

SPRING

2017

COURSE CATALOG

THE GLASSELL SCHOOL OF ART STUDIO SCHOOL



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CONTENTS

2 General Information

2 Admissions

2 Tuition Discounts for MFAH Members

3 Tuition and Fees

3 Payment and Refund Policy

3 Student Policies

4 Course Descriptions

8 Class Schedule

10 Workshops

13 Student Events

13 Registration Form for Art History Courses & Workshops

14 Faculty and Staff

15 Annual Fund Drive

ACADEMIC CALENDAR

November 14–December 5
Preregistration for *current* students for spring 2017 semester

January 10
Registration and faculty counseling for *new and continuing students*
11:00 a.m.–6:00 p.m.

January 11
Registration and faculty counseling for *new and continuing students*
11:00 a.m.–4:00 p.m.

January 16
Martin Luther King Jr. holiday, Glassell offices closed

January 18–19
Late registration (call 713-639-7500 for appointment)
10:00 a.m.–4:00 p.m.

January 19
Last day to drop studio and art history courses and receive a refund (minus \$50 processing fee)

January 26
Spring semester begins

March 6
Scholarship portfolios due for fall 2017 semester

March 13–19
Spring break

March 27–May 12
Preregistration for *current students* for summer 2017 semester

April 13–16
Easter break

April 17–May 12
Priority registration for *current students* for fall 2017 semester

May 12
Spring semester ends

GENERAL INFORMATION

Originally founded as the Museum School in the late 1920s, as part of the Museum of Fine Arts, Houston, the Glassell School of Art has grown for almost 100 years, and through several buildings, to a dynamic and diverse program today, encompassing classes for students of all ages. Named for Houston businessman and arts patron Alfred C. Glassell, Jr., the school offers programs and classes in all media areas, and for all skill and experience levels. Temporarily housed at the Texas Medical Center’s John P. McGovern Campus, the Glassell School of Art Studio Program for adults has more than 29,000 square feet of classrooms, studios, and lecture spaces.

GENERAL POLICIES

The Glassell School of Art is a part of the Museum of Fine Arts, Houston (MFAH), and as such complies with all policies and procedures of the MFAH, as appropriate, for the proper administration and management of the school. The school reserves the right to amend, add, and delete policies and regulations as necessary, as well as the right to change programs, dates, personnel, and fees noted in this schedule. Any photos, videos, pictorial images, voice recordings, or quotations taken or created by the MFAH (including without limitation any taken by any photographer or videographer paid by or volunteering for the MFAH) during or relating to the course are the sole property of the MFAH and may be used in future publications, web pages, promotions, advertisements, and exhibitions of the school or the MFAH or any other person authorized to use such images by the school or MFAH without the need of additional permission from or consideration to the student.

ADMISSIONS

The school provides art history, workshop, and studio courses for adults. Students must be at least 18 years of age to attend any studio courses or workshops. Students younger than 18 may attend art history courses (offered during the fall and spring semesters) with the permission of their legal guardian and the course instructor. Questions regarding permission may be directed to the dean. Students enrolled in the Studio School courses are expected to actively participate in their courses and to work toward the improved development of their artistic practices. Students at advanced levels looking to work independently must have faculty approval for their projects and be registered for either advanced-level courses or independent study. The school uses English as the medium of instruction, and all students are assumed to have proficiency in English, particularly with regard to understanding statements and instructions about safety and equipment operation. Due to class-size limitations, the Studio School does not allow enrollment solely for the use of equipment and facilities, nor offer rental of studio time, equipment, or facilities for working artists.

PREREQUISITES AND REGISTRATION

Registrations are not accepted by phone. Undersubscribed sections are canceled at the discretion of the Glassell School.

Art history courses and most workshops do not have any prerequisites, unless specifically noted in description. Students may register for art history courses and workshops in person, by mail, or by fax. Use the form on page 13 or go to mfah.org/glassell to download a form.

All students enrolling in studio courses must register in person in order to attend mandatory faculty counseling. Studio course registrations are not accepted via mail, telephone, fax, or third-party representative.

Students may skip prerequisite courses only if their student file contains one of the following: 1) documentation that the prerequisite was waived by a faculty counselor or 2) a transcript showing that the prerequisite was completed at another institution. Students must repeat any prerequisite courses in which they received grades of **W**, **DR**, or **F**.

Each level of a studio course consists of two semesters. Students are expected to enroll in each semester in numerical

sequence without skipping semesters, unless the student’s record file contains either 1) a transcript showing completion of similar course work at another institution or 2) faculty approval. Additionally, students are expected to progress through the levels at a reasonable rate of study. Students may repeat levels only with faculty approval.

FACULTY COUNSELING AND PLACEMENT

Faculty counseling is held prior to the start of each semester to place students into courses commensurate with their experience and skills. The counseling sessions allow each student to discuss goals with a faculty member, who also evaluates the student’s experience based on a review of a portfolio, Glassell School of Art academic records, or a transcript from another institution.

TRANSFER CREDIT

Students wishing to transfer credits from other institutions must submit official transcripts and a portfolio for review. Portfolios should be submitted during registration to be reviewed during faculty counseling. Official transcripts must be provided no later than one month after the end of the semester’s registration period. Students who do not furnish transcripts by this deadline may be dropped from all classes with no tuition refund. Transfer credit will be evaluated on a case-by-case basis by a faculty counselor, in conjunction with the registrar’s review of the student’s transcript.

INTERNATIONAL STUDENTS

The Glassell School is not able to grant F1 student visas to international students seeking to study studio arts.

STUDIO SCHOOL SCHOLARSHIPS

A limited number of scholarships are available each fall and spring semester for both studio and art history courses. These merit-based scholarships are awarded through a portfolio review by a panel of Studio School faculty. Scholarships are funded through proceeds from the Annual Student Sale as well as privately funded grants. Scholarships are available to students at all levels but are awarded solely based on the quality of the artwork submitted through portfolios. For more information, visit mfah.org/studioschool or call 713-639-7500.

FREE MUSEUM ADMISSION

The Museum of Fine Arts, Houston, is the largest art museum in the Southwest, and its encyclopedic collections are an exceptional resource for learning about the visual arts from a worldwide perspective. Studio School students receive free general admission to the Museum (excluding ticketed exhibitions and events).

TUITION DISCOUNTS FOR MFAH MEMBERS

Become a Museum member today and receive a discount on classes at the Glassell School of Art.

Museum members receive many exclusive benefits, including discounts on art classes, year-round free general admission to the Museum, invitations to members-only events and exhibition previews, insider information from the Museum’s publications and e-mail newsletters, discounts on film tickets and items in the MFAH Shop, discounted admission to Bayou Bend and Rienzi, and much more.

Museum members at the Patron level and above are eligible for a 10% discount on tuition for two adults in the same member household. Discount applies to one course per student, per semester. Discount is valid for studio courses, art history classes, and workshops.

Five Easy Ways to Join

- Call the MFAH Membership Hotline at 713-639-7550.
- Visit mfah.org/member.
- Use the registration form in this course catalog.
- Become a Museum member during on-site registration for Glassell School courses.
- Stop by any of the Membership Services desks in the Museum lobbies.
- Questions? Contact membership@mfah.org or 713-639-7550.

TUITION AND FEES

The Glassell School of Art does not offer payment plans. Tuition is due in full at the time of registration. Workshops are priced individually.

Tuition covers the costs of the class, including all lab, registration, and technology fees. The amount paid by the students covers equipment use and maintenance in all studios, as well as chemicals and other supplies, including but not limited to, photography chemicals, ceramic glazes, printmaking inks, live model fees, hazardous waste disposal, and miscellaneous supplies. Personal supplies such as clay, canvas, paints, photographic paper, brushes, and tools are not included in this amount. Supply lists are provided by instructors at the first class meeting.

Tuition for Full-Time Students (4 courses)	
3 Studio Courses and 1 Art History Course	\$2,080
4 Studio Courses	\$2,240

Tuition for Part-Time Students	
Studio Courses (3 hours)	\$700 each
Art History Courses	\$500 each

For Glassell Study Abroad fees and information, see page 11.

PAYMENT AND REFUND POLICY

The school requires a minimum number of students in order to hold a class. Students enrolled in classes that are canceled because of low enrollment will be notified by the registrar prior to the start of the semester and given an opportunity to enroll in another class or receive a full 100% refund or credit.

Adding/Dropping/Withdrawing

Students wishing to add or drop must complete an Add/Drop form, available at mfah.org/glassell and at the front desk. All courses are considered closed after the first class meeting, and permission of the instructor is required to add into a course. Additional tuition charges and refunds are processed as appropriate.

Students dropping a class must inform the registrar and complete an Add/Drop form. Drop notices must be received by the school one (1) week prior to the posted start date of the semester. Refunds will be processed for the full amount of tuition, minus a \$50 processing fee. After that date, which is listed in the calendar for each semester, no credits or refunds are given. Refunds are processed through the MFAH accounting department and, in most cases, are processed through the original method of payment. In cases where the student’s credit card was swiped in the original transaction, the school does not maintain swiped credit card information on file. Refunds in these situations will be processed by check. Refunds by check are sent via U.S. mail and may take up to three (3) weeks to process.

Students wishing to drop a workshop and receive a refund must submit a drop form one (1) week prior to the start of the workshop. Refunds will be processed for the full amount of the workshop costs, minus a \$50 processing fee. The school does not offer prorated refunds or credits for individual sessions of courses or workshops that are canceled for reasons beyond the school’s control, such as weather or unexpected absence of the instructor.

Medical Drop Policy

In the case of serious illness or injury necessitating the student’s withdrawal from the school, it is the responsibility of the student to notify the registrar immediately. Requests will only be honored if the student submits documentation from his/her physician that a withdrawal from the course is medically necessary. A tuition credit will be issued for the student to take the course in a future semester. The registrar will process the student out as appropriate, including initiating any credit, and notify the student’s instructor(s). Instructors cannot initiate or complete the withdrawal process on behalf of a student, nor initiate any refund or credit processes.

Credits

Once issued, credits for dropped courses or workshops cannot be exchanged for a monetary refund. Credits remain on file for two (2) semesters before expiring. Credits are filed in the dollar amount originally paid, not as placement in a particular course or workshop.

STUDENT POLICIES

Homework

Each studio course requires a minimum of three hours of homework per week. Students enrolled through the University of St. Thomas are expected to produce three hours of additional homework per course to fulfill the credit-hour requirements.

Attendance

Each student is permitted three (3) absences per semester. Four (4) or more absences may result in dismissal or a grade of **F** (Fail) if the student fails to complete assignments that were scheduled during the absence(s). Registered students who fail to attend any classes in a given semester will receive a **W** (Withdrawn) on their transcript. Instructors reserve the right to drop a student who has been absent from the first two (2) class meetings. In this case, refunds and/or credits will not be issued and the student will receive a **W** on their transcript.

Discipline/Dismissal

The Glassell School reserves the right to remove students from classes for unsatisfactory achievement, excessive absences, or behavior that is deemed to be rude, disruptive, inappropriate, dangerous, or in violation of school health and safety regulations. Individual instructors maintain the right to dismiss a student from a class with a warning, and to remove a student permanently from a class for repeated offenses. In the event of subsequent behavior problems, the student will be dismissed with no refund and no access to further programming. Students may also be dismissed for nonpayment of any tuition and fees, past or present, and for unlawful possession or use of drugs and/or alcohol.

Grading

Grades are issued at the end of each semester and are mailed to each student. A student may elect to receive a letter grade or a Pass/Fail (**P/F**). Students who have chosen Pass/Fail (**P/F**) grades may petition for letter grades within two years of taking the course. After two years, grades cannot be changed.

Letter Grades

Letter grades range from **A** to **F**: **A** (Excellent), **B** (Good), **C** (Average), **D** (Below Average), **F** (Fail). Pluses and minuses may be used with letter grades, with the highest grade given being **A**.

Incomplete

A notation of **I** (Incomplete) is given if the student is unable to complete the assignments of the course for reasons beyond the student’s control, including illness. The student must notify the instructor and receive approval to obtain an incomplete. An incomplete must be resolved prior to the start date of the following semester or it becomes an **F** grade.

Withdrawn/Dropped

To withdraw from a class, a student must complete the Add/Drop form and notify the registrar. The student will receive a **W** (Withdrawn) on his/her transcript.

Workshops

Students enrolled in workshops will receive grades of **S** (Satisfactory) or **U** (Unsatisfactory). Satisfactory completion of workshops earns one elective credit hour.

Lockers and Personal Property

A limited number of lockers are available in specific classes and designated areas for student use during the registered semester. The school does not guarantee a locker for each student. At registration, the student releases and discharges the school, the MFAH, and Texas Medical Center from any liability or claim of liability for any damage to or loss of personal property, including artwork. All artwork and personal property left at the school between semesters is discarded. The school, the MFAH, and the Texas Medical Center and their agents or designees are not liable for damage to or loss of personal property left unattended. (Instructors will provide additional information about lockers during course introductions.)

Parking

Parking is available at the John P. McGovern Building in the surface lot. Enrolled students attending classes, workshops, or other school-sponsored programming, including life drawing lab sessions, will be eligible for parking validation. Tokens should be presented to the Glassell School front desk staff for validation.

The school provides token validations for parking. The school does not reimburse for parking expenses. Students are personally responsible for any lost token charges.

The school, the MFAH, and the Texas Medical Center and their agents or designees are not liable for damage or loss to vehicles or the contents of vehicles parked in or around designated areas.

Release of Information

The school maintains records for all current and past students. Student information is released only to the student or designated representative. Designation forms are available at mfah.org/glassell and from the registrar and must be on file for information to be released to anyone other than the student. Exceptions may be made for health and safety emergencies or to comply with legally issued subpoenas.

Safety

The school is committed to the safety of its students, faculty, and staff. As such, the school has prepared a Health and Safety Manual. This document is available from the administrative offices, and a copy is kept in all studios and classrooms. Students are expected to follow safety procedures as outlined in the manual as well as comply with any safety information distributed by instructors. Students who fail to follow safety instructions may be dismissed from the school, as outlined in the discipline policy.

Transcripts

Students requesting transcripts must submit a written request and appropriate payment to the registrar. Transcripts cost \$5 per copy. Request forms are available at mfah.org/glassell and from the registrar. Transcript requests will not be processed if the student owes any fees. Students may also mail a request in writing to:

Registrar, Studio School
MFAH Glassell School of Art, P. O. Box 6826
Houston, TX 77265-6826

Requests must include the full name of the student, last semester attended, and the full mailing address with zip code for the location(s) where the transcripts are to be sent. Alternatively, the student may pick up transcripts in person. In-person pick-up requests must include a telephone number so that the registrar can contact the student when the transcripts are available. Allow at least 3 business days for transcripts to be completed.

CERTIFICATE OF ACHIEVEMENT

A comprehensive fine arts program has been developed in which students work toward a Certificate of Achievement in one of the following subjects: drawing, painting, photography, printmaking, sculpture, ceramics, or jewelry.

A student may begin this program at any point. The program provides students with the necessary foundation for continued studies at an intermediate or advanced level in their major field. A wide range of course offerings for elective credits supplements the major field of study.

Upon the student’s satisfactory completion of 96 specific credits, the student’s work is reviewed and approved by a certificate committee made up of Studio School faculty.

Certificate of Achievement Requirements
Students earn three hours of credit for each successfully completed (grade **C** or above) course per semester.

As of the fall 2008 semester, certificate students are required to receive a letter grade. Pass/Fail grades received prior to fall 2008 will still be accepted toward certificate credits. Workshops are not eligible for credit toward the Certificate of Achievement.

Subject/Course	Credits
Art history electives	12
2-D Design 2DD 1303 and 3-D Design 3DD 1304	6
Drawing Fundamentals DRF 1301, DRF 1302	6
Life Drawing DRL 2310, DRL 2311	6
Major field of study	24
2-D courses (other than major)	9
3-D courses (other than major)	9
General electives	24
Total	96

Students may transfer 12 foundation-level credits, 6 art history credits, and 6 life drawing credits from another post-secondary institution, with the approval of the dean and the registrar. Students interested in the Certificate of Achievement program should call 713-639-7500 to schedule an appointment with the dean.

COURSE DESCRIPTIONS

ART HISTORY

Art History Survey 2: Renaissance to Contemporary

ARH 307-2

This course explores the development of Western art from the Renaissance to the present. The class is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects, architecture, and design artifacts within their original historical contexts. Emphasis is placed on a visual and verbal examination and analysis, as well as discussion of societal and historical contexts of all the major stylistic and thematic trends in Western artistic tradition. Slide presentations and case studies of individual museum objects are incorporated in the survey.

Auguste Rodin (1840–1917) and His Cultural Impact

ARH 314

Marking the 100th anniversary of French sculptor Auguste Rodin’s death in 1917, many commemorations for 2017 are planned internationally. This course examines how Rodin interacted with his contemporaries and why the origins of modern sculpture are traced to him. Emphasis is not only on stylistic developments during the artist’s lifetime and artistic career, but also on the way Rodin responded to the ideas and values of his culture and time. The course aims to increase visual literacy and deepen the student’s awareness of the cultural and conceptual framework in which Rodin’s sculptures were made and used. Class sessions are primarily lectures, along with discussion, slide presentations, and case studies of individual sculptures.

Art Appreciation

ARH 321

This introduction to art history is a global investigation of artistic styles, methods of artistic production, media, and techniques. A variety of artwork mostly from the permanent collection of the Museum of Fine Arts, Houston, is analyzed and defined in relation to formal elements (line, space, light and color, form, texture, and pattern) and the principles of design (balance, scale, proportion, rhythm, unity, and variety). Universal themes are studied within historical, political, economic, sociological, conceptual, and aesthetic contexts. Students develop observational skills and critical thinking through visual and verbal examination and analysis. Slide presentations and case studies of individual museum objects are incorporated in the class.

2-D COURSES

2-D Design

2DD 1303

Students are introduced to basic design elements that are specific to two-dimensional work. Classroom exercises and homework assignments help students visually organize and understand formal issues such as pattern and rhythm, and the effects of line, shape, value, texture, and color on a flat surface. A variety of materials, including colored paper, glue, markers, and paint are employed to provide students with many options for their work. Homework assignments, critiques, and demonstrations occur throughout the semester.

Drawing Fundamentals I

DRF 1301

In this introductory course, students learn to transpose 3-D objects into 2-D equivalents. While studying the relationships between planes and evaluating proportions, students develop perceptual skills in order to translate these observations to paper. The goals of this course involve the exploration of different representational techniques in black-and-white media and the development of visual awareness and discrimination. Homework assignments, critiques, and demonstrations occur throughout the semester.

Drawing Fundamentals II

DRF 1302

Prerequisite: DRF 1301

The second semester of Drawing Fundamentals continues to develop the student’s visual and technical skills in various black-and-white media as initiated in the first semester. In addition, basic color theory is introduced as color concepts are applied to the drawing process. Broader approaches to a more complex range of subject matter are explored. Homework assignments, critiques, and demonstrations occur throughout the semester.

Intermediate Drawing

DRA 3312, DRA 3313

Prerequisites: DRF 1302 and 2DD 1303

In the process of becoming an artist, one must build a strong foundation in drawing by working with a wide range of tools and materials, focusing on how these skills will be useful in future work. Students refine fundamental drawing techniques and proceed to develop independent work through ongoing explorations of more advanced techniques as well as contemporary drawing formats and materials. Students explore thematically driven projects of both representational and invented concepts. Drawing assignments focus on self-expression and working out formal problems through observation as well as abstraction. Students also engage in research of historical and contemporary artists. In-class assignments and independent work are reviewed in regular critiques.

Intermediate and Advanced Drawing:

Monumental Drawing

DRA 3301, DRA 3302, DRA 4301, DRA 4302

Prerequisites: DRF 1302 and 2DD 1303

Students focus on the creation and the properties of drawing with dimensions 5 x 5 feet or larger. Examples of various rolled papers are provided, along with an introduction to materials appropriate for mark-making on large-scale drawings. Demonstrations, discussions on technique, and field trips to the Museum augment this course. Enrollment is limited to 8 students.

Intermediate and Advanced Drawing:

Landscape Drawing

DRA 3314, DRA 3315, DRA 4314, DRA 4315

Prerequisites: DRF 1302 and 2DD 1303

This multiple skill-level course offers students the opportunity to learn landscape drawing techniques in an off-campus setting. Participants meet at various sites to experience and translate nature firsthand with the supportive guidance of a Glassell instructor. For critique sessions, and in the case of inclement weather, the class meets in an appointed studio at the Glassell School building.

Intermediate and Advanced Drawing: Ideas & Images

DRA 3318, DRA 3319, DRA 4318, DRA 4319

Prerequisites: DRF 1302 and 2DD 1303

Drawing is about observing, documenting, communicating ideas, unleashing the imagination, and questioning the world we live in. This course focuses on a series of topics including personal narrative, the natural and industrial landscape, objects dissected and transformed, social and political issues, and investigation of the drawing process. Students explore format, scale, technique, and mixed media. The course includes discussions, critiques, and slide presentations.

Beginning Life Drawing

DRL 2310, DRL 2311

Prerequisites: DRF 1301 and 2DD 1303

Students concentrate on representing an anatomically convincing account of the human figure while focusing on balance, movement, proportion, volume, and space. Short poses build an understanding of anatomy; long poses permit the exploration of media and the development of technique. Two labs on Fridays and Saturdays at 9:30 a.m.–12:30 p.m. provide additional time to work from the model. Homework assignments, critiques, and demonstrations occur throughout the semester.

Drawing and Painting the Human Head

DRL 2312, DRL 2313

Prerequisites: DRF 1301 and 2DD 1303

This course offers an intensive exploration of the possibilities presented by portraiture. Students may choose to work with a range of media: graphite, charcoal, watercolor, acrylic, or oil. Emphasis is placed on individual interpretation. Demonstrations, museum visits, and critiques support the course goals.

Intermediate and Advanced Life Drawing & Painting

DRL 3310, DRL 3311, DRL 4310, DRL 4311

Prerequisite: DRL 2311

These sequences of courses are designed for students who have completed at least two semesters of Beginning Life Drawing and wish to continue working with figurative imagery. Studio time allows for longer, more complex poses. Students work toward greater control in a variety of wet and dry media. The class includes slide lectures, weekly demonstrations, and ongoing critiques. Advanced students begin to concentrate within one primary medium. Two labs on Fridays and Saturdays at 9:30 a.m.–12:30 p.m. provide additional time to work from the model. Homework assignments, critiques, and demonstrations occur throughout the semester.

Beginning Painting

PAI 2320, PAI 2321

Prerequisites: DRF 1301 and 2DD 1303

Students learn to paint in oil and/or acrylic paint. The course is designed to familiarize students with the formal elements of painting and to build their technical proficiency. Students paint in the studio, mostly from observed situations and still-life setups. Critical dialogue and frequent critiques figure largely in the learning process and encourage each student’s personal vision.

Intermediate Painting

PAI 3320, PAI 3321

Prerequisites: DRF 1301, 2DD 1303, and PAI 2321

Intermediate Painting challenges the idea of what painting can be with several projects designed to stretch each student's technical ability and vision. Formal critiques at the end of each project help determine how well the paintings work. A review of fundamental procedures is included when necessary, but emphasis is placed on personal development. Ongoing references to contemporary painters and demonstrations add to each student's understanding and skill.

Advanced Painting

PAI 4320, PAI 4321

Prerequisites: DRF 1301, 2DD 1303, PAI 3321, and permission of the instructor

Advanced-level students are encouraged to develop their own projects and vision through a combination of intensive, independent studio work and ongoing guidance from the instructor. There are at least two formal critique days during the semester. Discussions of exhibitions and research on contemporary painters add to the students' understanding and development of their own painting practices.

Intermediate and Advanced Abstract Painting Essentials

CRT 3322, CRT 3323, CRT 4322, CRT 4323

Prerequisites: DRF 1301, 2DD 1303, PAI 2321, and permission of the instructor

This multiple skill-level course explores the generative ideas underlying abstract art. Each week, a slide presentation introduces a new theme. Students work at home, in any medium, and bring their work to the weekly class meetings for discussion and critique.

Works on Paper Critique

CRT 4396, CRT 4397

Admission by portfolio review

This critique course is designed for the serious, advanced student working in drawing or water-based media on paper. The course provides an arena for constructive criticism within a nurturing environment. As this is primarily a critique course, most work discussed will be on art that was created outside of the classroom.

Advanced Studio Critique

CRT 4394, CRT 4395

Prerequisite: advanced level in any area

This critique course is designed for advanced students in any area trying to push their practices forward through ongoing feedback and critique. Students have access to the thoughts and opinions of two different faculty members on alternate weeks. As in any critique class, work discussed is made independently outside the classroom. The intense focus of this course allows students to grow their work substantially.

Advanced Studio BLOCK

CRT 4399

Admission by portfolio review

Please note: Applications for the BLOCK 2017–2018 Program are due April 1, 2017.

Talking about Practice: Studio & Public Art Practices

SEM 4301

Prerequisite: permission from the dean

This course is designed to explore concepts and processes in art making that go beyond the traditional studio disciplines by offering opportunities for students to meet gallery directors, curators, and professional artists. These meetings will provide substantive time to discuss practical issues and concerns that will inform the student's own studio practice. Students will also look at the business side of being an artist—ranging from authoring professional documents to preparing exhibition materials. The class provides a foundation of practical information for students as they begin to consider various career options.

Color

CLR 2306, CLR 2307

Prerequisites: 2DD 1303 and DRF 1301

Projects in this class are designed to address the relativity and interaction of color in the visual arts. Emphasis is on learning by direct perception of color phenomena, with studies on juxtaposition, harmony, and quantity, executed in paint, colored papers, and nontraditional materials.

Beginning Collage and Assemblage I

COL 2350, COL 2351

Prerequisites: DRF 1301 and 2DD 1303, or permission

of the instructor

This course allows students to express themselves not only through traditional art media but also with objects that are common or unusual: papers, fabrics, printed images, words, machine parts, and things old and new. An overview of the history of collage and assemblage features slide presentations, videos, demonstrations, field trips, and critiques. Students are encouraged to think comprehensively, experiment, share ideas and techniques, and develop integrated and creative collages and assemblages. Collage and Assemblage offers different projects in the fall and spring. Students may enroll for the semesters in either order. (COL 2350 is not a prerequisite for COL 2351.)

Intermediate Collage and Assemblage

COL 3350, COL 3351

Prerequisites: COL 2350 or COL 2351, or permission

of the instructor

The genres of collage, assemblage, and found-object art have revolutionized the nature of art and how it is made. In these courses, students develop a personal point of view and a body of work through challenging projects in mixed media that may be approached individually or as collaborative adventures. The class focuses on exploring ideas, collecting materials, experimenting with construction methods, and arranging a cohesive and meaningful collage, relief, box environment, assemblage, or found-object hybrid. Assignments include book and postcard alterations, map works, personages, game boards, and more. Field trips as well as slide and video presentations are integral to the course.

Advanced Collage and Assemblage

COL 4350, COL 4351

Prerequisites: COL 3350 or COL 3351, or permission

of the instructor

Students continue to participate in many of the assignments featured in Intermediate Collage and Assemblage, but also begin focusing on individualizing their research within this limitless medium. Students meet with the instructor to discuss projects and project series that are worked on throughout the semester.

Beginning Digital Photography I

COM 2316

A practical, one-semester introduction to digital photography, this course prepares students for further study in digital imaging. Emphasis is placed on competence with an SLR digital camera, composition, color, space, shooting, and storing and saving digital files. Basic printing is also covered. Please bring your SLR digital camera to the first class meeting.

Beginning Digital Photography II

COM 2317

Prerequisite: COM 2316

Students continue to refine their digital photography skills while improving creativity in composition and developing personal viewpoints. This course offers a more in-depth study of lighting, printing, camera RAW, and different types of photography, such as portraiture, still-life, or landscape. Emphasis is on improving skills in camera operation, composition, and personal concepts. Computers are only used for basic printing and RAW processing procedures.

Intermediate Digital Photography I

COM 3316

Prerequisite: COM 2317 or permission of the instructor

This course is a digital darkroom experience that uses Adobe Photoshop. Photoshop can be used sparingly to enhance a photograph or extensively to push the photograph into abstraction. Everything from dodging and burning to using image-altering filters will be explored, giving students a solid understanding of Photoshop and its capabilities.

Intermediate Digital Photography II

COM 3317

Prerequisites: COM 2317 and COM 3316, or permission

of the instructor

Students refine skills from the first semester (COM 3316) and expand their technical knowledge while developing personal viewpoints and departures for investigation. Critiques have greater importance and impact, as students explore not only their artistic potential within digital media but also their personal agenda in producing images.

Advanced Digital Photography I & II

COM 4316, COM 4317

Prerequisites: COM 3316 and COM 3317

Through digital photography, students create further work in Adobe's Photoshop to facilitate the beginning of their own sustainable studio practices. Advanced students autonomously concentrate on developing personal aesthetics and content through a genre of their choice, as the instructor helps guide and remove obstacles in their process. The course focuses on building one cohesive body of work and exploring multiple formats of presentation. Discussions of exhibitions and contemporary artists assist with self-direction.

Beginning Watercolor

WAT 2380, WAT 2381

Prerequisites: DRF 1301 and 2DD 1303

Beginning students are introduced to the inherent properties of watercolor through projects that start with the translation of a single object and progress to include more complex ideas. Homework assignments, critiques, and demonstrations occur throughout the semester.

Intermediate Watercolor

WAT 3380, WAT 3381

Prerequisite: WAT 2381

Intermediate students review the concepts of composition and color, learn new technical approaches, and are encouraged to develop a disciplined studio practice, with personally expressive images as the goal. Homework assignments, critiques, and demonstrations occur throughout the semester.

Advanced Watercolor

WAT 4380, WAT 4381

Prerequisite: permission of the instructor

This advanced-level watercolor course promotes the development of conceptualization skills and media control. Students are encouraged to develop their own projects. Ongoing class critiques and guidance are provided. Homework assignments, critiques, and demonstrations occur throughout the semester.

Beginning Printmaking

PRI 2303, PRI 2304

Prerequisites: DRF 1301 and 2DD 1303

Beginning students learn basic printmaking techniques—including etching, collagraph, lithography, and relief—while engaging in a historical study of printmaking. Techniques are introduced in conjunction with an exploration of visual-arts elements and how they serve image development.

Intermediate and Advanced Printmaking

PRI 3303, PRI 3304, PRI 4303, PRI 4304

Prerequisite: PRI 2304

Intermediate students are exposed to a broader range of techniques and to safer photosensitive possibilities, including photopolymers. Advanced students work toward a further refinement of technical procedures with a focus on visual content. Individual and group critiques are part of the class format.

Beginning Printmaking: Relief

PRI 2305

Prerequisites: 2DD 1303 and DRF 1301

This course is designed for both aspiring printmakers and designers, as well as those with years of experience. Over the course of the semester, students develop their design and carving skills by executing projects in linoleum and working up woodblock. Color printing will also be covered. Those with demonstrated ability will be able to pursue more ambitious projects.

Beginning/Intermediate/Advanced Printmaking: Monoprint
PRM 2301, PRM 2302, PRM 3301, PRM 3302, PRM 4301, PRM 4302
Prerequisites: DRF 1301, 2DD 1303
This course is recommended as an introduction to the principles and concepts of printmaking. Monoprinting utilizes a variety of techniques for making unique prints from easily manipulated materials. The class includes traditional painting and drawing approaches as well as new technologies that are rewarding for painters or sculptors working from any stylistic approach. Products and processes are demonstrated, including printing from photocopies and with photosensitive polymers requiring no harmful chemicals. Students work with both black and colored inks. Enrollment is limited to 12 students.

Photography: Basic Camera and Darkroom Techniques
PHO 1305
Through this introductory course, students expand their knowledge and understanding of the technical and aesthetic fundamentals of photography, providing a strong foundation for further study of both film and digital photography. Students receive extensive instruction on camera operation, black-and-white film processing techniques, and traditional darkroom printing skills. In-depth class discussions include composition and image-making, F-stop and aperture settings, depth of field, lighting, and optics. Beginners are required to use a 35mm film camera, but use of other film camera formats, such as the Holga, is also encouraged. A limited number of film cameras are available for lease. Please bring your camera to the first class meeting.

Beginning Photography
PHO 2305, PHO 2308
Prerequisite: PHO 1305
Students refine the black-and-white processing, printing, and conceptual skills learned in Basic Camera and Darkroom Techniques. Emphasis is placed on developing personal viewpoints and becoming confident with the technical aspects of exposures, processing, and printing. Only black-and-white film will be used.

Intermediate Photography
PHO 3305, PHO 3308
Prerequisites: PHO 2308 and permission of the instructor
Students continue to refine their processing, printing, and conceptual skills. Emphasis is placed on developing personal viewpoints and becoming proficient with the technical aspects of exposures, processing, and printing.

Intermediate Photography: Non-Silver Processes
PHO 3302
Prerequisites: PHO 1305 and COM 2316
Designed to explore alternative photographic processes, this course introduces students to making photo-based works of art that are not dependent on conventional camera or darkroom processes. Image-making techniques include cyanotype (blueprinting), kallitype, salted-paper photographs (the first photographic process), and cliché-verre (hand-drawn negatives). Individual expression and experimentation are encouraged.

Advanced Photography
PHO 4305, PHO 4306
Prerequisite: permission of the instructor
This course emphasizes the use of photography as a vehicle for personal vision and expression through technical, conceptual, and perceptual approaches. Individual and group critiques are conducted.

3-D COURSES

3-D Design
3DD 1304
This course explores how to make decisions about form; how to affect the way form is seen using color, scale, mass, line, plane, texture, and balance; how to apply the elements of design to different materials; and how to express emotions, attitudes, and ideas with form. These elements are taught within the context of 3-D objects, along with the practical application of the elements of design.

Beginning Sculpture I
SCU 2330
Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)
One of two required beginning-level sculpture courses, this course introduces students to the possibilities of sculptural form and space while exploring the aesthetic and conceptual potential of materials and processes such as clay, plaster, and mold making. Basic techniques are introduced alongside slide presentations and critiques to help students become familiar with the ideas that form the foundation of contemporary sculpture. Hand tools, power tools, mold-making techniques, ceramic processes, and other practices are explored.

Beginning Sculpture II
SCU 2331
Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)
One of two required beginning-level sculpture courses, the goal of this course is to acquaint students with the fundamental materials and processes typically used in the course of fabricating sculpture. Emphasis is placed on the relationships between sculptural materials and sculptural design, with a specific focus on the use of wood and metal. Traditional materials and tools are demonstrated, along with traditional techniques such as fabricating. Students are encouraged to experiment and develop their own artistic goals.

Intermediate/Advanced Sculpture: Mixed Media
SCU 3333, SCU 3334, SCU 4333, SCU 4334
Prerequisite: SCU 2331
Intermediate students focus on the technical and conceptual issues of contemporary sculpture using wood, clay, plaster, and steel as primary media. Advanced students focus on the production of work in the studio, using a wider variety of media and also addressing issues of format, which are tailored to particular interests. Group and individual critiques, as well as slide presentations, are incorporated.

Intermediate Digital Sculpture
DGL/SCU 3300
Prerequisite: 2DD 1303 or 3DD 1304
This course focuses on the use of digital tools in the process of producing physical sculpture. Using software such as Rhino 3D combined with digital hardware such as laser cutters, 3-D printers, digital CNC cutters/carvers, and a CNC plasma cutter, students design, cut, carve, and assemble a variety of different sculptures from a variety of different materials such as wood, plastic, paper, metal, and found materials. Class assignments are supported with demonstrations and slide presentations.

Beginning Foundry
FOU 2335, FOU 2336
Prerequisites: SCU 2330 and permission of the instructor
Beginning students are introduced to lost-wax casting using aluminum and bronze; learn to work with wax; discover techniques of investment and procedures for pouring molten metal; and gain experience with welding, chasing, and patina applications. The course also examines the history of metal casting in industry and the fine arts. Projects are executed on a small scale to allow students to complete their work within the semester.

Intermediate and Advanced Foundry
FOU 3335, FOU 3336, FOU 4335, FOU 4336
Prerequisite: FOU 2336
In this course, intermediate and advanced students explore more complex techniques, including lost-wax casting, basic mold-making, wax chasing, and spruing, as well as investing with ceramic shell.

Beginning Ceramics
CER 2340, CER 2341
Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)
This course introduces students to the tools, techniques, and vocabulary of clay through lectures, demonstrations, and studio participation. Emphasis is placed on problem solving with clay as the design medium, using the traditional techniques of hand-building and wheel-throwing.

Intermediate Ceramics
CER 3340, CER 3341
Prerequisite: CER 2341
Students learn to refine ideas while studying glaze materials, glaze formulations, and the procedures of kiln loading and firing. More complex techniques—like repetitive and extended wheel-throwing, mold-making, and constructing on a large scale—are included. This course offers an opportunity to meld creative abilities with the ceramics process.

Intermediate Ceramics: Hand-Building
CER 3346, CER 3347
Prerequisite: CER 2341
In this two-semester course, students enhance their hand-building skills and learn alternative building processes. Projects include building with solid clay, constructing with extrusions, and working on individual projects. In addition, there is an emphasis on glaze-making, specifically related to ceramic sculptural surfaces.

Intermediate Ceramics: Wheel-Throwing
CER 3348, CER 3349
Prerequisite: CER 2341
In this course, students continue to develop their wheel-throwing skills. A focus is placed on vessels with multiple components such as handles, lids, and spouts. Additionally, students learn to increase the scale of their vessels as well as to use different methods of altering pots. Glaze research focuses on surfaces for utilitarian wares.

Intermediate Ceramics: Figuring Out the Figure
CER 3350
Prerequisite: CER 2341
In this fast-paced, in-depth introduction to the world of figure sculpting, students learn a variety of techniques for sculpting a human figure, including sculpting solid and hollowing a form; coil building a bust or head; and defining details in the hands, feet, and face. Students also study the rules of proportion and anatomy, work from a nude model and from books and photographs, and learn finishing techniques. Previous knowledge and experience in ceramics is recommended. Students should expect to work outside of class, and will make two to four pieces over the course of the semester.

Advanced Ceramics
CER 4340, CER 4341
Prerequisites: CER 3341 and permission of the instructor
In consultation with the instructor, each student proposes a self-directed investigation, with clay as the medium for visual expression. During the semester, the student's goals and direction are discussed, methods of presentation are addressed, and the student's critical analyses of the work are continually reviewed.

Beginning Jewelry
JWL 2360, JWL 2361
Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)
This two-semester course is the basis for any further jewelry explorations. In the first semester, students acquire the basic skills needed to fabricate jewelry out of nonferrous metals (copper, brass, nickel, sterling, and gold). A progression of techniques—from sawing, riveting, and soldering to bezel-stone setting—is combined with the refinement of design sensibilities and aesthetic considerations. The second semester continues the development of fabrication skills; examines the possibilities of content; and introduces additional techniques that explore texture, volume, and alternative methods of setting stones.

Intermediate Jewelry
JWL 3360, JWL 3361
Prerequisite: JWL 2361
The first semester of this two-semester course explores the lost-wax casting process with an emphasis on matrix development. The second semester, which focuses on fabrication techniques applied to containers, covers a variety of forms, including lids and hinging mechanisms.

Advanced Jewelry: Special Topics
JWL 4360, JWL 4361
Prerequisite: permission of the instructor
This advanced-level course introduces students to more complex forming processes and surface treatments such as forging, raising, patinas, and plastics. Independent development is emphasized as students combine process with concepts and content.

Beginning/Intermediate/Advanced Jewelry: Enameling
ENM 2362, ENM 2363, ENM 3362, ENM 3363, ENM 4362, ENM 4363
Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)
The first semester focuses on the techniques of stencil, graffito, and cloisonné, exposing the beginning student to a wide range of approaches. The second semester introduces etching techniques for two projects, one on silver and one on copper, using the *champlevé* technique. A third project includes enameling on a chased or etched surface, or *basse-taille*. The intermediate student explores sawed *plique-à-jour* (backless enameling), enameling on a hydraulically pressed form, and silkscreening enamels. Students at the advanced level make decals and steel-cut dies for limited-edition production pieces. More advanced classes may include electroforming, painting, spraying enamels, and other combinations of techniques.



CLASS SCHEDULE

ART HISTORY COURSES

Art History Survey 2: Renaissance to Contemporary			
ARH 307-2			
A	Thursday	10:00 a.m.–12:00 noon	Tahinci
Auguste Rodin (1840–1917) and His Cultural Impact			
ARH 314			
N	Wednesday	7:00–9:00 p.m.	Tahinci
Art Appreciation			
ARH 321			
A	Wednesday	10:00 a.m.–12:00 noon	Tahinci
Documenta 14: Contemporary Art in Athens, Greece			
ARH 322			
A	Please see page 11 for details.		Tahinci

2-D STUDIO COURSES

2-D Design			
2DD 1303			
A	Monday	9:30 a.m.–12:30 p.m.	Bise
N	Tuesday	6:30–9:30 p.m.	Mazzu
B	Thursday	9:30 a.m.–12:30 p.m.	Bodnar-Balahutrak
C	Thursday	1:00–4:00 p.m.	Cosgrove

Drawing Fundamentals I			
DRF 1301			
D	Tuesday	9:30 a.m.–12:30 p.m.	Manns
B	Wednesday	9:30 a.m.–12:30 p.m.	Cosgrove
NA	Wednesday	6:30–9:30 p.m.	Manns
C	Thursday	9:30 a.m.–12:30 p.m.	Cosgrove
F	Thursday	1:00–4:00 p.m.	Masson

Drawing Fundamentals II			
DRF 1302			
A	Monday	9:30 a.m.–12:30 p.m.	Manns
N	Monday	6:30–9:30 p.m.	Manns
B	Tuesday	9:30 a.m.–12:30 p.m.	Cosgrove
C	Wednesday	1:00–4:00 p.m.	Masson

Intermediate Drawing			
DRA 3312, DRA 3313			
A	Wednesday	9:30 a.m.–12:30 p.m.	Masson

Intermediate/Advanced Drawing: Monumental Drawing			
DRA 3301, DRA 3302, DRA 4301, DRA 4302			
B	Wednesday	1:00–4:00 p.m.	Portman

Intermediate/Advanced Drawing: Landscape Drawing			
DRA 3314, DRA 3315, DRA 4314, DRA 4315			
A	Wednesday	9:30 a.m.–12:30 p.m.	Portman

Intermediate/Advanced Drawing: Ideas & Images			
DRA 3318, DRA 3319, DRA 4318, DRA 4319			
A	Friday	9:30 a.m.–12:30 p.m.	Cosgrove

Beginning Life Drawing			
DRL 2310, DRL 2311			
B	Monday	9:30 a.m.–12:30 p.m.	Bodnar-Balahutrak
N	Monday	6:30–9:30 p.m.	Bodnar-Balahutrak
A	Wednesday	1:00–4:00 p.m.	Mazzu

Drawing and Painting the Human Head			
DRF 2312, DRL 2313			
A	Tuesday	9:30 a.m.–12:30 p.m.	Palmer

Intermediate/Advanced Life Drawing and Painting			
DRL 3310, DRL 3311, DRL 4310, DRL 4311			
B	Tuesday	1:00–4:00 p.m.	Palmer
N	Wednesday	6:30–9:30 p.m.	Bodnar-Balahutrak

Beginning Painting			
PAI 2320, PAI 2321			
C	Monday	9:30 a.m.–12:30 p.m.	Ruello
D	Tuesday	1:00–4:00 p.m.	Ruello
N	Tuesday	6:30–9:30 p.m.	Bise
A	Thursday	9:30 a.m.–12:30 p.m.	Masson

Intermediate Painting			
PAI 3320, PAI 3321			
B	Monday	9:30 a.m.–12:30 p.m.	Portman
N	Monday	6:30–9:30 p.m.	Fuchs
C	Tuesday	9:30 a.m.–12:30 p.m.	Fuchs
A	Tuesday	1:00–4:00 p.m.	Masson

Advanced Painting			
PAI 4320, PAI 4321			
D	Tuesday	6:30–9:30 p.m.	Portman
B	Wednesday	9:30 a.m.–12:30 p.m.	Fuchs
N	Wednesday	6:30–9:30 p.m.	Fuchs
A	Thursday	9:30 a.m.–12:30 p.m.	Bise
C	Thursday	1:00–4:00 p.m.	Portman

Intermediate/Advanced Abstract Painting Essentials			
CRT 3322, CRT 3323, CRT 4322, CRT 4323			
A	Tuesday	9:30 a.m.–12:30 p.m.	Masson

Works on Paper Critique			
CRT 4396, CRT 4397			
A	Tuesday	9:30 a.m.–12:30 p.m.	Turner
B	Tuesday	1:00–4:00 p.m.	Turner

Advanced Studio Critique			
CRT 4394, CRT 4395			
B	Tuesday	1:00–4:00 p.m.	Fuchs/Bise

Advanced Studio BLOCK			
CRT 4399			
A	Thursday	1:00–4:00 p.m.	Palmer
<i>Please note: Applications for the BLOCK 2017–2018 Program are due April 1, 2017.</i>			

Talking about Practice: Studio & Public Art Practices			
SEM 4301			
A	Tuesday	1:00–4:00 p.m.	Peacock/Renner

Color			
CLR 2306			
N	Wednesday	6:30–9:30 p.m.	Ruello

Color			
CLR 2306, CLR 2307			
A	Wednesday	1:00–4:00 p.m.	Turner

Beginning/Intermediate/Advanced Collage and Assemblage			
COL 2350, COL 2351, COL 3350, COL 3351, COL 4350, COL 4351			
A	Monday	9:30 a.m.–12:30 p.m.	Cosgrove

Beginning Digital Photography I			
COM 2316			
B	Monday	1:00–4:00 p.m.	Ruello
A	Wednesday	9:30 a.m.–12:30 p.m.	Ponder

Beginning Digital Photography II			
COM 2317			
N	Wednesday	6:30–9:30 p.m.	Ponder

Intermediate Digital Photography			
COM 3316, COM 3317			
A	Monday	9:30 a.m.–12:30 p.m.	Ponder

Advanced Digital Photography			
COM 4316, COM 4317			
NA	Monday	6:30–9:30 p.m.	Ponder

Beginning/Intermediate Watercolor			
WAT 2380, WAT 2381, WAT 3380, WAT 3381			
D	Monday	1:00–4:00 p.m.	Mazzu
A	Wednesday	9:30 a.m.–12:30 p.m.	Mazzu
C	Thursday	9:30 a.m.–12:30 p.m.	Turner

Intermediate/Advanced Watercolor			
WAT 3380, WAT 3381, WAT 4380, WAT 4381			
B	Thursday	1:00–4:00 p.m.	Turner

Beginning/Intermediate/Advanced Watercolor			
WAT 2380, WAT 2381, WAT 3380, WAT 3381, WAT 4380, WAT 4381			
N	Monday	6:30–9:30 p.m.	Mazzu

Beginning/Intermediate/Advanced Printmaking			
PRI 2303, PRI 2304, PRI 3303, PRI 3304, PRI 4303, PRI 4304			
N	Tuesday	6:30–9:30 p.m.	Wallace

Beginning Printmaking: Relief			
PRI 2305			
N	Thursday	6:30–9:30 p.m.	Squier

Beginning/Intermediate/Advanced Printmaking: Monoprint			
PRM 2301, PRM 2302, PRM 3301, PRM 3302, PRM 4301, PRM 4302			
A	Wednesday	9:30 a.m.–12:30 p.m.	Squier

Photography: Basic Camera and Darkroom Techniques			
PHO 1305			
A	Tuesday	9:30 a.m.–12:30 p.m.	Blakemore
N	Tuesday	6:30–9:30 p.m.	Blakemore

Beginning Photography			
PHO 2305, PHO 2308			
A	Tuesday	1:00–4:00 p.m.	Blakemore

Beginning/Intermediate Photography			
PHO 2305, PHO 2308, PHO 3305, PHO 3308			
N	Wednesday	6:30–9:30 p.m.	Blakemore

Intermediate Photography			
PHO 3305, PHO 3308			
B	Wednesday	1:00–4:00 p.m.	Blakemore

Intermediate Photography: Non-Silver Processes			
PHO 3302			
A	Monday	1:00–4:00 p.m.	Michels
N	Monday	6:30–9:30 p.m.	Michels

Advanced Photography			
PHO 4305, PHO 4306			
A	Thursday	9:30 a.m.–12:30 p.m.	Blakemore
N	Thursday	6:30–9:30 p.m.	Blakemore

WORKSHOPS

Ceramics: Low-Down on Low Fire

Dennard
AW115-32
7 sessions: January 30–March 20
(no class on March 13)
Monday 6:30–9:30 p.m.
Tuition: \$420

AW115-33
7 sessions: March 27–May 8
Monday 6:30–9:30 p.m.
Tuition: \$420

This class answers the question, “Why low fire?” Lectures are designed to enrich the student’s ceramic knowledge and technique. A variety of low-fire glaze decoration and hand-building techniques are presented, including unconventional hand-building and glazing solutions. Experimentation is encouraged. This class is open to all skill levels; it is a welcoming entry for a beginning student and a way to increase technical knowledge and expand as an intermediate or advanced student. Both sculptors and those interested in functional ceramics are encouraged to try this fascinating approach to ceramics.
Beginning students are required to enroll in the first session of the workshop.

Cost to enroll in both sessions of Low-Down on Low Fire:
Tuition: \$700

Narrative Ceramic Sculpture: Sculpted Stories

Dennard
AW237-10
7 sessions: January 27–March 10
Friday 9:30 a.m.–12:30 p.m.
Tuition: \$420
AW237-11
7 sessions: March 24–May 12
(no class on April 14)
Friday 9:30 a.m.–12:30 p.m.
Tuition: \$420

The focus of this class is narrative sculpture. Using images and materials to create personal stories, students are encouraged to write, draw, think, and craft. Topics explored include how to use images to create symbolic meaning and how to sculpt stories that allude to universal themes, fantasy, or allegory. While clay is a basis, the work is not limited solely to the ceramic process. A broad range of materials and techniques are covered. Beginning students are required to enroll in the first session of the workshop.

Cost to enroll in both sessions of Narrative Sculpted Stories:
Tuition: \$700

Enamel: A Taste of Enameling

Harrell
AW286-2
1 session: February 11
Saturday 9:30 a.m.–4:30 p.m.
Tuition: \$120

What is the enamel process? How do those grains of glass fuse and become one with metal? This one-day workshop gives participants a peek into this amazing process. With a provided square of copper, several enamel techniques will be explored and demonstrated—stencil, sgraffito, painting, and screening. At the end of this fast-paced class, students will leave with a better knowledge of this process and its timeless allure, plus several pieces that combine many processes. No experience, no supplies needed—just come with a desire to experiment with colorful glass on metal.

Drawing: Pen and Ink Explorations

Manns
AW278-2
7 sessions: January 30–March 20
(no class on March 13)
Monday 1:00–4:00 p.m.
Tuition: \$420

As early as the 8th century B.C., ancient cultures in Egypt, Greece, and Asia used ink for creating handwritten manuscripts, religious and political documents, and works of art. In keeping with this wonderful tradition, projects in this workshop explore various subject matter such as still-life and landscape using black ink on paper. A range of techniques and tools will be implemented. There are no prerequisites. A list of materials will be provided before the first workshop session.

Drawing: Brush and Ink Washes

Manns
AW279-2
7 sessions: March 27–May 8
Monday 1:00–4:00 p.m.
Tuition: \$420
Ink as a sophisticated artistic medium developed between the 7th and 8th centuries in China, where a range of subjects from religion, history, and daily life were illustrated. This workshop explores contemporary and traditional ink-wash techniques such as wet on dry, dry brush, and wet in wet. Although there are many colored inks and surfaces now available, in this workshop students use the wonderful tradition of black waterproof ink on watercolor paper. Subjects include still-life, interior, and landscaped possibilities. Although it is not required for this workshop, those students who also participate in Drawing: Pen and Ink Explorations will gain an even greater understanding of the possibilities of ink media. There are no prerequisites. A list of materials will be provided before the first workshop session.

Cost to enroll in both sessions of the Drawing with Ink workshops:
Tuition: \$700

Drawing Flowers and the Floral Tradition

Manns
AW287-2
7 sessions: January 27–March 10
Friday 9:30 a.m.–12:30 p.m.
Tuition: \$420
Flowers have been an endless source of inspiration for poetry, stories, and visual art as early as the 16th century to the present day. Working from observation, students will draw flowers with various media in both black and white and color. Starting with single, simple forms, the projects become more complicated, focusing on form and expressiveness. An overview of artists working with flowers and floral symbolism is included. There are no prerequisites for the workshop, which is suited for the beginner as well as the more advanced student wanting to focus on the anatomy and splendor of flowers. A list of materials will be provided before the first workshop.

Rhinoceros: Intro to Digital 3-D Modeling

Dube
AW231-9
7 sessions: February 1–March 22
(no class on March 15)
Wednesday 1:00–4:00 p.m.
Tuition: \$420
Dube
AW231-10
7 sessions: March 29–May 10
Wednesday 1:00–4:00 p.m.
Tuition: \$420
In these basic introductions to 3-D digital drawing and design using the software Rhinoceros, students create an original work in Rhinoceros and then have it printed either using an onsite MakerBot 3-D printer or by sending the drawing to an off-site printer such as Shapeways.

Cost to enroll in both sessions of the Rhino workshops:
Tuition: \$700

Web for Artists

Dube
AW291
7 sessions: January 26–March 9
Thursday 1:00–4:00 p.m.
Tuition: \$420
Dube
AW291-2
7 sessions: March 23–May 11
(no class on April 13)
Thursday 1:00–4:00 p.m.
Tuition: \$420
In this workshop students learn to edit and format images of their artwork for the web using Photoshop. They will also learn to use drag-and-drop website builders such as Weebly and Wix to create their personal websites. Finally, students receive a basic introduction to html and css to create a custom website from scratch.

Cost to enroll in both sessions of the Web for Artists workshops:
Tuition: \$700

Digital Woodblock Printing

Ruello
AW292
7 sessions: January 26–March 9
Thursday 9:30 a.m.–12:30 p.m.
Tuition: \$420
This workshop combines the traditional method of woodblock printing with digital line drawing and cutting, beginning with hand-drawn sketches. Those sketches will be brought into Illustrator and converted into digital lines, which will be cut into wood using the Studio School’s CNC (digital router) machine. Finally, the digitally cut woodblock will be inked and printed by hand. This workflow (hand-done sketch to digital file to hand-printed image) will expand the possibilities of what can be created with a traditional woodblock print.

Digital Painting

Ruello
AW293
7 sessions: March 23–May 11
(no class on April 13)
Thursday 9:30 a.m.–12:30 p.m.
Tuition: \$420
David Hockney has explored and embraced digital painting as a tool for artists. This workshop builds upon and expands that notion of painting using powerful software (Photoshop) and the Studio School’s computer lab. Students of all levels are welcome because the software is very flexible and incredible images can be created with a few simple tools. The workshop also explores Photoshop both as a sketching tool and a final product ready for printing in local print labs (such as Que Imaging or Aker Imaging). You will be amazed at what this digital tool can help you create.

Cost to enroll in both sessions of Ruello’s workshops:
Tuition: \$700

Documenting Work and Software Connection

Ponder
AW294
7 sessions: January 31–March 21
Tuesday 9:30 a.m.–12:30 p.m.
(no class on March 14)
Tuition: \$420
In this workshop, students learn how to light and capture finished works. Students also learn how to modify color and light in Adobe Photoshop to help develop a professional-looking portfolio. Students learn about lighting, using backdrops, basic image editing, saving, and organizing. No previous knowledge of either photography or digital editing is needed. A DSLR camera is not needed for this workshop.

Digital Sketching

Ponder
AW295
7 sessions: March 28–May 9
Tuesday 9:30 a.m.–12:30 p.m.
Tuition: \$420
This workshop assists in visualizing paintings and drawings before committing the time to render them. With this basic introduction to Photoshop collaging and photo editing, students learn the select tools, layers, basic image editing skills, basic transformation, and scaling for any small-, medium-, or large-scale drawings/paintings.

Cost to enroll in both sessions of Ponder’s workshops:
Tuition: \$700

Stories: Social and Political Commentary

Bodnar-Balahutrak
AW296
Friday 9:30 a.m.–12:30 p.m.
7 sessions: January 27–March 10
Tuition: \$420
Students explore personal, social, or political themes in 2-D media with an optional complement of 3-D or other disciplines. The nature of the commentary—satire, parody, caricature—informs individual choices of material and techniques. These may include collage, drawing, painting, sculptural relief, installation, and photography. Students study the strategies and subjects of historic artists such as Honoré Daumier, Francisco de Goya, and Edgar Degas and contemporary artists William Kentridge and Sue Coe. The class includes lectures, technical instruction, and guided studio work.



STUDENT EVENTS

Lectures

The school sponsors several lectures annually that are open to students and the public. Artists, curators, critics, and historians are invited to speak.

Annual Student Sale

Students have the opportunity to sell work in the December group event. The popular and profitable event is a great opportunity for students to showcase their work..

Annual Juried Student Exhibition

A panel of faculty selects student work to show in an annual exhibition in the student gallery every spring. Each student can submit one piece to be juried. A reception celebrates the school year and awards are presented.

Departmental Exhibitions

The student gallery shows a series of departmental exhibitions of student work. Department heads organize the presentations.

Student Alumni Organization

The Student Alumni Organization (SAO) is a donor group created specifically for the students and alumni of the Glassell School of Art. For current and former students who are passionate about giving back to the Glassell School community, the SAO provides an opportunity not only to connect with other Glassell alumni, but also to contribute to the school’s mission. By joining the SAO, your gift will allow the school to continue giving excellent instruction; to keep its tuition fees affordable; and to create an ever-growing community of artists.

For more information or to join SAO, please contact mpequeno@mfa.h.org or call 713-639-7559.

Studio \$75 (FMV \$50)

- Eligibility for entry in the SAO Select Juried Exhibition
- An invitation to the preview party for the Annual Student Sale

Workshop \$250 (FMV \$125)

- All of the benefits of Studio level, and
- An invitation to an exclusive Dean’s Reception held at the private residence of a faculty member or donor

Exhibition \$1,000 (FMV \$150)

- All of the benefits of Workshop level, and
- Recognition at the Annual Student Exhibition
 - A complimentary copy of the annual Core publication
 - One complimentary art history course at the Glassell School

Leadership Circle

For those who wish to contribute \$2,500 or more and receive benefits that reach throughout the Museum, the Leadership Circle offers exclusive access to the MFAH. Leadership Circle members who designate a portion of or their entire gift to the Glassell School will also receive SAO benefits at the level of their Glassell donation.

Art History Courses & Workshops
Registration Form

DO NOT USE THIS FORM FOR STUDIO COURSES. Students must register for studio courses in person.

Use this form to register for art history courses and workshops by mail, by fax, or in person at the Glassell School of Art, 2450 Holcombe, during office hours. Please register early, as undersubscribed sections are canceled.

Workshops: Students must be at least 18 years of age and have completed high school or high school equivalency testing to enroll.

Student Information

☐ Previously enrolled

☐ First time enrolled

Name		Daytime phone	
Address		Evening phone	
City	Zip code	E-mail address	
Course number	Day	Time	Instructor
Course number	Day	Time	Instructor
Course number	Day	Time	Instructor

How did you hear about the Glassell School?

☐ MFAH ☐ Houston Chronicle ☐ Web ☐ Living Social ☐ Other _____

MFAH Membership Status

MFAH members at the Patron level and above are eligible for a 10% discount. To receive the discount, you must provide your name, member ID number, and expiration date below or include membership dues with your payment. Member benefits are nontransferable and may be used only by persons on the member account.

☐ I am not an MFAH member, but I would like to join, and my dues are included. (indicate level)

☐ I am an MFAH member. (indicate level)

☐ \$45 Student ☐ \$60 Individual ☐ \$80 Dual ☐ \$95 Family ☐ \$185 Patron*

☐ \$330 Supporting* ☐ \$750 Sponsor* ☐ \$1,500 Benefactor* *Levels eligible for 10% discount.

Name of member, as it appears on your membership card _____

Member ID # _____ Expiration date _____
(located under the bar code on your membership card)

For information about the many benefits of MFAH membership, visit mfa.h.org/member or call 713-639-7550.

I have read and understand all admission requirements and policies, including the refund policy available on the Glassell Studio School website (mfa.h.org/studioschool). By signing below, I also agree to charges to my credit card in the amount due. Registration will not be processed without signature of student. Proxy signatures not accepted.

Signature

Tuition and Fees

\$ _____ Tuition*

\$ _____ MFAH membership dues (if applicable)

\$ _____ Donation to Glassell School

\$ _____ Total amount

*MFAH members at the Patron level and above may take 10% off the price of tuition for one (1) class or workshop.

Tuition and lab fees for art history courses are listed on page 2. Tuition and lab fees for workshops are listed with each course description.

Payment

☐ My check is enclosed.

☐ Charge payment to my credit card: ☐ Visa ☐ MasterCard ☐ American Express ☐ Discover

Card number	Expiration date
Name as appears on card (please print)	Name (signature)

Mail payment for full amount with completed registration form to:
Studio School Registrar, MFAH Glassell School of Art, P. O. Box 6826, Houston, TX 77265-6826

Fax completed registration form with credit card information to: **713-639-7709**



FACULTY AND STAFF

Staff

Joseph Havel
Director

Jennifer Cronin
Associate Director

Patrick Palmer
Dean

Sandra Zilker
Associate Dean:
Student Event and Exhibition Coordinator

Gina Stayshich
Registrar

Alexandria Gomez
Assistant Registrar

Lindsay Kayser
Communications Liaison &
Assistant to the Director

Nadia Al-Khalifah
Administrative Assistant

Don Ridenhour
Evening Desk Clerk

Travis Dennard
Saturday Desk Clerk

Area Coordinators

Amy Blakemore, *Photography*
MFA, University of Texas;
BS, BA, Drury College

Jeff Forster, *Ceramics*
MFA, Southern Illinois University;
BA, St. John’s University

Francesca Fuchs, *Painting*
MFA, Kunst Akademie, Germany;
BFA, Wimbledon School of Art,
Great Britain;
BA, Bristol University, Great Britain

J Hill, *Sculpture*
MFA, BA, Stephen F. Austin State University

Ken Mazzu, *Works on Paper*
MFA, University of Houston;
BFA, Lamar University

Robert Ruello, *Digital Arts*
MFA, Columbia University;
BFA, School of Art Institute of Chicago;
Loyola University

Anna Tahinci, *Art History*
PhD, DEA, BA, University of Paris I,
Panthéon-Sorbonne

Sandra Zilker, *Jewelry*
MFA, Cranbrook Academy of Art;
BFA, University of Houston

Faculty	
Michael Bise	MFA, University of Houston; BFA, University of North Texas
Lydia Bodnar-Balahutrak	MFA, George Washington University; BS, Kent State University
Susan Budge	MFA, University of Texas, San Antonio; MA, University of Houston, Clear Lake; BFA, Texas Tech University
Charlotte Cosgrove	MFA, University of Pennsylvania; BA, Pennsylvania State University
Sharon Dennard	BA, University of Houston
Nathan Dube	MFA, Kent State; BFA, University of Texas
Jan Harrell	MFA, University of Houston; BFA, Texas Tech University
Clara Hoag	MFA, University of Georgia at Athens; BFA, University of Illinois at Urbana-Champaign
Suzanne Manns	BFA, Carnegie Mellon University; Rhode Island School of Design; Atelier Garrigues, France
Arielle Masson	MFA, University of Houston; MA, La Sorbonne, France; BA, Lycée Français, Belgium
David Medina	MFA, University of Houston; BFA, Fort Lewis College
Will Michels	BArch, Pratt Institute
Patrick Palmer	MFA, Arizona State University; BA, University of California, Santa Barbara
Emily Peacock	MFA, University of Houston; BA, Sam Houston State University
Mark Ponder	MFA, Southern Illinois University; BFA, Lamar University
Brian Portman	BFA, Rhode Island School of Design
Patrick Renner	MFA, Alfred University; BFA, Kansas City Art Institute
Alexander Squier	MFA, Tufts University/ School of the Museum of Fine Arts, Boston, MA; BFA, University of Rochester
Arthur Turner	MFA, Cranbrook Academy of Art; BA, North Texas
Christopher Wallace	MFA, University of North Texas; BA, Kansas City Art Institute
Laura Wellen	PhD, University of Texas, Austin; MA, University of Texas, Austin; BA, Georgia College & State University

ANNUAL FUND DRIVE SUPPORTS THE GLASSELL SCHOOL OF ART


Operational costs for the Glassell School are not covered by tuition alone. The Glassell School relies on generous contributions from students and alumni who contribute to the Glassell School Annual Fund Drive. These important donations provide for the most basic, day-to-day necessities of the school. From providing essential upkeep of the facilities and supporting the faculty and staff to enabling scholarships, affordable tuition rates, and special programs, the Glassell School Annual Fund Drive is critical for the ongoing success of the school.

For more information about the Annual Fund Drives or the Leadership Circle, please contact Miles Pequeño, senior development officer, Annual Fund Drives, at 713-639-7559, or mpequeno@mfah.org.

We wish to thank and recognize those who made contributions to the 2016–17 Glassell School of Art Annual Fund Drive:

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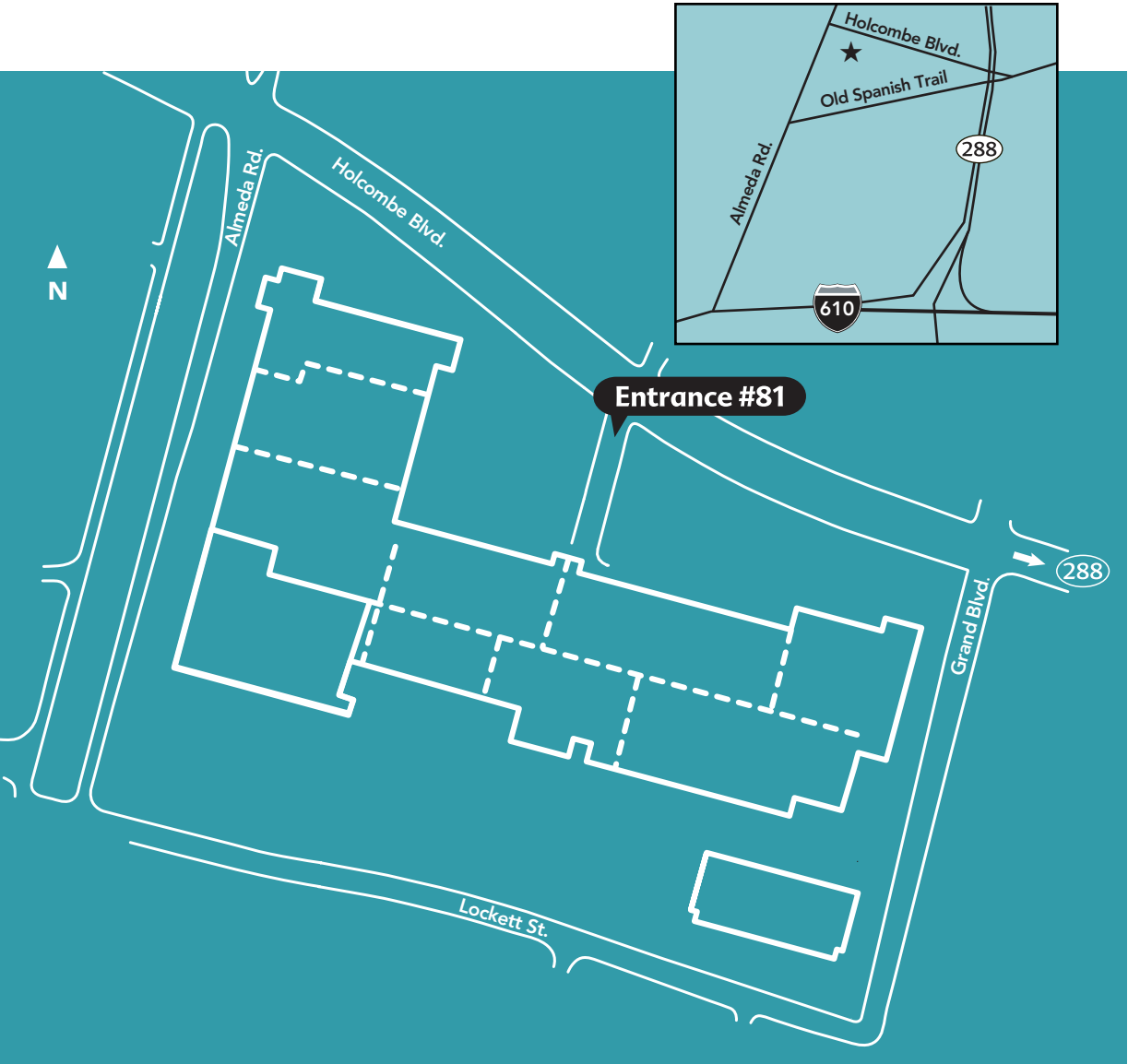
The above list includes the names of all donors to the Glassell Annual Fund from July 1, 2016, through press time.

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CAMPUS MAP



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