul. As such, they were art objects, equal to painting, drawing, and sculpture. These two schools of thought guided photographers throughout the twentieth century. This course explores in depth the tremendous range of photographic expression since World War II and examines in particular the contributions of significant image-makers such as Helen Levitt, W. Eugene Smith, Robert Frank, Diane Arbus, Garry Winogrand, Harry Callahan, Charles "Teenie" Harris, Cindy Sherman, Annie Leibovitz, Duane Michals, Carrie Mae Weems, Nan Goldin, James Nachtwey, and many others. Classes include lectures, student presentations, and video excerpts. A local field trip to visit a photography exhibition may also be arranged.

62-361 Trajectories in Photography: Prehistory to 1945
Fall: 9 units
This course explores how photography influenced and was shaped by social and political changes in the 19th and early 20th centuries. We will investigate photography in its modern and modernist constructions, with special attention to both continuities and ruptures between the pre-modern and the modern. Specific topics will include: the nature of pictures and precedents in picture-making, from cave paintings through 20th-century experiments in photography; photography’s role in the rationalization of geographies and peoples; the promises of photography as a new technology alongside electricity and the motion picture; the position of photography in relation to fine art; publications, mass media and propaganda; social photography, documentary photography and activist photography; and vernacular photography and photography’s popular uses. The course draws from various disciplinary perspectives including art history, anthropology, history, and science and technology studies. The course will include instructor lecture, student presentations, and guest lectures. Class discussion will be an integral aspect of the class. No prerequisites required.

62-371 Photography, The First 100 Years
Fall: 9 units
Photography was announced to the world almost simultaneously in 1839, first in France and then a few months later in England. Accurate “likenesses” of people were available to the masses, and soon reproducible images of faraway places were intriguing to all. This course will explore the earliest Image-makers Daguerre and Fox Talbot, the Civil War photographs organized by Mathew Brady, the introduction in 1889 of the Koolin by George Eastman, the critically important social documentary photography of Jacob Riis (How the Other Half Lives: Studies Among the Tenements of New York) and his successor, Lewis Hine, the Photo-Secession of Alfred Stieglitz, the Harlem Renaissance of James VanDerZee, the precisionist f64 photographers Ansel Adams, Imogen Cunningham, and Edward Weston, and a host of other important photographers who came before World War II. The class will be introduced to 19th century processes, such as the daguerreotype, tintype, and ambrotypes, as well as albumen prints, cyanotypes, and more. Two field trips will take place during class, one to The Frick Art & Historical Center and one to The Carnegie Museum of Art. No prerequisites required.

62-375 Large Format Photography: The Antiquarian Avant-Garde
Intermittent: 10 units
This course takes part in the anti-digital movement by exploring the roots of photography. Students will shoot with an array of large format cameras and use 19th and 21st century processes to create one-of-a-kind photographic imagery. Course topics include view camera techniques, experimental printing processes, pinhole camera-less photography, and contemporary tin-types. Prerequisites: As listed or equivalent or consent of instructor. Prerequisites: 62-141 or 60-141.

62-420 Aesthetics and Critical Judgement
6 units
In this course, we will examine the question of how one judges a work of art. The course will provide an overview of the history of aesthetics in the Western tradition, and in the process we will examine the central questions of defining beauty, evaluating the artistic object, determining which external factors are relevant to aesthetic judgments (time, culture, biography), and analyzing the inter-relationships between artist, audience, and artistic object. Beyond the knowledge gained, course objectives will include the cultivation of analytical skills in evaluating artistic expression and aesthetic theory, and the development of expository writing and speech skills in aesthetic analysis.
62-456 Fused and Slumped Glass-Phase II
Fall and Spring: 3 units
Now that you have a basic knowledge of fusing, let’s ramp it up. This class is about pushing the materials into the two dimensional realm. We’ll work deep, using powders and multiple layers to create imagery in glass; cover kiln casting and mold making as well as more advanced cold working techniques. And we’ll get a little crazy creating our own patterned glass in the form of pattern bars and a variety of other techniques. 24 hours of fusing class/workshop experience required, or permission of the instructor required. Basic materials provided and additional materials can be purchased from Pittsburgh Glass Center. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please register in person at CFA 100. Spaces are limited. Course Fee is $205. Not eligible for PCHE cross registration. Course taught at Pittsburgh Glass Center. Prerequisite: 62-453.

62-459 Stained Glass
Fall and Spring: 3 units
Students will learn the art of stained glass through pattern making, cutting, foiling and framing to create a stained glass window. Both historical and contemporary designs and approaches will be used and the plethora of stained glass windows in Pittsburgh will be fodder for inspiration. Whether your interest is in traditional windows or something totally cutting edge this class is for you. Students will design and construct their own window for the final project.

62-483 Growing Theatre Community Outreach
Fall and Spring: 6 units
Growing Theater engages students and mentors in the development of a collaborative theater experience. Through Mentor Role Modeling, Growing Theater uses drama as a medium to expose at risk population of fifth graders from a local school to a supportive learning environment that is shared, creative, confident, patient and respectful. Growing Theater Mentors will broaden students' personal and professional outlooks by guiding through them this theatrical process. The resulting play is performed in May at CMU. This course is open to all students, not just Drama majors.

62-661 Interaction and Expression using Pausch Bridge Lighting
3 units
Working in cross-disciplinary teams, students will explore light as art, interactive design and programming using a Pharos lighting control system. Students will explore the use of light and interaction using the actual controls within the Randy Pausch Memorial Bridge. Student teams will develop final projects that will be exhibited on the actual Randy Pausch Memorial Bridge.

62-714 Galleries & Auction Houses: Economics of the Art Market
6 units
This class surveys the for-profit art gallery model. Topics include exploration of the business model and common practices of for-profit art galleries and the primary and secondary markets for art sales. Art Appraisals, auctions and auction galleries artist procurement art collectors and investor cultivation as well as a profile of gallerists will be discussed in detail. Students will be required to work an art auction and attend the opening receptions for local exhibitions. There will be a non-required trip to the gallery districts of New York City to visit galleries and talk to gallery directors and staff. Corporate art collections will also be discussed as well as how to set prices artist commissions artist agreements consignment sales and inventory will also be topics covered by this course.