

SCHOOL OF VISUAL ARTS
DIVISION OF CONTINUING EDUCATION

CONTINUED

Issue No. 2





The Division of Continuing Education has been a leader in developing and broadening the sector of continued creative studies in New York City for more than 75 years.

Our dynamic course offerings span a multitude of disciplines, including advertising and design, animation, film, fine arts, illustration and comics, interior design, photography and video, professional development, visual and critical studies, and visual narrative. With a robust online and on-campus curriculum, our program's global reach connects students from around the world to industry leading faculty in New York City. For more information about the Division of Continuing Education and our course offerings, please visit sva.edu/ce.

CONTINU- ED

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THE DIVISION OF
CONTINUING EDUCATION

VOLUME CII • NUMBER 3

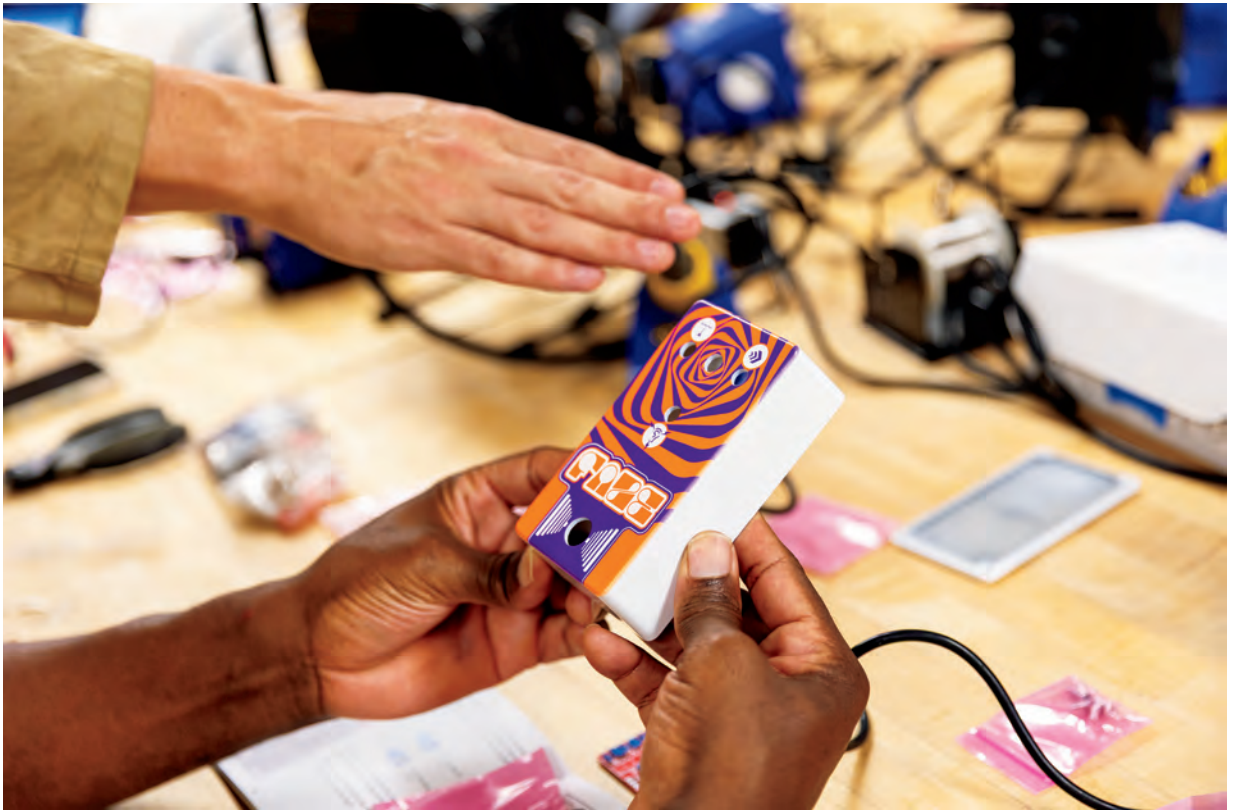
ContinuEd (USPS-004171), © 2025 by the Visual Arts Press, Ltd., is published quarterly by the School of Visual Arts, 209 East 23rd Street, New York, NY 10010. Call 212.592.2050 to subscribe. Periodicals postage is paid at New York, NY. POSTMASTER: Send address changes to Division of Continuing Education, 209 East 23rd Street, New York, NY 10010-3994.

If you're considering advertising, design, or branding as a career, let us tell you a few things you might want to know.

Most people's introduction to these fascinating fields comes from the media around us—on the streets and on our screens. We're amused, fascinated, charmed, and hopefully convinced by exciting visuals, cohesive campaigns and clever copy. What most people don't know is that advertising, design, and branding, are not just about selling products. They're also about selling a vision. Want to set forth on a path to becoming an art director? Interested in brand identity?



Wilde Lab technician making large-scale prints. Photo by Catherine Guzman.



CLOCKWISE

DIY Guitar Pedals. Photo by Catherine Guzman.

Student working in the Wilde Lab. Photo by Catherine Guzman.

Student working in the Visible Futures Lab. Photo by Catherine Guzman.

Perhaps designing interiors? Or how to get started on incorporating AI into your design workflow? Our expansive curriculum is ever evolving to keep up with the fast pace of the advertising, design, and branding industries.

We have focused our advertising program on learning the skills you need to create ads, on both the art direction and copywriting sides. Our courses will guide you through the process of pitch, design, layout, and the image that sells the message. Underlying all the skills necessary to create a successful ad campaign is the knowledge of the business of advertising—the principles of selling and marketing—which the expertise of our long-term faculty can guide you through. Advertising, on the creative side, is a career for students who have many interests.

Nothing you learn goes to waste. Video, film, photography, history, acting, directing, painting, drawing, languages—all can be used in becoming a communications expert.

The advancements in AI have been rapidly changing these fields. Though design professionals know that technology does not make you a designer, new technologies become an opportunity to expand your skills. Design is an art, and as with all arts, understanding the principles and learning to apply them creatively and personally is essential. The role of typography, understanding color, and exploring approaches to layout, are second nature to a designer. Today, the designer, like the art director, has to become a visual communicator. Whether you are looking to build a brand, explore the editorial world, or create a digital presence, our courses will teach you how effective design can balance aesthetics with communication.

Interior designers are professionals who create and implement all aspects of interior spaces, including the initial programming, design, observation and documentation of construction, lighting, material selection, design development, and furniture selection. As a continuing education student exploring interior design, you will become familiar with all phases of the design process, from inception through implementation. Our courses will provide you with the background and skills you'll need to create the comfortable, efficient, and aesthetically pleasing spaces people want to live or work in. If you're interested in the fabrication side of design and taking a hands-on approach, look no further than SVA's Visible Futures Lab. This state-of-the-art facility



is equipped with a woodshop, 2D and 3D printers, laser printers, and a cutting edge makerspace where you can build with your colleagues.

Knowing how limited your time can be, we offer a flexible and alternative schedule that fits a busy lifestyle. Our students have the choice to study with us on-campus in vibrant New York City or choose from a rich selection of online courses. If you are unable to come to New York, then we'll bring SVA to you. Our robust curriculum of courses can be found online through our website at sva.edu/ce. If you're having trouble choosing the course that's right for you, we have advisors available via phone or email to help guide you through the process. What makes the Division of Continuing Education at the School of Visual Arts special? Our courses, our community, and our connections. ♦

CLOCKWISE

Faculty member Shannon Rosa Jones demonstrating for students in Build Your Own Furniture.

Students co-working in the Wilde Lab. Photo by Catherine Guzman.

Classroom shot of Fundamentals of User Experience Design. Photo by Nivia Hernandez.

Faculty instructor Kyle Fakhoury and his DIY Guitar Pedals student. Photo by Catherine Guzman.





STUDENT HIGHLIGHT

Course: Brand Identity—Creating an Image (DSC-2243)

Instructor: Anita Zeppetelli

Student Daniel Frumhoff talks about his classroom experience.

Have our continuing education courses impacted your creativity and/or art practice? If so, how?

Absolutely—these courses have encouraged me to think more critically and conceptually about design. More importantly, they've given me space to tap into the more experimental, fun side of design and work on projects that feel inspiring. They're great for building portfolio work, trying out new methods, meeting other creatives, and exploring new concepts.

Has enrolling in a continuing education course helped you to better connect to the SVA community?

Yes! Enrolling in CE courses has helped me feel more connected to the SVA community! I've met inspiring peers and mentors who continue to motivate me. It's a great feeling to be part of a creative network that extends beyond the classroom. I would highly recommend it!



Daniel Frumhoff, *Bard Avon*, Spring 2023.

To be
or not
to be,
that
is the
question.

Hamlet

How has your experience taking continuing education courses at SVA been?

My experience taking CE courses at SVA has been incredibly rewarding! The courses are well-structured, engaging, and led by passionate instructors who bring real-world experience into the classroom. Anita's course, in particular, was so inspiring that I took it twice. It's a space where I can be creative, receive guidance and encouragement, and truly grow.



Student working in the VFL. Photo by Nivia Hernandez.



Q&A with Artist Deena So'Oteh,

Illustration and Visual Storytelling: Art
and Industry Residency Alumni and Faculty

By
Catherine
Guzman



YOU CAN FIND ILLUSTRATOR DEENA

SO'OTEH'S award-winning work in publications like *The Wall Street Journal*, *The New York Times*, and *Bloomberg*. From student to current faculty instructor, she credits SVA's Illustration and Visual Storytelling: Art and Industry artist residency program with helping jumpstart her dynamic career. I had the opportunity to ask her about her

creative journey so far and the program that's been instrumental in her growth as an artist and educator.

How would you describe your artistic style or brand as an artist, and what elements make it unique to you?

At the core of my work is a need to connect—with the narrative, the viewer,

"The *WIRED* Guide to Protecting Yourself From Government Surveillance," from *WIRED*.

and the emotional tone of the piece. I'm less interested in literal translation and more drawn to what's beneath the surface: subtext, tension, atmosphere.

I began with a more traditional, old-school approach, but my work has gradually shifted to include elements of retro sci-fi, futurism, and surrealism—as my interests and perspective evolved.

Visually, I'm drawn to dramatic lighting, symbolic imagery, and a slightly distorted sense of space and form—creating a cinematic mood that holds both clarity and ambiguity.

I aim to create images that feel emotionally charged, but still leave space for interpretation—where the viewer is invited in, not just to see the idea but to experience it.

How do you balance staying true to your artistic voice while also appealing to a broader audience or market?

For me, it starts with understanding who I

am—what experiences I've lived through, what I pay attention to, and what I care about. That internal clarity gives me a foundation for my artistic voice.

At the end of the day, my focus is on making something honest—work that feels grounded in my perspective. I usually enter through emotion: I look for a thread in the story or idea that resonates with me and use that as a way in. If I can connect to it authentically, I trust the right people will feel that.

How does your connection to the Illustration and Visual Storytelling: Art and Industry residency program as both alumni and faculty influence your career in illustration and design?

The Illustration and Visual Storytelling: Art and Industry residency gave me the space to better understand myself and my creative process—within a structure that mirrored the pace and pressure of the freelance world, but in a safe and supportive

BELOW

"Hypochondria Is a Real and Dangerous Illness, New Research Shows," from *Scientific American*.

OPPOSITE

"How 33-Year-Olds, the Peak Millennials, Are Shaping the U.S. Economy," business section cover, *The New York Times*.



SundayBusiness

The New York Times

33-Year-Olds Are Reshaping American Life

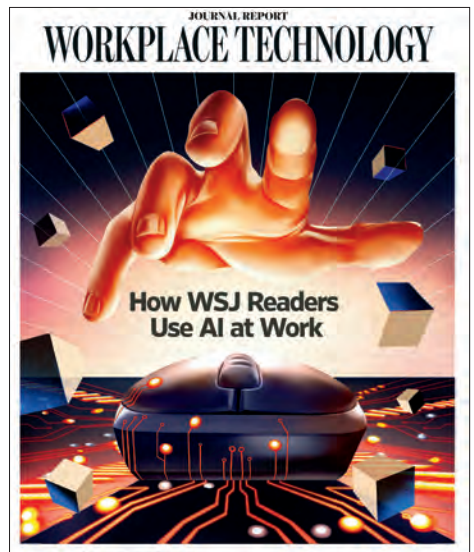
Meet the 1990 and 1991 babies, a huge microgeneration in lifelong competition for the nation's economic resources.

BY JEANNA SMIALEK | PAGE 6



BRUNA ROYER





environment.... I genuinely believe it laid the groundwork for my commercial career.

When I first entered the program, I struggled to finish even one piece during the five-week sessions. Now, I handle close to 100 illustrations a year. That shift didn't happen overnight—it came from being challenged, supported, and exposed to a creative community that pushed me to grow.

Being able to now teach within the same program that shaped me is something I don't take for granted. It keeps me connected to the energy and curiosity of emerging illustrators, and it reminds me how far I've come—while constantly pushing me to stay open and evolving. ♦

For the full story on Deena So'Oteh and her work, please visit our blog: sva.edu/blog/continuing-education

LEFT TO RIGHT

"Strange Pictures," horror column, from *The New York Times*.
"AI in the Workplace," from *The Wall Street Journal*.

**Is illustration
your passion?**

Scan here →



Commur



CLOCKWISE

Student work by Jeremy Sie from Anita Zeppetelli's course Experiencing Brands through Interaction Design.

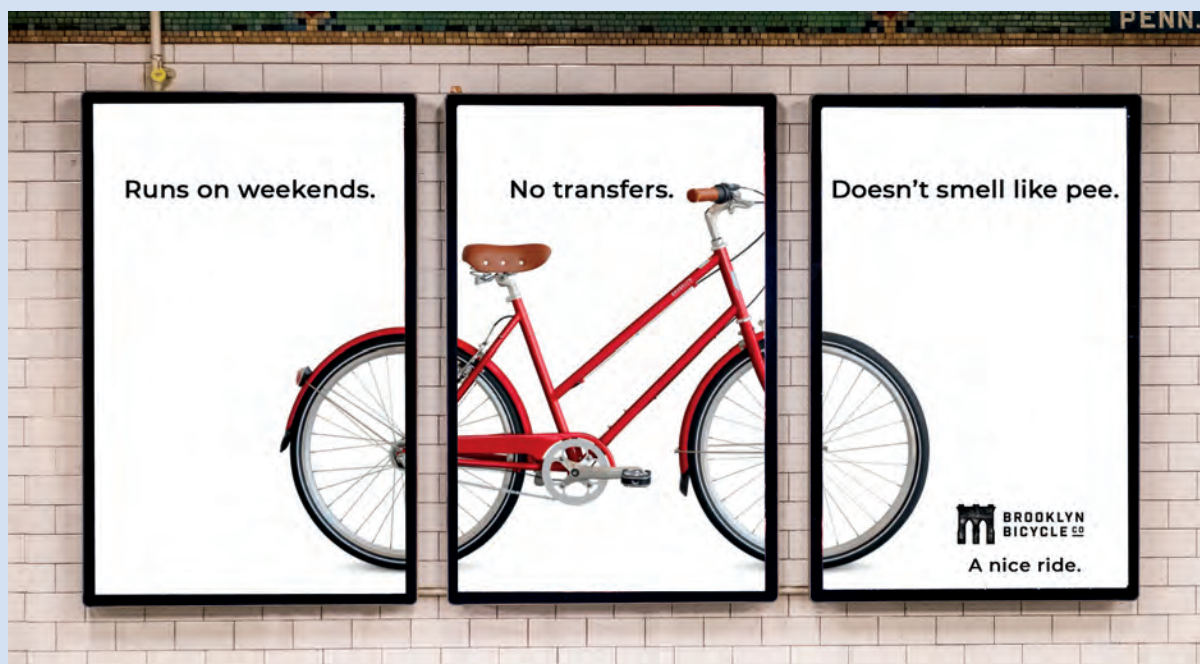
Bethan McGarr, Yellow Tail wine package design, 2025, Adobe Photoshop, Adobe Illustrator, Procreate.

Bethan McGarr, *The Shining* by Stephen King book jacket design, 2025, Adobe Photoshop, Adobe Illustrator, 7.25 x 9.75 in.

nity



Work



ABOVE
Student work by Emma Morgan
from Anita Zeppetelli's course
Brand Identity—Creating an Image.

BELOW
Mari Uyehara, Brooklyn Bicycle
Co., 2025, subway posters.

STUDENT HIGHLIGHT

Course: Visual Impact:
The Power of Graphic
Design (DSC-2038)
Instructor: Adam Greiss

Student Celine Chow talks
about her classroom experience.



How has your experience been in our program?

I really enjoy taking CE courses! This is my sixth one, and I plan on taking more. The professors are really knowledgeable, and I find it a great environment to really stretch your creativity.

How have our CE courses impacted your practice?

I always try to keep my portfolio updated with new projects, and CE courses are a great opportunity for me to challenge myself and to learn new skills. I'm seeing improvements in the pieces that I make now in comparison to the ones I've produced a few years ago.



ABOVE

Celine Chow, *The Shining* by Stephen King book cover design, 2025, Adobe Creative Cloud, 7.25 x 9.75 in.

BELOW

Celine Chow, Yellow Tail wine bottle labels, 2025, Adobe Creative Cloud, 111 x 118 mm.

Is design
your
passion?

Scan here →



COOL

STAY

MON

CHOC

FLAV

DEBOW BYRON OLATE POUR

f

abcde
fghijk
lmnop
qrstuv
wxyz

drink like your
grandparents
used to

CLOCKWISE

Emily Athina, Frika, 2023,
digital type font.

Shreya Takodara, work from Experiencing
Brands through Interaction Design
with Anita Zeppetelli, Spring 2024.

Robert Caiati, *Lose Yourself* (travel
magazines), 2024, 8.5 x 11 in.



VERY POOR TO POOR MY FRIEND
 OUTSIDE TURTLE ROLLS SKYBLUEPINK
 EVERYBODY PADDLE FAR ROCKS POOR
 ONSHORE & WINDY  POOR TO FAIR
 I USED TO SURF SPF60 ROCKAVILLA
 GOING LEFT SHORE BREAK SURF CAN
 7TH STREET TAKE THE A TRAIN

SKY BLUE PINK
 Camille Murphy (2023)

ABOVE TO BELOW

Camille Murphy, Sky Blue Pink,
 2023, digital type font.

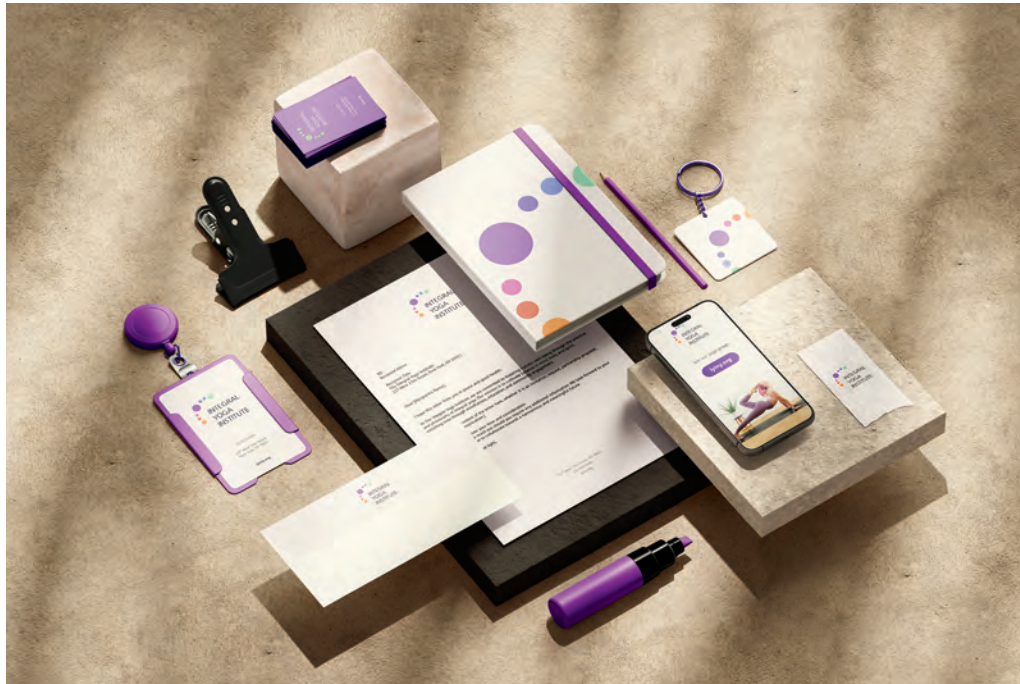
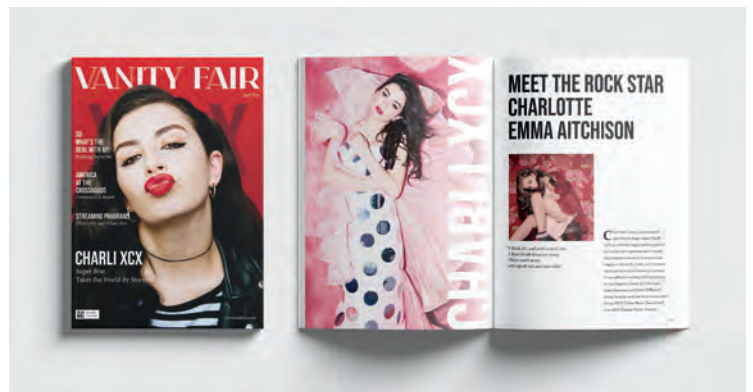
Sarah Kolmin, *Spilled Milk*, 2025.

Rishale Zou, The Met poster for
 Aleksandr Rodchenko exhibition,
 2025, AdobeCreativeCloud,
 4000 x 3000 pixels.



Interested in Advertising?

Scan here →



ABOVE TO BELOW

Rishale Zou, *Vanity Fair* magazine cover and inner pages for Charli XCX special report, 2025, Adobe Creative Cloud, 3900 x 2600 pixels.

Rishale Zou, Integral Yoga Institute branding stationery, 2025, Adobe Creative Cloud, 3200 x 2400 pixels.

Sara Soltis Radin, work from Anita Zepetelli's course Brand Identity-Creating an Image, Summer 2022.

Elmyr de Hory
Eric Hebborn
Han Van Meegeren
Pai-Shan Qian
Wolfgang Beltracchi
Ken Perenyi
Mark Augustus
Michelangelo Buonarroti
John Myatt
Thomas Patrick Keating
Reinhold Vasters
Robert Driesen
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Ely Sakhal

↓

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Design, Writing, and Research Summer Intensive: *Q&A with Program Coordinator Eric Schwartzau.*



By
Rachel
Gisela
Cohen

What inspired the creation of the Summer Intensive program, and how long have you been involved?

As I understand it, the intensive was meant to serve as an amuse-bouche for our full-time MA Design Research, Writing, and Criticism program (D-Crit) program. It's only two weeks, so participants can take time off work or travel, so we get a really high-caliber group. Selfishly, we hope that once they get a taste of how research, writing, and criticism can change the way they see the world, they'll consider the full MA entrée. I've been serving as program coordinator since 2018, so I run it like the Navy.

What is the ideal profile for participants in the Summer Intensive?

There is no ideal participant. It's the diversity of the group that creates magic each year. Though being curious, engaged, and open to feedback is always a plus!

Can you tell us more about your background and what brought you to SVA?

I have a background in architecture,

urbanism, comedy, and publishing. Working at D-Crit started out as my day job but I've been able to shape my work here into something more meaningful, joining the faculty in 2023 and bringing the *New York Review of Architecture* to our studio as "publication-in-residence."

How do you envision the skills and tools learned in this program impacting participants' careers or creative practices in the long term?

I'll let last year's participants speak for themselves. Design researcher Jemma Frost said it "shook the cobwebs out of [her] brain"; creative technologist Steve Caruso claimed it "helped [him] become a better product designer by being able to share [his] work and understand criticism more effectively"; and graphic designer Abbey Ley praised the camaraderie, stating, "As someone who works remotely, I loved the energy of our in-person classes. It was so valuable to collaborate with and get to know my fellow students. Our group felt really special and still has me inspired by all of the unique

talents we brought together." Need I say more?

What is one of your favorite memories from over the years?

On the final day of the intensive, we bring in actors for Craig Taylor's "Speaking of the Streets" dialogue workshop. It's a unique opportunity for students to hear their work read out loud and a satisfying end to a busy two weeks. We've had some amazing performers come through our doors including Larry Owens, Amanda Jahava, and Amy Chlumsky. Star-studded! ♦

CLOCKWISE

Susan Chin, senior vice president of strategy and advancement, Zoos & Aquarium at the Wildlife Conservation Society, leads a tour of the Bronx Zoo's Congo Gorilla Forest for Karrie Jacobs's Engineered Nature workshop, 2024. Photo by: Kayla Thompson.

Smiling after a studio visit at CW&T's home workshop, 2024. Photo by: Eric Schwartzau.

Participants gather in our seminar room—also known as "the Situation Room," 2024. Photo by: Eric Schwartzau.

Felix Burrichter hosts students at PIN-UP's Dimes Square offices and shows off the *Barbie Dreamhouse* book, 2024. Photo by: Eric Schwartzau.



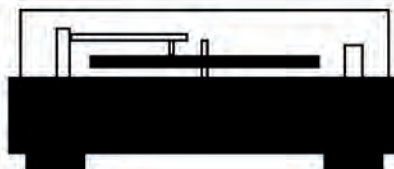


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our facilities?**

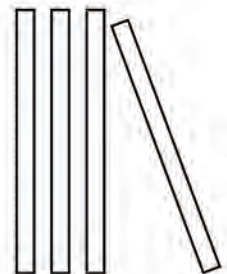
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Record Icon



Record Index



Record Symbol

Miellyn Fitzwater Barrows Shares Her Experience in Design For Storytellers

By Calley Nelson

CLOCKWISE

Photo of Miellyn Fitzwater Barrow by Shaun Barrows.

Miellyn Fitzwater Barrows, *Krampus*, 2024, digital poster.

Miellyn Fitzwater Barrows, *Semiotics*, 2024, digital print.

Miellyn Fitzwater Barrows, *Portfolio Cover*, 2024, digital print.

AS A CONTENT DIRECTOR AND WRITER, MIELLYN FITZWATER BARROWS is constantly looking for new ways to expand her design skills. When she met our design instructor Sydney Chavan at The Small Press Expo, Sydney mentioned that she was teaching the course Design for Storytellers in our Continuing Education program. Miellyn knew that learning different design programs and principles would help her deliver a new product at her company on time and signed up for the course to assist her in the process. We asked her to share some of her work along with her experience.

What are your thoughts on design as it relates to storytelling?

Organizing information in a way that makes sense to (and compels) your audience is crucial in storytelling. This applies equally to copy and design, and each can enhance and broaden the other. You can evoke emotions when using words and images together that are different than if you're simply using either words or images alone.

Of the work that you shared with us, what are you most proud of? Can you tell us about your process?

Over the past year, my son and I have become big fans of *Doctor Who*, so when we came to our posters unit [in class], I started looking for royalty-free imagery related to the show. I managed to find a sinking Tardis, which sparked an idea: What must it be like to be the Doctor's companion when you get into one of his inevitable scrapes? I was able to find the hex code for their signature blue and the show's official logo and wound up making a series of mock magazine advertisements for the show. I not only created the design for the ads, but I also wrote tongue-in-cheek copy all about the plight of the Doctor's companion.

What was your main takeaway from Sydney Chavan's course Design for Storytellers?

Storytelling design is everywhere! I look at everything differently now, whether it's the layout for a graphic novel, an instructional insert in a package, or even a sign at the eye doctor. I understand information hierarchy, typography, color, and spacing in a new way. ♦

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inspiration



The Division of Continuing Education (SVACE) aims to create educational opportunities through which alumni, artists, educators, professionals, and students engage in increasing their knowledge of, and contributions to, the arts.

Our mission is to offer flexible, constantly evolving programs that are multicultural, cross-disciplinary, and global in their approach.

The purpose of continuing education is manifold, but one of its most viable goals is to expose yourself to a new and different world and to build a community there. Every day is an opportunity to learn something—and to reinvent ourselves.



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FRONT COVER: Helen Galen, *Coffee Diver*, 2025.

BACK COVER: Sarah Kolmin, *Spilled Milk*, 2025

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Bethan McGarr, Integral Yoga Institute brand design, 2025, Adobe Photoshop, Adobe Illustrator, Procreate.

CONTINUED • FALL 2025

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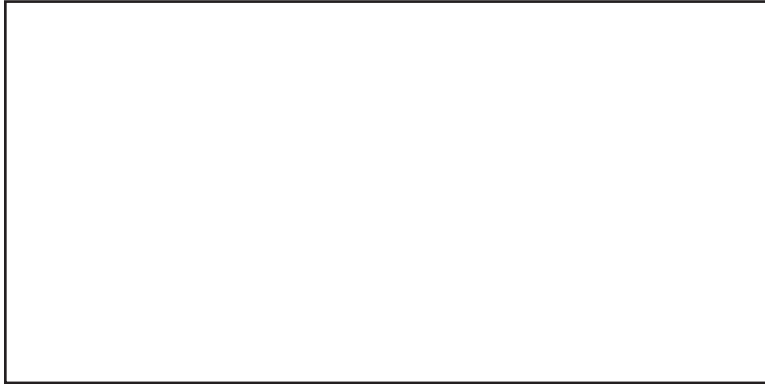
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