

2016

FALL

# COURSE CATALOG

THE GLASSELL SCHOOL OF ART STUDIO SCHOOL



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## ACADEMIC CALENDAR

<b>April 11–29</b>	Priority registration open to <i>current students</i>
<b>July 11–22</b>	Fall preregistration for <i>spring &amp; summer 2016 students</i>
<b>August 9–11</b>	Registration and faculty counseling for <i>new and continuing students</i> 11:00 a.m.–6:00 p.m.
<b>August 15–16</b>	Late registration (call 713-639-7500 for appointment) 10:00 a.m.–4:00 p.m.
<b>Monday, August 15</b>	Last day to drop studio and art history courses and receive a refund (minus \$50 processing fee)
<b>Monday, August 22</b>	Fall semester begins
<b>Monday, September 5</b>	Labor Day holiday, <i>no classes</i>
<b>Monday–Tuesday, October 10–11</b>	Fall semester break
<b>Monday, October 31</b>	Scholarship portfolios due for spring 2017 semester
<b>November 14–December 5</b>	Preregistration for <i>current students</i> for spring 2017 semester
<b>November 23–27</b>	Thanksgiving Break
<b>Monday, December 5</b>	Fall 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 11 or go to [mfah.org/glassell](http://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](http://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](http://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](mailto: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

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 in the registrar's office. 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.

# FALL COURSE DESCRIPTIONS

ART HISTORY

Art History Survey 1: Caveman to Medieval

ARH 307  
One of two art history survey courses, this course explores the development of Western art from prehistory to the 14th century. 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.

Modern & Contemporary Sculpture through the Eyes of a Sculptor

ARH 308  
This art history seminar tracks the progression of modern and contemporary sculpture as seen from the particular vantage point of a practicing sculptor. Each week the class focuses on a different sculptor or group of sculptors and the art historical, social, or political contexts in which their work grew to prominence. Likewise, students look at technical developments that have affected both the methods and the content of 20th- and 21st-century sculpture.

Modern & Contemporary Art at the MFAH

ARH 310  
This course examines the history of European and American art from the 1870s through today through studying art in the Museum’s permanent collection. The course is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects and design artifacts within their original historical contexts and within the museum context. Emphasis is placed on visual and verbal examination and analysis, as well as discussion of societal and historical contexts of all the major stylistic and thematic trends in modern and contemporary art. Course topics are related to the collections on view, but recurring questions will focus on materiality and display.

Art in Dallas and Fort Worth, an Overview

ARH 311  
*Class limited to 25 students*  
This course takes students on an artistic journey to the vibrant cities of Dallas and Fort Worth, their arts scenes, and museums. Dallas highlights include Fair Park, the Dallas Museum of Art, the Nasher Sculpture Center, NorthPark Center (the world’s largest private collection of modern and contemporary sculpture), and the Meadows Museum. In Fort Worth, students examine the buildings and collections of the Kimbell Art Museum (with its new Renzo Piano building), the Modern Art Museum of Fort Worth, and the Amon Carter Museum. A weekend field trip to Dallas and Fort Worth on October 29–30, 2016, to visit museums and exhibitions will be an integral part of the class. (Travel and accommodation arrangements will be made by each student individually.)

Women in Art

ARH 312  
In this course, students study women artists from the 19th century until the present day. Emphasis will include not only stylistic developments, but also the way women artists interacted with the ideas and values of their times and cultures. Students study and interpret works by Angelica Kauffmann, Rosa Bonheur, Berthe Morisot, Mary Cassatt, Camille Claudel, Georgia O’Keeffe, Frida Kahlo, Louise Bourgeois, Marina Abramović, Judy Chicago, Kara Walker, Cindy Sherman, and Sophie Calle, and examine the cultural and artistic contexts of these works. The artists’ relationships to the society that produced them will be examined, as well as feminism and gender.

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 and Advanced Drawing

DRA 3312, DRA 3313, DRA 4312, DRA 4313  
*Prerequisites: DRF 1302 and 2DD 1303*  
Drawing is a fruitful medium for creative research, a way of processing and trying out new ideas before translating them to other media. Intermediate/Advanced Drawing combines studio work, critique, and slide lectures. Students explore ideas through mixed-media works on paper. Homework assignments, critiques, and demonstrations occur throughout the semester.

Intermediate and Advanced 2-D Mixed Media & Critique

DRA 3305, DRA 3306, DRA 4305, DRA 4306  
*Prerequisites: DRF 1302, 2DD 1303, portfolio review, and/or permission of the instructor*  
This course is designed to guide advanced students in defining and developing content and technical implementation in their 2-D artwork. Drawing, painting, printing, and collage are included in 2-D Mixed Media. The course enables the student to focus and create a coherent body of work. Students have opportunities for studio work in the classroom, but most of the class time will be devoted to critiques and discussions of work created outside of class.

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.

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: Advanced Studio BLOCK course is taught by a team consisting of Glassell faculty and members of the Houston art community. Included in the \$2,500 per-semester fee is this weekly critique course and use of a private studio. Nine students will have full access to their studios and access to the classroom and equipment of their choice during normal school hours. Interested students must complete an application for review by the dean and director, who make the final selections for placement in the course. Interested students in the 2017–2018 period must submit a short bio and three images of their work to Patrick Palmer by April 14, 2017. (Parking access is included with this fee.)

**Contemporary Topics: Content & Context**

SEM 4302

*Prerequisite: permission of the dean*

This course for advanced students engages a range of topics important for making and understanding contemporary art. What approaches do artists use to figure out questions of form, materials, techniques, and scale, and what implications do these specific decisions have on how the work is understood by a viewer? How do artists engage politics and histories, and how do such issues function as subject matter or content? How do things like context, location, or display influence our reading of an artwork? Students deepen their understanding and gain critical perspective through a series of discussions, readings, and field trips. Assignments prompt students to develop their own voices and locate their work in relation to frameworks explored throughout the course.

**Advanced 2-D/3-D Media: Professional Practice**

SEM 4398

*Prerequisite: permission of the instructor*

This professional-practice seminar for advanced students focuses on skills involved with exhibiting artwork, such as selecting and documenting work, approaching gallery directors, and writing proposals or artist’s statements. This course also examines the range of options available for exhibition venues and funding sources, as well as how to arrange and handle studio visits and talk about one’s artwork.

**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 2316 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.

**Beginning Digital for Studio Artists**

DGL 2300

*Prerequisites: DRF 1301 and 2DD 1303*

This class introduces the foundational software packages used by the Studio School’s digital 2-D and 3-D classes. Illustrator, Photoshop, Google SketchUp, and Rhino are featured. With open-ended assignments, students will begin to integrate digital media into their ongoing artistic practices. Students gain a better understanding of and a solid foundation for digital art-making tools.

**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 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.

**Printmaking: Beginning Silkscreening**

PRI 2307

*Prerequisites: DRF 1301 and 2DD 1303*

Students in this course create original prints using serigraphic (silkscreen) techniques with competence and skill. This class covers the basics of stenciling and hand reduction to advanced methods, such as photo exposing. Students are encouraged to use an experimental approach with this process as well as to develop their skill in traditional techniques.

**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.

**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 and Advanced Ceramics:**

**Ceramics in the Environment**

CER 3338, CER 3339, CER 4338, CER 4339

*Prerequisite:* CER 2341

In this course students create installations or free-standing sculpture for display/exhibition in the Craft Garden at Houston Center for Contemporary Craft. These projects will be selected through a jury process held late August 2016. Students work individually on their projects with technical help available. Lectures address the logistics of displaying work in public spaces and what makes work site specific. Kathryn Hall, curator at HCCC, will meet with the group routinely for critiques and a guest artist will lecture on their personal installation work.

**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.

**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.



# FALL CLASS SCHEDULE

ART HISTORY COURSES

Art History Survey 1: Caveman to Medieval			
ARH 307			
A	Thursday	10:00 a.m.–12:00 noon	Tahinci

Modern & Contemporary Sculpture through the Eyes of a Sculptor			
ARH 308			
A	Monday	10:00 a.m.–12:00 noon	Hill

Modern & Contemporary Art at the MFAH			
ARH 310			
N	Wednesday	7:00–9:00 p.m.	Tahinci

Art in Dallas and Fort Worth, an Overview			
ARH 311			
A	Wednesday	10:00 a.m.–12:00 noon	Tahinci
Class limited to 25 students			

Women in Art			
ARH 312			
A	Thursday	2:00–4:00 p.m.	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
N	Thursday	6:30–9:30 p.m.	Mazzu

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/Advanced Drawing			
DRA 3312, DRA 3313, DRA 4312, DRA 4313			
A	Wednesday	9:30 a.m.–12:30 p.m.	Portman
(Emphasis on landscape drawing)			
B	Wednesday	1:00–4:00 p.m.	Portman
(Emphasis on monumental drawing)			

Intermediate/Advanced 2-D Mixed Media & Critique			
DRA 3305, DRA 3306, DRA 4305, DRA 4306			
B	Wednesday	1:00–4:00 p.m.	Bodnar-Balahutrak

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

Intermediate/Advanced Life Drawing & Painting			
DRL 3310, DRL 3311, DRL 4310, DRL 4311			
A	Tuesday	9:30 a.m.–12:30 p.m.	Palmer
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
B	Wednesday	9:30 a.m.–12:30 p.m.	Masson
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 Painting and Critique			
PAI 3320, PAI 3321, PAI 4320, PAI 4321			
NA	Friday	6:30–9:30 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
Please note: Advanced Studio BLOCK course is taught by a team consisting of Glassell faculty and members of the Houston art community. Included in the \$2,500 per-semester fee is this weekly critique course and use of a private studio. Nine students will have full access to their studios and access to the classroom and equipment of their choice during normal school hours. Interested students must complete an application for review by the dean and director, who make the final selections for placement in the course. Interested students in the 2017–2018 period must submit a short bio and three images of their work to Patrick Palmer by April 14, 2017. (Parking access is included with this fee.)			

Contemporary Topics: Content & Context			
SEM 4302			
A	Wednesday	1:00–3:00 p.m.	Wellen

Advanced 2-D/3-D Media: Professional Practice			
SEM 4398			
A	Tuesday	1:00–4:00 p.m.	Hill

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
C	Thursday	1:00–4:00 p.m.	Dube
NB	Thursday	6:30–9:30 p.m.	Ponder

Beginning Digital Photography II			
COM 2317			
A	Tuesday	1:00–4:00 p.m.	Ponder
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.	Peacock
NA	Monday	6:30–9:30 p.m.	Ponder

Beginning Digital for Studio Artists			
DGL 2300			
A	Tuesday	9:30 a.m.–12:30 p.m.	Ruello
N	Tuesday	6:30–9:30 p.m.	Ruello

Intermediate Digital Sculpture			
DGL/SCU 3300			
A	Monday	1:00–4:00 p.m.	Hill

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

Printmaking: Beginning Silkscreening			
PRI 2307			
A	Wednesday	9:30 a.m.–12:30 p.m.	Wallace
N	Wednesday	6:30–9:30 p.m.	Wallace

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

3-D STUDIO COURSES

3-D Design			
3DD 1304			
A	Tuesday	9:30 a.m.–12:30 p.m.	Dube
B	Tuesday	1:00–4:00 p.m.	Dube
N	Thursday	6:30–9:30 p.m.	Dube

Beginning Sculpture I			
SCU 2330			
A	Wednesday	9:30 a.m.–12:30 p.m.	Hill

Beginning Sculpture II			
SCU 2331			
A	Monday	9:30 a.m.–12:30 p.m.	Medina

Beginning Sculpture I & II			
SCU 2330, SCU 2331			
N	Monday	6:30–9:30 p.m.	Hill

Intermediate/Advanced Sculpture: Mixed Media			
SCU 3333, SCU 3334, SCU 4333, SCU 4334			
A	Tuesday	9:30 a.m.–12:30 p.m.	Hill
N	Tuesday	6:30–9:30 p.m.	Hill
B	Thursday	9:30 a.m.–12:30 p.m.	Medina

Beginning/Intermediate/Advanced Foundry			
FOU 2335, FOU 2336, FOU 3335, FOU 3336, FOU 4335, FOU 4336			
N	Thursday	6:30–9:30 p.m.	Medina
A	Friday	9:30 a.m.–12:30 p.m.	Medina

Beginning Ceramics			
CER 2340, CER 2341			
A	Thursday	9:30 a.m.–12:30 p.m.	Forster
N	Thursday	6:30–9:30 p.m.	Hoag

Intermediate Ceramics			
CER 3340, CER 3341			
N	Wednesday	6:30–9:30 p.m.	Forster

Intermediate/Advanced Ceramics: Ceramics in the Environment			
CER 3338, CER 3339, CER 4338, CER 4339			
A	Wednesday	1:00–4:00 p.m.	Forster

Intermediate Ceramics: Hand-Building			
CER 3346, CER 3347			
A	Tuesday	9:30 a.m.–12:30 p.m.	Forster

Intermediate Ceramics: Wheel-Throwing			
CER 3348, CER 3349			
A	Wednesday	9:30 a.m.–12:30 p.m.	Forster

Advanced Ceramics			
CER 4340, CER 4341			
A	Monday	9:30 a.m.–12:30 p.m.	Budge
N	Tuesday	6:30–9:30 p.m.	Forster

Beginning Jewelry			
JWL 2360, JWL 2361			
A	Tuesday	9:30 a.m.–12:30 p.m.	Zilker
B	Wednesday	1:00–4:00 p.m.	Zilker

Beginning/Intermediate Jewelry			
JWL 2360, JWL 2361, JWL 3360, JWL 3361			
N	Wednesday	6:30–9:30 p.m.	Dube

Intermediate Jewelry			
JWL 3360, JWL 3361			
A	Wednesday	9:30 a.m.–12:30 p.m.	Dube

Advanced Jewelry: Special Topics			
JWL 4360, JWL 4361			
N	Tuesday	6:30–9:30 p.m.	Zilker
A	Thursday	9:30 a.m.–12:30 p.m.	Zilker

Beginning/Intermediate/Advanced Jewelry: Enameling			
ENM 2362, ENM 2363, ENM 3362, ENM 3363, ENM 4362, ENM 4363			
A	Monday	9:30 a.m.–12:30 p.m.	Harrell
N	Monday	6:30–9:30 p.m.	Harrell

Advanced Jewelry: Enameling			
ENM 4362, ENM 4363			
B	Monday	1:00–4:00 p.m.	Harrell

WORKSHOPS

**Ceramics: Low-Down on Low Fire**  
Dennard  
**AW115-30**  
7 sessions: August 22–October 17  
(no class on September 5 & October 10)  
Monday 6:30–9:30 p.m.  
Tuition \$420  
**AW115-31**  
7 sessions: October 24–December 5  
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. Beginning students are required to enroll in the first session of the workshop. 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  
**AW237-8**  
7 sessions: August 26–October 7  
Friday 9:30 a.m.–12:30 p.m.  
Tuition \$420  
**AW237-9**  
7 sessions: October 14–December 2  
(no class on November 25)  
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

**Ceramics: Figure Sculpting in Clay**  
Hoag  
**AW284**  
5 sessions: September 1–29  
Thursday 1:00–4:00 p.m.  
Tuition: \$300  
*Prerequisite: Ceramics 2341*  
This workshop covers the basics of building a human head, bust, or torso, including: coil-building and slab-building methods and their applications in figure sculpture; basic proportion and anatomy of the human body; useful tools, tips, and tricks for sculpting the eyes, ears, mouth, nose, and hair; and contemporary figure sculptors working in clay. Students will work from books and photographs to sculpt figures of their own. (Note: there is no model for this course.) Previous hand-building experience is required.

**Advanced Enamel: Special Projects Workshop**  
Harrell  
**AW285**  
6 sessions: August 25–September 29  
Thursday 1:00–4:00 p.m.  
Tuition: \$350  
*Prerequisite: permission of the instructor*  
This short, six-week class is geared toward the very advanced enamel student who would like to develop or expand a specific body of work with the input and support of the instructor and the other students. This class is self-directed without a project assignment from the instructor. Participants bring an idea for a project or series, or completed pieces they would like to build on and develop. Both ideas and pieces are discussed and critiqued and the class centers on demonstrations, techniques, and shared information, which support the students’ goals and help further their particular visions and styles. During the six-week class, use of the Glassell studio facilities is included.

**Enamel: A Taste of Enameling**  
Harrell  
**AW286**  
1 session: September 10  
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 are explored and demonstrated—stencil, sgraffito, painting, and screening. At the end of this fast-paced class, students leave with a better knowledge of this process and its timeless allure, plus one piece that combines many processes. No experience, no supplies are necessary. Just come with a desire to experiment with colorful glass on metal.

**The History of Contemporary Art in Houston: 1930–1980**  
Gershon  
**AW277-2**  
4 sessions: September 13–October 4  
(Plus one off-campus meeting that will be announced)  
Tuesday 9:30 a.m.–12:30 p.m.  
Tuition: \$300  
This course examines the rich but often hidden history of contemporary artists working in Houston from the 1930s through the 1980s. Structured chronologically, the course focuses not on art theory but rather on the social history of the Houston art scene. Who were the significant artists, and what were their major works? What unique challenges and opportunities has life in Houston presented? What exhibitions, organizations, and loading-dock fist fights gave rise to the Houston art scene of today? Two lecture sessions are supplemented by three field trips to artist’s studios and/or galleries.



**Drawing: Pen and Ink Explorations**

Manns  
**AW278-3**  
7 sessions: August 23–October 4  
Tuesday 6:30–9:30 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  
**AW279-3**  
7 sessions: October 18–November 29  
Tuesday 6:30–9:30 p.m.  
Tuition: \$420  
Ink as a sophisticated artistic medium developed sometime 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 participate in Drawing: Pen and Ink Explorations will gain an even greater understanding of the possibilities of ink media from Drawing: Brush and Ink Washes. 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**  
7 sessions: August 26–October 7  
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 for Jewelers**

Dube  
**AW231-7**  
7 sessions August 24–October 5  
Wednesday 1:00–4:00 p.m.  
Tuition: \$420  
Dube  
**AW231-8**  
7 sessions: October 12–November 30 (no class on November 23)  
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

**Digital: Narrative Photography**

Peacock  
**AW288**  
5 sessions: September 1–29  
Thursday 9:30 a.m.–12:30 p.m.  
Tuition: \$300  
Take the opportunity to define your artistic goals as a photographer and sharpen your technical and aesthetic storytelling skills. Select a theme of interest—such as a family history, a self-study, or a still life—and explore ways to develop it in images. This course explores how editing and sequencing create relationships between images. Become familiar with photographers who have examined subjects in the narrative style. Students will present a photographic essay they have created.

**Art History: Emperors’ Treasures: Chinese Art History as Told through the Imperial Collection**

Chan  
**AW289**  
7 sessions: September 8–November 3  
(no class on October 13 and 20)  
Thursday 6:30–8:30 p.m.  
Tuition: \$300  
In anticipation of the fall exhibition *Emperors’ Treasures: Chinese Art from the National Palace Museum, Taipei*, at the Museum of Fine Arts, Houston, this seven-week workshop offers a brief survey of Chinese art history as told through the treasured artwork collected by eight emperors. Emperors amassed collections of impressive breadth and historic depth in order to prove their cultural legitimacy. This workshop begins with lectures highlighting China’s rich art history and concludes with two sessions in the special exhibitions galleries analyzing the rich collections of ceramics, paintings, calligraphy, jade, and decorative objects in person.

**Chinese Calligraphy**

Peihong  
**AW290**  
6 sessions: September 9–October 14  
Friday 9:30 a.m.–12:30 p.m.  
Tuition: \$370  
Chinese calligraphy is a form of calligraphy widely practiced in China and revered in the Chinese cultural sphere, which often includes Japan, Taiwan, Korea, and Vietnam. The calligraphic tradition of East Asia originated in China. The Chinese language has no alphabet—rather than letters, each Chinese word is made up of many basic brushstrokes. In this course, students learn the meaning of the word “Eternity,” which is used to teach the eight principles of brushstrokes. Students also learn how to hold and load the brush, press and lift the brush, as well as how to perform the wrist and elbow movements. At the end of the workshop, students will be able to correctly write 15–30 Chinese characters.



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@mfaah.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 mfaah.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 (mfaah.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 3. 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

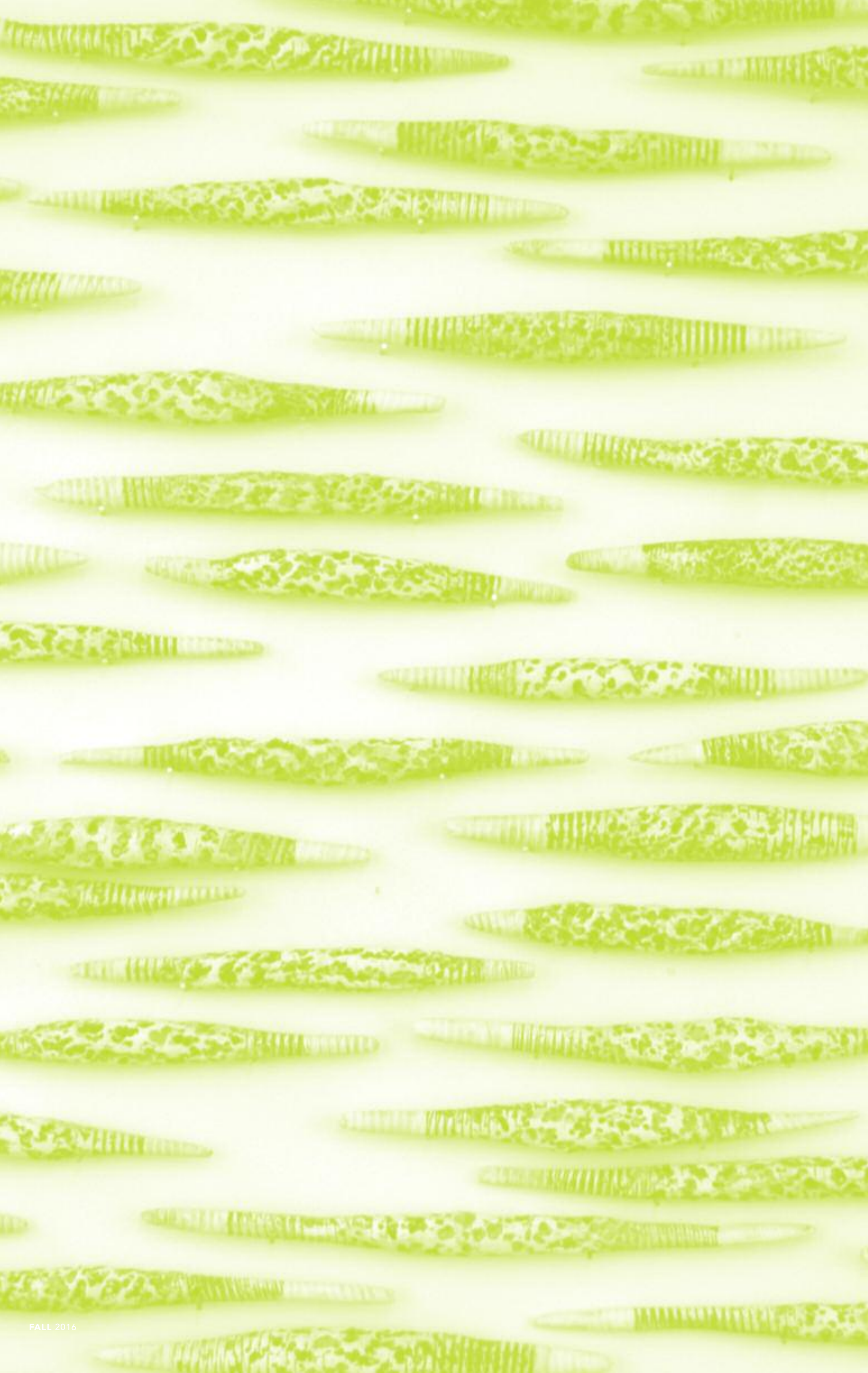
Card number Expiration date

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	Department Heads
<b>Joseph Havel</b> Director	<b>Amy Blakemore</b> , <i>Photography</i> MFA, University of Texas; BS, BA, Drury College
<b>Jennifer Cronin</b> Associate Director	<b>Jeff Forster</b> , <i>Ceramics</i> MFA, Southern Illinois University; BA, St. John’s University
<b>Patrick Palmer</b> Faculty Chair and Dean	<b>Francesca Fuchs</b> , <i>Painting</i> MFA, Kunst Akademie, Germany; BFA, Wimbledon School of Art, Great Britain; BA, Bristol University, Great Britain
<b>Gina Stayshich</b> Registrar	<b>J Hill</b> , <i>Sculpture</i> MFA, BA, Stephen F. Austin State University
<b>Alexandria Gomez</b> Assistant Registrar	<b>Ken Mazzu</b> , <i>Works on Paper</i> MFA, University of Houston; BFA, Lamar University
<b>Sandra Zilker</b> Student Event and Exhibition Coordinator	<b>Robert Ruello</b> , <i>Digital Arts</i> MFA, Columbia University; BFA, School of Art Institute of Chicago; Loyola University
<b>Lindsay Kayser</b> Communications Liaison & Assistant to the Director	<b>Anna Tahinci</b> , <i>Art History</i> PhD, DEA, BA, University of Paris I, Panthéon-Sorbonne
<b>Nadia Al-Khalifah</b> Administrative Assistant	<b>Sandra Zilker</b> , <i>Jewelry</i> MFA, Cranbrook Academy of Art; BFA, University of Houston
<b>Don Ridenhour</b> Evening Desk Clerk	
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Faculty
<b>Michael Bise</b> MFA, University of Houston; BFA, University of North Texas
<b>Lydia Bodnar-Balahutrak</b> MFA, George Washington University; BS, Kent State University
<b>Susan Budge</b> MFA, University of Texas, San Antonio; MA, University of Houston, Clear Lake; BFA, Texas Tech University
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<b>David Medina</b> MFA, University of Houston; BFA, Fort Lewis College
<b>Will Michels</b> BArch, Pratt Institute
<b>Patrick Palmer</b> MFA, Arizona State University; BA, University of California, Santa Barbara
<b>Emily Peacock</b> MFA, University of Houston; BA, Sam Houston State University
<b>Mark Ponder</b> MFA, Southern Illinois University; BFA, Lamar University
<b>Brian Portman</b> BFA, Rhode Island School of Design
<b>Arthur Turner</b> MFA, Cranbrook Academy of Art; BA, North Texas
<b>Christopher Wallace</b> MFA, University of North Texas; BA, Kansas City Art Institute
<b>Laura Wellen</b> PhD, University of Texas, Austin; MA, University of Texas, Austin; BA, Georgia College & State University

## Notes

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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.

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