

A woman with brown hair is shown in profile, focused on painting a large, vibrant abstract artwork. She is using a brush to apply paint to a section of the piece that features bold, curved shapes in shades of orange, red, and purple. The background of the artwork is a mix of soft, blended colors including yellow, green, and blue. The woman is wearing a brown long-sleeved top and a dark red skirt. She is holding a black palette in her left hand.

MFA  *The Museum of Fine Arts, Houston*

# THE GLASSELL SCHOOL OF ART

FALL 2024 STUDIO SCHOOL  
COURSE CATALOG

[mfah.org/studioschool](https://mfah.org/studioschool)

**Physical Address**

*(Do not mail registrations to this address.)*

5101 Montrose Blvd.  
Houston, Texas 77006

**Mailing Address**

Glassell School of Art  
P.O. Box 6826  
Houston, Texas 77265-6826

Scan the code below to register.



**Registration Appointments &  
General Information**

glassell@mfah.org  
713-639-7500

## WELCOME

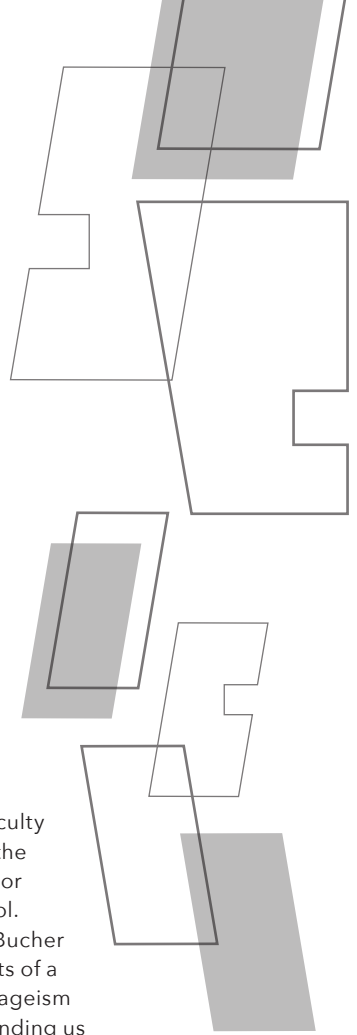
Welcome to the fall 2024 semester at the Glassell Studio School. With fall comes excitement and energy, as our new and returning students head back to the classrooms to reengage in the creative process. Our faculty continues to impress me with their dedication and compassion, all while delivering a rigorous, first-class arts education. This season showcases many new classes we are thrilled to offer including Relief Print Making, digital offerings in Illustrator and Graphic Design, Introduction to Wheel Throwing, as well as an exciting array of workshops, such as the Lucky Charms Workshop in jewelry, and an art history workshop taught entirely in Spanish!

Also, we are delighted to offer a cultural trip to the magical and vibrant city of Oaxaca, focusing on the region's rich and flavorful cuisine as well as its historical impact in ceramics. Our always-charming Patrick Palmer, dean of the Studio School, will lead a spirited tour.

We begin fall with several exhibitions ongoing through October. Works from two exemplary members of our faculty will be featured: Arielle Masson of the Studio School in the Levant Foundation Gallery and Ken Mazzu from the Junior School on the first and second floors of the Junior School. *What I Know and When I Knew It*, in the Leslie and Brad Bucher Gallery, features culminating work from the three cohorts of a workshop; the exhibition challenges the stereotypes of ageism and demonstrates the transformative power of art, reminding us that every stage of life is to be celebrated. This initiative has been made possible through the generous support of E. A. Michelson Philanthropy. Starting in October, the Block XXIV exhibition opens in the Levant Foundation Gallery, with an opening reception on October 25. Plan on joining us to celebrate the diverse efforts of your talented peers.

I remain grateful to the entire Glassell community, and my door is always open if you want to stop by and say hello. We are so happy you are here!

Best,  
**Paul Coffey**  
Director, The Glassell School of Art  
The Museum of Fine Arts, Houston



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## ACADEMIC CALENDAR

### **Monday, April 8**

Fall 2024 registration open. Register online or in person to the drop box. Academic counseling by appointment.

### **Thursday, August 8, 5:30-7:30 p.m.**

Glassell School Open House

### **Monday, August 12**

Official Drop Date. Last day to drop studio and art history courses and receive a refund (minus \$100 processing fee).

### **Monday, August 19**

Fall 2024 semester begins

### **Monday, September 2**

Labor Day holiday, *no classes held, Glassell offices closed*

### **Monday, October 7**

Scholarship portfolios due for Spring 2025 semester

### **Monday, October 14-Tuesday, October 15**

Fall semester break, *no classes held*

### **Monday, November 11**

Spring 2025 registration open. Register online or in person to the drop box. Academic counseling by appointment.

### **Wednesday, November 27-**

### **Sunday, December 1**

Thanksgiving break, *no classes held, Glassell offices closed*

### **Monday, December 2**

Fall semester ends

## STUDIO HOURS

Monday-Friday, 8:00 a.m.-10:00 p.m.

Saturday-Sunday, 8:00 a.m.-6:00 p.m.

*Studio access is for current students only. Hours may be adjusted for holidays or private events. Please check the website and social media for information related to holidays and private events. The school makes all efforts to provide advance notice of event closures.*



Sculpture

## **ABOUT**

The Glassell School of Art, formerly the Museum School, was established in 1927 as part of the Museum of Fine Arts, Houston. Named for Houston businessman and arts patron Alfred C. Glassell, Jr., the school offers classes in all media areas, for children, teens, and adults of all experience levels. The only museum-affiliated school in the United States serving students from pre-K through post-graduate, the Glassell School of Art offers year-round arts instruction, a prestigious Core residency program for professional artists and writers, and civic-engagement projects.

The school's new building, designed by Steven Holl Architects and opened in 2018, provides more than 80,000 square feet of classroom and exhibition space. With 22 classrooms, an 80-seat auditorium, and year-round programming for children and adults, the Glassell School of Art serves more than 7,000 students per year, offering a wide range of studio, lecture, and workshop programming for students at all ages and skill levels.

## **OUR INTENTION**

At the Glassell School of Art, our faculty consists of dedicated teachers who are not only experts in their respective fields, but also working professionals with diverse aesthetic and stylistic backgrounds. Their commitment to teaching ensures that you receive a comprehensive education that goes beyond merely mastering techniques. We strongly believe in fostering an environment where personal vision and individual pursuit of the visual arts take center stage, and where your creative growth and exploration are prioritized.

While we deeply respect the rich traditions that precede us, we are also keenly aware of our immediate responsibilities and the need to embrace a fresh perspective for tomorrow. Our forward-thinking approach ensures that we stay at the cutting edge of the art world, offering innovative and exciting learning opportunities for our students.

Join us at the Glassell School of Art, where tradition meets innovation. Unleash your artistic potential, engage with inspiring instructors, and connect with a vibrant community of artists who share your passion.





# ART HISTORY

## Contemporary Painting Concepts and Practices

ARH 330

Tuition \$530

A Tuesday 10:00 a.m.–12:00 noon Bise

This survey course focuses exclusively on painting, starting from the 1950s to the present day, and will acquaint the intermediate and advanced studio artist with the histories, processes, and personalities of a wide variety of painting movements. It will provide a firm historical and conceptual foundation from which the students may build and develop their own individual painting practices.

## Pablo Picasso (1881–1973) and His Artistic Legacy Online

ARH 320

Tuition \$400

Online Wednesday 10:00 a.m.–12:00 noon Tahinci

This course offers a unique opportunity to survey Pablo Picasso (1881–1973), the most prolific and influential artist of the first half of the 20th century. Nearly seven decades of incessant art making will be examined in relation to major currents and themes in European art, history, and culture. Emphasis is not only on stylistic developments during the artist's lifetime and artistic career, but also on the way Picasso interacted with the ideas and values of his culture and time. The aim of the course is to increase visual literacy and to deepen students' awareness of the cultural and conceptual framework in which Picasso's artwork was made and used. This course will highlight current scholarship and conversations in order to reassess Picasso's unique vision and his legacy to the art world. Class sessions are primarily lecture with some discussion. Slide presentations and case studies of individual artwork are incorporated in the course.



Art History

## Classical Art and Its Revival

ARH 401

Tuition \$530

C Wednesday 2:00-4:00 p.m. Tahinci

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This course takes a critical look at “the glory that was Greece, and the grandeur that was Rome” (Edgar Allan Poe). Students study Greco-Roman antiquity, Renaissance art in Europe between the 14th and 16th centuries, and 19th-century Neoclassicism in Europe and America. The course is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects and architecture within their original historical contexts. Emphasis is placed on a visual and verbal examination and analysis, as well as discussion of the legacy of Greco-Roman antiquity in the Western artistic tradition, particularly around issues of humanism, the multiple aspects of beauty, and reframing the Western canon of art history.

## Learning from the Masters I

ARH 332

Tuition \$530

A Thursday 10:00 a.m.-12:00 noon Tahinci

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This course surveys the lives and artworks of 14 great masters from the Renaissance to modern times. Arranged chronologically, the course will examine the innovations and legacy of Leonardo da Vinci, Albrecht Dürer, Artemisia Gentileschi, Diego Velázquez, Rembrandt van Rijn, Johannes Vermeer, Francisco de Goya, Auguste Rodin, Pierre-Auguste Renoir, Vincent van Gogh, Vasily Kandinsky, Pablo Picasso, Frida Kahlo, and Andy Warhol. Content and context will be explored with an emphasis on visual and verbal analysis and synthesis.

## Global Art Appreciation: Formal Elements of Art, Principles of Design, and Arts Media

ARH 321

Tuition \$530

C Thursday 2:00-4:00 p.m. Tahinci

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This introduction to art history is a global investigation of artistic styles, methods of artistic production, media, and techniques. A variety of artwork (including a selection 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), principles of design (balance, scale, proportion, rhythm, unity, and variety), and arts media (drawing, painting, printmaking, photography, sculpture, craft media, and architecture). Universal themes are studied within historical, political, economic, sociological, conceptual, and aesthetic contexts. Students develop observational skills and critical thinking through visual and verbal analysis and synthesis. Slide presentations and case studies of individual museum objects are incorporated in the course.

# FOUNDATION

## 3-D Design

3DD 1304

*No prerequisite*

Tuition \$825

A	Tuesday	9:30 a.m.-12:30 p.m.	Dennard
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This course provides a comprehensive introduction to working in three dimensions. Students will explore how to utilize scale, mass, line, plane, texture, and balance to affect form. Within the context of 3-D objects, students will learn practical application of the elements of design and how to express ideas through materials.

## 2-D Design

2DD 1303

*No prerequisite*

Tuition \$825

A	Monday	9:30 a.m.-12:30 p.m.	Bise
B	Tuesday	9:30 a.m.-12:30 p.m.	Johnson
C	Wednesday	1:00-4:00 p.m.	Bise
NA	Wednesday	6:30-9:30 p.m.	Beckmann

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2-D Design teaches the basic grammar underlying all visual language. Students are introduced to design elements that are common to all works in two dimensions. Students will learn to manipulate movement, line, shape, texture, value, and color to achieve specific artistic goals through practical exercises and to analyze compositions through discussion. Critiques and demonstrations occur throughout the semester.



## Drawing Fundamentals I

DRF 1301

*No prerequisite*

Tuition        \$825

A	Monday	9:30 a.m.-12:30 p.m.	Stephan
B	Monday	1:00-4:00 p.m.	Bise
C	Tuesday	9:30 a.m.-12:30 p.m.	Kerl
N	Tuesday	6:30-9:30 p.m.	Dela
D	Wednesday	9:30 a.m.-12:30 p.m.	Stephan
E	Thursday	1:00-4:00 p.m.	Masson

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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 the perceptual skills to translate their observations to paper. Emphasis is placed on the exploration of different representational techniques in black-and-white media and the development of visual awareness and discrimination. Critiques and demonstrations occur throughout the semester.

## Drawing Fundamentals II

DRF 1302

*Prerequisite: DRF 1301*

Tuition        \$825

A	Tuesday	1:00-4:00 p.m.	Tseng-Hill
B	Wednesday	9:30 a.m.-12:30 p.m.	Masson

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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. Critiques and demonstrations occur throughout the semester.

# DRAWING

## Intermediate Experimental Drawing I

DRA 3322

*Prerequisites: DRF 1302 and 2DD 1303 or equivalent*

Tuition            \$825

N	Wednesday	6:30-9:30 p.m.	Dela
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In this course students will explore new thoughts on mark making and will become familiar with current adaptations of alternative drawing. Experimental drawing explores the space outside the boundaries of traditional approaches in drawing media. The course is designed to allow students to question what a drawing is, explore the conventions of drawing, and experiment with unfamiliar and unexpected materials, methods, and drawing theories. We will explore the aesthetic merit of each of these and how they might relate to your particular vision.

## Beginning Life Drawing I & II

DRL 2310, DRL 2311

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition            \$950

A	Monday	9:30 a.m.-12:30 p.m.	Pye
B	Thursday	9:30 a.m.-12:30 p.m.	Stephan

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In this course 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, 9:30 a.m.-12:30 p.m., provide additional time to work from the model. Critiques and demonstrations occur throughout the semester.

## Drawing and Painting the Human Head I & II

DRL 2312, DRL 2313

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition            \$950

A	Wednesday	1:00-4:00 p.m.	Stephan
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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 that support the course goals. Two labs on Fridays and Saturdays, 9:30 a.m.-12:30 p.m., provide additional time to work from the model.

## **Beginning/Intermediate/Advanced Life Drawing & Painting I & II**

DRL 2310, DRL 2311, DRL 3310, DRL 3311, DRL 4310, DRL 4311

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition            \$950

NA                    Thursday                    6:30-9:30 p.m.                    Greenwalt

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Beginning 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. Intermediate and advanced 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, 9:30 a.m.-12:30 p.m., provide additional time to work from the model.

## **Intermediate/Advanced Life Drawing & Painting I & II**

DRL 3310, DRL 3311, DRL 4310, DRL 4311

*Prerequisite: DRL 2311*

Tuition            \$950

B                      Tuesday                      1:00-4:00 p.m.                      Palmer

C                      Thursday                      1:00-4:00 p.m.                      Stephan

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This sequence of courses is 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, 9:30 a.m.-12:30 p.m., provide additional time to work from the model.



**Life Drawing**

# PAINTING

## Color Theory

CLR 2306

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition            \$825

A	Tuesday	9:30 a.m.-12:30 p.m.	Ruello
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In this course students will learn how to use color and how colors work together. 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.

## Painting Fundamentals I

PAI 2220

*No prerequisites*

Tuition            \$825

A	Tuesday	9:30 a.m.-12:30 p.m.	Pye
N	Tuesday	6:30-9:30 p.m.	Bise
B	Wednesday	1:00-4:00 p.m.	Kerl

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This fundamental painting course is designed to teach students the formal elements of painting in acrylic or oil while building their drawing skills and familiarizing them with 2-D design principles. Students work in the studio learning to paint from observed situations and still-life setups. Dialogue and frequent critiques figure largely into the learning process, with emphasis placed on encouraging each student in their personal vision and skill. This course will allow students to progress into Painting Fundamentals II or Beginning Painting II.



## Painting Fundamentals II

PAI 2221

*Prerequisites: PAI 2220 or PAI 2320*

Tuition            \$825

A	Wednesday	9:30 a.m.–12:30 p.m.	Pye
N	Wednesday	6:30–9:30 p.m.	Kerl

This course is designed for students in their second semester of painting, allowing for a deeper focus on formal elements and composition while continuing to build observation, drawing, and design skills. Students will paint mostly from observed situations, still-life setups, and the figure. Technical skills such as glazing, impasto, underpainting, and ragging, as well as color and color palettes will be explored. Dialogue and frequent critiques figure largely in the learning process, encouraging each student in their personal vision. This course will allow students to progress into Intermediate Painting I.

## Beginning Painting I & II

PAI 2320, PAI 2321

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition            \$825

A	Tuesday	1:00–4:00 p.m.	Ruello
B	Thursday	9:30 a.m.–12:30 p.m.	Masson

Beginning Painting I & II introduces the materials, methods, and tools for students using either acrylic or oil paint. In addition to students developing sharper observational skills, the class will investigate painting materials, applications, color, form, and ideas through both contemporary and traditional methodologies. Skills are accessed and expanded through frequent group critiques. The end goal is to build painting confidence, and to develop each student’s unique vision of the world.



### **Intermediate Painting I & II**

PAI 3320, PAI 3321

*Prerequisite: PAI 2321 or PAI 2221*

Tuition            \$825

A	Monday	9:30 a.m.-12:30 p.m.	Portman
B	Tuesday	9:30 a.m.-12:30 p.m.	Fuchs
C	Tuesday	1:00-4:00 p.m.	Masson

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

### **Intermediate Portrait Painting I & II**

PAI 3333, PAI 3334

*Prerequisites: PAI 2320 and DRL 2310*

Tuition            \$950

C	Saturday	1:00-4:00 p.m.	Filer
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This course teaches realistic modeling of the human head from life models and photo references. The instructor will demonstrate techniques each class using oil paints or slow-drying acrylic paints. This class will also focus on the use of quality materials such as brushes, paints, panels, or canvas. The course emphasizes observing from life, learning to perceive shapes from large to small, and employing a blocking-in technique, with an emphasis on starting from dark to light. Students will learn to work from the general to the particular, achieving solidity in the portrayal of the head. Techniques such as comparing negative to positive spaces, mapping points, plumb lines, and edges will be explored to capture the likeness of the model. Additionally, the instructor will demonstrate how to achieve accurate local skin tones by comparing color values and mixing colors to achieve optimal chroma in portrait painting. Notably, this is not an alla prima class; instead, it focuses on a slower approach through the creation of studies, which proves effective in honing your skills throughout the course.

### **Online Intermediate/Advanced Painting I & II**

PAI 3320, PAI 3321, PAI 4320, PAI 4321

*Prerequisite: PAI 2321 or PAI 2221*

Tuition            Online: \$640

Online            Wednesday            1:00-4:00 p.m.            Portman

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This online class will be taught via the Zoom video conferencing app and is designed for intermediate and advanced painting students who work off campus. Intermediate Painting challenges students with several projects designed to stretch each student's technical ability and vision. A review of fundamental procedures is included when necessary, but emphasis is placed on personal development. Advanced-level students are encouraged to develop their own projects and visions through a combination of intensive, independent studio work and ongoing guidance from the instructor. Formal critiques at the end of each project help determine the paintings' aesthetic qualities and the students' technical skill. Instructions on how to access this platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.

### **Intermediate/Advanced Abstract Painting I & II**

PAI 3322, PAI 3323, PAI 4322, PAI 4323

*Prerequisites: PAI 3320 or permission of the instructor*

Tuition            \$825

A            Wednesday            1:00-4:00 p.m.            Masson

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This abstract painting course is designed for intermediate- and advanced-level students who want to delve further into the practice of abstract painting. It is a studio-centered course and comes after at least one semester of Intermediate Painting, which is recommended for those who have not practiced abstract painting before. The students work in class, focusing attention on a personal strategy to develop their own voices through abstract painting.



### **Advanced Painting I & II**

PAI 4320, PAI 4321

*Prerequisite: PAI 3321*

Tuition            \$825

N                    Tuesday                    6:30-9:30 p.m.                    Portman

B                    Wednesday                    9:30 a.m.-12:30 p.m.                    Fuchs

A                    Thursday                    9:30 a.m.-12:30 p.m.                    Bise

C                    Thursday                    1:00-4:00 p.m.                    Portman

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In this course 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.

### **Beginning Watercolor I & II**

WAT 2380, WAT 2381

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition            \$825

A                    Wednesday                    9:30 a.m.-12:30 p.m.                    Kerl

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In this beginning watercolor course 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. Ongoing class critiques and guidance are provided. Critiques and demonstrations occur throughout the semester.

### **Intermediate/Advanced Watercolor: Open Studio I & II**

WAT 3380, WAT 3381, WAT 4380, WAT 4381

*Prerequisite: WAT 2381*

Tuition            \$825

B                    Tuesday                    1:00-4:00 p.m.                    Kerl

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This open-studio watercolor class is designed for the intermediate- and advanced-level student continuing their studies in watercolor. 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. Advanced-level watercolor students will develop conceptualization skills and media control. Students are encouraged to develop their own projects. Critiques and demonstrations occur throughout the semester

# PRINTMAKING

## Printmaking Fundamentals I

PRI 2203

*No prerequisites*

Tuition        \$950

A                Wednesday        9:30 a.m.-12:30 p.m.        Johnson

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This fundamental printmaking course is designed to introduce each student to the most common forms of printmaking, including linocut, screenprinting, and etching. Guided projects will include technical demonstrations, discussions on contemporary and historical printmakers, and critiques that focus on both print methods and formal design. Students will also become familiar with the workings of a modern print studio and the variety of techniques our studio has to offer.

## Beginning/Intermediate/Advanced Printmaking: Open Studio I & II

PRI 2304, PRI 3303, PRI 3304, PRI 4303, PRI 4304

*Prerequisites: DRF 1301 and 2DD 1303 or PRI 2203*

Tuition        \$950

N                Tuesday                6:30-9:30 p.m.                Johnson

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This open-studio course provides students with the opportunity to define personal project goals and to execute them with the help of the instructor. In addition to independent projects, the course will be supplemented with technical demonstrations on a variety of printmaking methods, opportunities for collaboration, and an optional themed print exchange. Students are expected to work toward a further refinement of technical procedures with a focus on personal practice and the development of visual content. Critiques and discussions are an important part of the class format.



**Beginning/Intermediate/Advanced Screenprinting I & II**

PRI 2308, PRI 3307, PRI 3308, PRI 4307, PRI 4308

*Prerequisites: PRI 2203 or equivalent*

Tuition            \$950

A                    Monday                    9:30 a.m.-12:30 p.m.                    Johnson

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This course introduces students to fundamental hand-drawn and photo-based screenprinting techniques. Projects will include developing digital imagery, exploring texture variations, and learning options of color applications. The course will focus on printing on paper but will also consider the possibilities of screenprinting in multi-media studios. Students will be introduced to historical and contemporary examples of screenprinting and will consider the role that creating multiples can have in fine art practices.

**Beginning/Intermediate/Advanced Relief Printmaking I & II**

PRI 2306, PRI 3305, PRI 3306, PRI 4305, PRI 4306

*Prerequisites: PRI 2203 or equivalent*

Tuition            \$950

A                    Thursday                    9:30 a.m.-12:30 p.m.                    Johnson

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This course introduces beginning students to the fundamentals of relief printmaking, while intermediate and advanced students continue to explore expressive mark-making and material possibilities. While the course will focus on linocuts and woodcuts, students will also experiment with alternative surfaces that can be printed in the relief style. Demonstrations will include the preparation and carving of blocks, inking techniques, registration of multiple colors, and printing both on presses and by hand. Students will create pieces that explore color, installation, Western styles, and the traditional Japanese techniques of *mokuhanga*. Relief printmaking has a long, history rich in Expressionist imagery and social and political commentary. Students will learn about these roots as well as contemporary examples of artists exploring both traditional and innovative techniques.

# DIGITAL

## Beginning Digital Photography I & II

COM 2316, COM 2317

*No prerequisite*

Tuition            \$950

A	Monday	9:30 a.m.-12:30 p.m.	Trimble
N	Tuesday	6:30-9:30 p.m.	Trimble

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This two-semester course offers a practical introduction to the process and workflow of digital photography, emphasizing the competence of a DSLR camera. Section I explores black-and-white photography, while section II explores color throughout multiple portfolios. Students in both sections continue to refine their skills while improving creativity in composition and developing personal viewpoints. Instruction covers manual technical skills, framing/composition, lighting, importing/organization, software editing, printing/presentation, white balance, color design, and color calibration. **Bring your SLR digital camera to the first class meeting.**

## Introduction to Digital Media I & II

COM 2314, COM 2315

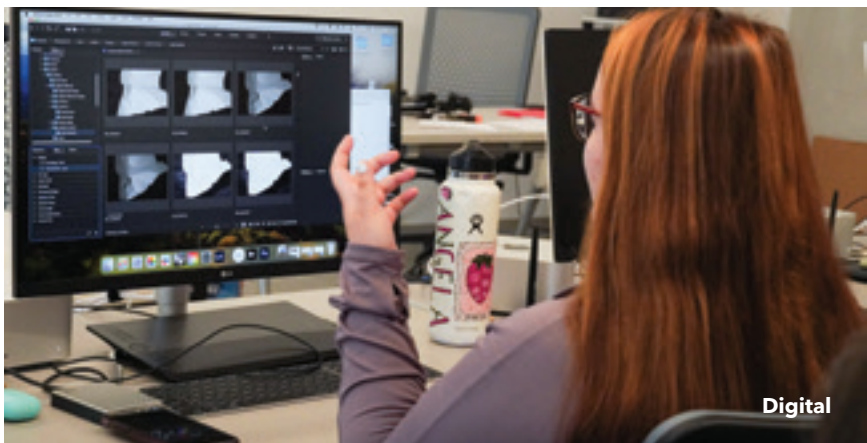
*No prerequisite*

Tuition            \$950

A	Thursday	9:30 a.m.-12:30 p.m.	Trimble
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This course introduces students to the core concepts and tools used in digital artmaking. Through prompted projects and exercises, students will practice three workflows using the Adobe Creative Cloud: pixel-based image editing in Adobe Photoshop, vector creation in Adobe Illustrator, and basic video production in Adobe Premiere. Students will explore fundamental digital concepts, including size and color in the digital space, layering, nondestructive editing, use of found materials and AI tools, and media preparation for print and online output. Students coming from other media will be encouraged to consider how these digital tools can be used to support and expand their existing art practice. In the first semester, students will focus on gaining necessary technical skills. Second-semester students will continue to gain fluency in digital tools while developing their own personal viewpoints. No Adobe Creative Cloud experience required; basic computer skills recommended.



Digital

### **Beginning Illustrator and Graphic Design I & II**

COM 2329, COM 2330

*No prerequisite*

Tuition            \$950

A	Wednesday	1:00-4:00 p.m.	Beckmann
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Explore the presence of graphic design in our daily lives, from products we reach for at breakfast to highway billboards and memes we casually scroll through in bed. This course equips students with the essential skills of Adobe Illustrator, delving into the creative and practical applications of graphic design. Over the semester, students will explore the creation and utilities of vector files within the art field, and master the principles of icon design, typography, and document layout.

### **Intermediate/Advanced Digital Photography I & II**

COM 3316, COM 3317, COM 4316, COM 4317

*Prerequisite: COM 2317 or permission of the instructor*

Tuition            \$950

A	Wednesday	9:30 a.m.-12:30 p.m.	Trimble
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N	Wednesday	6:30-9:30 p.m.	Trimble
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At the intermediate levels of digital photography, students manipulate digital photos and found images while exploring the range of ideas Adobe Photoshop makes possible. Emphasis is placed on personal development by exploring contemporary styles, personally expressive projects, and ongoing references to contemporary photographers and artists. Advanced-level students are encouraged to develop their own projects and personal directions with a combination of intensive, independent studio work and ongoing guidance and critique from the instructor. Technical digital darkroom skills will be discussed on an individual basis, but ultimately the students are encouraged to develop a cohesive and conceptually strong body of work.

# FILM PHOTOGRAPHY

## Photography: Basic Camera and Darkroom Techniques

PHO 1305

*No prerequisites*

Tuition            \$950

A                    Tuesday                    9:30 a.m.-12:30 p.m.                    Blakemore

N                    Tuesday                    6:30-9:30 p.m.                    Blakemore

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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 an adjustable 35mm film camera (no pocket or point-and-shoot cameras)**, but use of other film camera formats, such as the Holga, are also encouraged later in the semester. **Please bring your camera to the first class meeting.**

## Beginning Photography I & II

PHO 2305, PHO 2308

*Prerequisite: PHO 1305*

Tuition            \$950

C                    Tuesday                    1:00-4:00 p.m.                    Blakemore

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In this course, 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.



## **Beginning/Intermediate Photography I & II**

PHO 2305, PHO 2308, PHO 3305, PHO 3308

*Prerequisite: PHO 1305*

Tuition            \$950

N                    Wednesday            6:30-9:30 p.m.            Blakemore

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In this course, beginning 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 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 I & II**

PHO 3305, PHO 3308

*Prerequisite: PHO 2308*

Tuition            \$950

C                    Wednesday            1:00-4:00 p.m.            Blakemore

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Students continue to refine their processing, printing, and conceptual skills in Intermediate Photography. Emphasis is placed on developing personal viewpoints and becoming proficient with the technical aspects of exposures, processing, and printing.

## **Intermediate Photography: Nonsilver Processes**

PHO 3302

*Prerequisites: PHO 1305 and COM 2316 or permission of the instructor*

Tuition            \$950

C                    Thursday            1:00-4:00 p.m.            Michels

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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 I & II**

PHO 4305, PHO 4306

*Prerequisite: permission of the instructor*

Tuition            \$950

A                    Thursday                    9:30 a.m.-12:30 p.m.                    Blakemore

N                    Thursday                    6:30-9:30 p.m.                    Blakemore

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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. Emphasis is on analog processing film and darkroom photography.



**Sculpture**

# SCULPTURE

## **Sculpture Fundamentals I**

SCU 2230

*No prerequisite (DRF 1301 is highly recommended)*

Tuition            \$950

A	Monday	9:30 a.m.-12:30 p.m.	Hill
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This fundamental sculpture course is designed to teach students the formal elements of sculpture and its basic materials while building composition skills in three dimensions. Students work in the studio learning to build with basic fabrication materials and mold-making processes. Dialogue, frequent critiques, and art-historical references are a large part of the learning process, with emphasis placed on encouraging each student in their personal vision and skill. There is an expectation for work begun during class to be completed outside of class time in order to finish assignments.

## **Sculpture Fundamentals II**

SCU 2231

*Prerequisite: SCU 2230*

Tuition            \$950

N	Monday	6:30-9:30 p.m.	Hill
A	Thursday	9:30 a.m.-12:30 p.m.	Vega

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The second semester of fundamental sculpture follows Sculpture Fundamentals I or Beginning Sculpture I. This course is designed so students can develop a deeper focus on content while continuing to build composition skills in three dimensions. There is an expectation for work begun during class to be completed outside of class time in order to finish assignments. Dialogue, frequent critiques, and art-historical references are a large part of the learning process, with emphasis placed on encouraging each student in their personal vision and skill.



Ceramics

**Intermediate/Advanced Sculpture: Mixed Media I & II**

SCU 3333, SCU 3334, SCU 4333, SCU 4334

*Prerequisite: SCU 2331 or equivalent*

Tuition            \$950

A                    Tuesday                    9:30 a.m.-12:30 p.m.                    Hill

N                    Tuesday                    6:30-9:30 p.m.                    Hill

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, both of which are tailored to particular interests. Group and individual critiques, as well as slide presentations, are incorporated.

# CERAMICS

## **Ceramics Fundamentals I**

CER 2240

*No prerequisite*

Tuition            \$950

N                    Thursday                    6:30-9:30 p.m.                    Dennard

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This course introduces students to the basic skills, tools, and vocabulary of ceramics, including familiarity with three-dimensional design principles. Students will be required to develop basic ceramic hand-building and some wheel-throwing skills while in this course. Demonstrations will be provided and individual assistance will be part of the curriculum. Individualized dialogue and critique are integral to the instruction in this class. Studio time outside of class is encouraged for students' success in further ceramic studies.

## **Introduction to Wheel Throwing I**

CER 2248

*No prerequisite*

Tuition            \$950

A                    Saturday                    9:30 a.m.-12:30 p.m.                    Oloshove

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In this course students will develop technical abilities with clay and become familiar with the potter's wheel. Students will learn about wheel throwing, glazing, and workflow through demonstrations, instruction, and critiques. The course will focus on traditional ceramic forms made on the wheel. Students in this class will focus on creating multiples in order to build a strong wheel-throwing foundation. Get comfortable at the wheel and take your pottery skills to the next level!

## **Beginning Ceramics I & II**

CER 2340, CER 2341

*Prerequisite: 3DD 1304 or CER 2240 (DRF 1301 is highly recommended)*

Tuition            \$950

A                    Thursday                    9:30 a.m.-12:30 p.m.                    Forster

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This course is designed for students already acquainted with three-dimensional design principles. In this class students will be introduced to the tools, techniques, and language of working with clay. Through a blend of lectures, demonstrations, and active studio engagement, emphasis is placed on problem-solving using clay as the primary design medium. The course explores traditional hand-building and wheel-throwing techniques, fostering a comprehensive understanding of the expressive potential inherent in clay.

## **Ceramic Fundamentals II/Intermediate Ceramics I & II**

CER 2241, CER 3340, CER 3341

*Prerequisite: CER 2240 or equivalent*

Tuition            \$950

N                    Monday                    6:30-9:30 p.m.                    Dennard

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This class will continue to increase student skills and ceramic knowledge. More technical information will be covered in this class and a greater concentration on wheel throwing will be required. Students will be expected to improve hand-building skills along with throwing. Intermediate students will go through a series of projects intended to enhance their working proficiency with the material. Demonstrations will be provided and individual assistance will be part of the curriculum. Individualized dialogue and critique at all levels are integral to the instruction in this class.

## **Intermediate Ceramics I & II**

CER 3340, CER 3341

*Prerequisite: CER 2341 or equivalent*

Tuition            \$950

NA                   Wednesday                   6:30-9:30 p.m.                   Forster

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Intermediate students are encouraged to begin to refine ideas while studying basic glaze information and techniques. Kiln loading and firing techniques and information will be part of the class. Students will learn more complex building and throwing techniques to further develop as a ceramics artist. Extended and repetitive throwing is part of the curriculum. Larger hand building will also be covered. Students will develop individual, unique work to prepare for more advanced study.

## **Intermediate/Advanced Ceramics I & II**

CER 3340, CER 3341, CER 4340, CER 4341

*Prerequisite: CER 2341 or equivalent*

Tuition            \$950

A                    Monday                    9:30 a.m.-12:30 p.m.                    Dennard

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Intermediate students are encouraged to begin to refine ideas while studying basic glaze information and techniques. Kiln loading and firing techniques and information will be part of the class. Students will learn more complex building and throwing techniques to further develop as a ceramics artist. Extended and repetitive throwing is part of the curriculum. Larger hand building will also be covered. Students will develop individual, unique work to prepare for more advanced study. Advanced students will work individually and in conjunction with instructor assistance in developing a proposal for refining ideas and technical abilities. Developing a personal approach in the ceramic medium is the goal of this class. Frequent evaluation with the instructor and interaction with the other class members will assist students in developing these skills.

### **Intermediate/Advanced Ceramics: Narrative Sculpture I & II**

CER 3350, CER 3351, CER 4350, CER 4351

*Prerequisite: CER 2341 or equivalent*

Tuition            \$950

A                    Friday                    9:30 a.m.–12:30 p.m.                    Dennard

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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 will be covered.

### **Intermediate/Advanced Ceramics: Hand Building I & II**

CER 3346, CER 3347, CER 4346, CER 4347

*Prerequisite: CER 2341 or equivalent*

Tuition            \$950

A                    Wednesday                    9:30 a.m.–12:30 p.m.                    Forster

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In this course students will continue to develop technical ability with clay and ceramic processes with a focus on hand building. Intermediate students will go through a series of projects intended to enhance their working proficiency with the material, while advanced students will propose a focused topic of research for the term. In addition, students will be asked to assist in at least one bisque kiln loading/unloading as well as to continue developing an individual vocabulary of glazes.

### **Intermediate/Advanced Ceramics: Wheel Throwing I & II**

CER 3348, CER 3349, CER 4348, CER 4349

*Prerequisite: CER 2341 or equivalent*

Tuition            \$950

A                    Tuesday                    9:30 a.m.–12:30 p.m.                    Warrington

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In this course students will continue to develop technical ability with clay and ceramic processes on the wheel. There will be a focus on design elements and craftsmanship. In addition, students will be asked to assist in at least one bisque kiln loading/unloading as well as to continue developing an individual vocabulary of glazes. Intermediate students will work through a series of projects, while advanced students propose a series of projects/problems to work through.

### **Intermediate/Advanced Ceramics: Alternative Firing I & II**

CER 3342, CER 3343, CER 4342, CER 4343

*Prerequisite: CER 2341 or equivalent*

Tuition            \$950

A                    Tuesday                    1:00-4:00 p.m.                    Forster

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In this course, students look back to historical ceramics and primitive firing processes to learn more about clay bodies, kilns, and firing. Clay and surface decorating techniques pertinent to alternative firing processes will be addressed in lectures and students will have the opportunity to learn various firing processes, including Sagger, pit, raku, and experimental fuming.

### **Advanced Ceramics I & II**

CER 4340, CER 4341

*Prerequisite: CER 3341 or equivalent*

Tuition            \$950

N                    Tuesday                    6:30-9:30 p.m.                    Forster

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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.

### **Advanced Ceramics in the Environment I & II**

CER 4338, CER 4339

*Prerequisite: permission of the instructor*

Tuition            \$950

C                    Wednesday                    1:00-4:00 p.m.                    Forster

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In this course advanced students propose sculpture or installation projects to exhibit in the Craft Garden at the Houston Center for Contemporary Craft. Logistics to exhibiting ceramics in outdoor public spaces will be addressed in addition to large-scale ceramic sculpture and site-specific installation. Lectures will cover the dos and don'ts of writing strong project proposals. Technical and conceptual assistance will be provided on an individual basis and HCCC curatorial staff will periodically visit to offer feedback.



# JEWELRY

## **Beginning Jewelry I & II**

JWL 2360, JWL 2361

*Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)*

Tuition            \$950

A                    Tuesday                    9:30 a.m.-12:30 p.m.                    Zilker

N                    Tuesday                    6:30-9:30 p.m.                    Zilker

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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 I & II**

JWL 3360, JWL 3361

*Prerequisite: JWL 2361*

Tuition            \$950

A                    Wednesday                    9:30 a.m.-12:30 p.m.                    Beckmann

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The first semester of this two-semester course explores the lost-wax casting process with an emphasis on learning to use the matrix materials. The complete casting process is introduced including spruing, investing, mold making, burnout, casting, and refinement. The second semester focuses on mechanisms including clasps, hinges, and catches. The goal is to increase technical proficiency in using mechanisms in jewelry and object formats while exploring more fabrication processes.

### **Intermediate/Advanced Jewelry I & II**

JWL 3360, JWL 3361, JWL 4360, JWL 4361

*Prerequisite: JWL 2361*

Tuition            \$950

NA                    Wednesday                    6:30–9:30 p.m.                    Zilker

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The first semester of this two-semester course explores the lost-wax casting process with an emphasis on learning to use the matrix materials. The complete casting process is introduced including spruing, investing, mold making, burnout, casting, and refinement. The second semester focuses on mechanisms including clasps, hinges, and catches. The goal is to increase technical proficiency in using mechanisms in jewelry and object formats while exploring more fabrication processes. Advanced-level students are introduced to more complex technical and aesthetic challenges. Independent personal development is emphasized as students combine process with concepts and content. Class interaction is stressed as part of the curriculum.

### **Advanced Jewelry: Special Topics I & II**

JWL 4360, JWL 4361

*Prerequisite: JWL 3361 or permission of the instructor*

Tuition            \$950

A                      Thursday                      9:30 a.m.–12:30 p.m.                      Zilker

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This advanced-level course introduces students to more complex technical and aesthetic challenges. Independent personal development is emphasized as students combine process with concepts and content. Class interaction is stressed as part of the curriculum.

### **Beginning/Intermediate/Advanced Jewelry: Enameling I & II**

ENM 2362, ENM 2363, ENM 3362, ENM 3363, ENM 4362, ENM 4363

*Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)*

Tuition            \$950

A                      Monday                      9:30 a.m.–12:30 p.m.                      Harrell

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Beginning I students are exposed to a wide range of techniques in stencil, graffiti, and cloisonné. 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 silkscreen 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.

### **Advanced Jewelry: Enameling I & II**

ENM 4362, ENM 4363

*Prerequisite: ENM 3363 or permission of the instructor*

Tuition            \$950

C                    Monday                    1:00-4:00 p.m.                    Harrell

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At the advanced level, the student is ready to use the technical information of the first four semesters to create a more personal direction. Each semester begins with several samples that will explore specific techniques. There will be demonstrations of each sample and group critique, discussion, and sharing. The final project of the semester is more complex and can involve enamel and metal techniques. There will be discussion and direction each week to help facilitate that design. Instructor approval and completion of all projects assigned in the first four levels of enameling are required.

## **CRITIQUE AND SEMINAR COURSES**

### **Advanced Works on Paper Critique I & II**

CRT 4396, CRT 4397

*Prerequisite: admission by portfolio review*

Tuition            \$825

A                    Thursday                    9:30 a.m.-12:30 p.m.                    Portman

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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. The amount of time with each student will be divided based on class size.

### **Advanced Studio Critique I & II**

CRT 4394, CRT 4395

*Prerequisite: permission of the instructor*

Tuition            \$825

C                    Tuesday                    1:00-4:00 p.m.                    Fuchs

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This critique course is designed for advanced students in any medium to help develop a fuller understanding of their work through ongoing feedback, discussion, some writing exercises, and critique. Students will learn as much by acutely observing and discussing the work of their peers as well as their own work. Work discussed is made independently outside of class time. The intense and nurturing focus of this course allows students to grow their work substantially.

### Advanced Studio Block

CRT 4400 BLOCK Seminar

CRT 4401 BLOCK Critique

*Prerequisite: admission by application*

Tuition	\$2,200		
A	Friday	9:30 a.m.–12:30 p.m.	Hughes
B	Friday	1:00–5:00 p.m.	Fuchs

This intensely focused program meets every Friday for the entire day and is comprised of weekly morning seminars and afternoon critiques with area artists, critics, and curators. Weekly seminars require advance preparation and focus on contemporary artists' practices, combining lecture, discussion, field trips, and research. The program is designed for advanced students with their own studios and ongoing studio practices. BLOCK encourages the development of a peer group of artists, allowing for lasting interactions and shared learning. Admission is by application. Application information and FAQs can be found at [mfah.org/block](http://mfah.org/block). Included in the \$2,200 fee, students have access to all areas of the school equipment/classrooms within regular school hours outside of class times. There will be an exhibition after the conclusion of each year.

**Please note: this focused, year-long program including seminar and critique is for advanced students with their own studios and ongoing practices. For more information regarding applications, please visit [mfah.org/block](http://mfah.org/block).**



# STUDY ABROAD

## **NEW! Culinary & Culture: Tour Oaxaca, Mexico**

ABR 272

Tuition	\$3,500 *payment installment option available	
Session A	Monday, October 7-Friday, October 11	Palmer
Session B	Monday, October 14-Friday, October 18	Coffey

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Explore the cuisine, culture, and art-making traditions of Oaxaca, Mexico, a coastal state renowned for its rich cultural heritage, vibrant art scene, and world-class gastronomy. This immersive week-long course offers an unparalleled opportunity to delve into the essence of Oaxacan cuisine and artistry through immersive cooking classes, street-food tours, demonstrations from local artists, and studio visits to hear from contemporary Oaxacan artists. Home to the largest Indigenous population in Mexico, Oaxaca has been hailed as the food capital of Mexico, and as a hub for artists, with a rich tradition of artisanry that has been passed down through centuries.

We'll learn Zapotec cooking with a hands-on immersive cooking class in an authentic Zapotec kitchen, explore Oaxacan/Mixteca cuisines at renowned local restaurants, and experience a curated tour of Oaxacan Street Foods. As we expand our culinary palates, we'll also explore the local artistic tapestry. We'll hear from Oaxacan women printmakers, witness ancient weaving techniques demonstrated by local weavers, visit a contemporary photography studio, and explore two ceramic studios, one of which uses the well-known black clay of Oaxaca. The final day of the tour will conclude with a gathering in the studio of Rolando Rojas, where four prominent Oaxacan artists will talk and show their artwork. That day culminates with our farewell feast featuring the iconic underground roasting of a goat—vegetarian options are available!

# WORKSHOPS

## **Mixed-Media Workshop: Exploring Narrative with Found Objects**

AW 519

*No prerequisite*

Tuition            \$210

3 Sessions:      August 19–September 9

Monday

1:00–4:30 p.m.

Tseng-Hill

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Embracing experimentation and innovation, this workshop will go beyond the confines of a single artistic approach. Working at the intersection of two and three dimensions, and employing various craft techniques, students will explore the process of recontextualizing found objects that are ordinary, discarded, or unassuming and see the beauty and potential in the mundane to reimagine the meaning and significance of everyday objects. The workshop encourages creativity, promotes sustainability, and conveys social and political commentaries into multidimensional narratives. Students will bring their own materials: 1) ten found objects from everyday life, such as twigs, rocks, books, and photos, that have symbolic significance to the student, 2) a structural underlay like paper or board, and 3) drawing and painting materials.

## **Stitching on Canvas**

AW 530

*No prerequisite*

Tuition            \$420

7 Sessions:      August 19–October 7

Monday

6:30–9:30 p.m.

McMahon

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In this seven-week workshop, students will learn to incorporate stitching with different techniques on canvas, including but not limited to painting, collage, and drawing.

## Digital Literacy

AW 517

*No prerequisite*

Tuition            \$500

7 Sessions:      August 20–October 1

Tuesday

1:00–4:00 p.m.

Trimble

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This workshop is for the absolute beginner who wishes to gain facility using digital tools. Students will be provided an in-depth introduction to the Mac interface, as well as practice using Image Capture and Adobe Photoshop. Through guided exercises using their own images and hands-on instruction, students will practice transferring images from a smartphone; efficient, file organization and navigation; making basic photo edits including cropping and color correction; scanning found images; and preparing files for printing or posting. This workshop prepares students for future digital courses. No experience necessary!

## What Do I Do Now? Next Steps in Professional Practice

AW 516

*No prerequisite*

Tuition            \$420

7 Sessions:      August 20–October 1

Tuesday

6:30–9:30 p.m.

Pickens

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This course is designed to assist working artists in developing their professional and business skills, inside and outside of the studio. Students will be asked to reflect and assess their current skill level in order to determine short-term and long-term career goals. Topics such as networking, researching opportunities, social-media management, record keeping, and public speaking will be addressed in this course.

## Digital Sculpting

AW 486

*Prerequisite: Beginning Sculpture or equivalent*

Tuition            \$500

7 Sessions:      August 21–October 2

Wednesday

1:00–4:00 p.m.

Hill

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Digital sculpting, also known as sculpt modeling or 3-D sculpting, is the use of software that offers tools to push, pull, smooth, grab, pinch, or otherwise manipulate a digital object as if it were made of a real-life substance such as clay. This workshop focuses on the use of digital tools in the process of producing physical sculpture. Using software such as Rhino 3-D, 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. Come with a project in mind!

## Ceramics: Introduction to Raku

AW 481

*No prerequisite*

Tuition            \$500

7 Sessions:      August 22–October 3

Thursday

1:00–4:00 p.m.

Oloshove

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This seven-week workshop will explore the exciting world of raku! Students will learn three styles of this medium: naked raku, American raku, and *Obvara* raku. Students will be trained how to use the raku kiln with safety and success in mind.



## Historia del Arte Contemporaneo Latinoamericano: Orgullo Latinx

AW 527

*No prerequisite. This course is taught in Spanish.*

Tuition            \$265

7 Sesiones:      Agosto 22-Octubre 3

Jueves

4:30-6:30 p.m.

Chevez

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Este curso de siete sesiones nos permitirá abrir una mirada atenta, apreciativa y valorativa de la obra de artistas latinos, con un énfasis en las obras de la creciente colección del Museum of Fine Arts, Houston. Contemplaremos y disfrutaremos las obras de arte que fueron visionarias, disruptivas, audaces y capaces de desafiar los cánones para formar nuevos lenguajes expresivos. Hoy, este diverso y cada vez más valorado movimiento artístico se abre paso a una nueva concepción del arte contemporáneo, altamente apreciada por grandes colecciones en museos de arte y colecciones privadas en el mundo. Este curso se impartirá completamente en español.

## Procreate 101

AW 465-A

*No prerequisite*

Tuition            \$500

7 Sessions:      August 22-October 3

Thursday

6:30-9:30 p.m.

Hemingway

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In this workshop students will learn the foundations of Procreate with hands-on projects designed to help them understand and master what Procreate has to offer. This workshop will teach students the basics of the application and progress into the intermediate/advanced tools, giving them a powerful medium to add to their repertoire. Procreate allows artists to bring their studios with them wherever they go, providing more options, freedom, and creativity. I pads and Apple pencils are provided, but students are welcome to bring their own.

## **Photography: Exploring Cyanotypes**

AW 408

*Students must have existing film negatives or a digital camera*

Tuition            \$500

7 Sessions:      August 22–October 3

Thursday

6:30–9:30 p.m.

Michels

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Whether you are experienced in making cyanotypes or are new to the medium, this seven-week workshop is for you. One of the earliest photographic processes, cyanotypes produce distinctive, dark bluish-green prints that are rich and full of detail. In this workshop students will learn how to use basic Photoshop, make a digital negative, mix the chemicals, and coat and expose a print. By the end of the workshop, students will have the knowledge to continue to pursue this old and beautiful process.

## **Experimental Clay Sculpture**

AW 473

*No prerequisite*

Tuition            \$500

7 Sessions:      August 24 –October 12

Saturday

1:00–4:00 p.m.

Matthews

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This seven-week intensive workshop is designed to open students' imaginations to the possibilities of materials outside of traditional ceramics. Students will learn to mix porcelain and frits to create an eco-friendly, low-firing, clay-like material. Students will experiment with Egyptian paste, a self-glazing clay paste discovered by the Egyptians 7,000 years ago. Results are usually available for discussion during the next class. This is an experimental class making small test objects with mixed results.

## **Pendants from Pieces and Parts**

AW 521

*No prerequisite*

Tuition            \$275

3 Sessions:      August 28–September 11

Wednesday

1:00–4:30 p.m.

Falkenhagen

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Challenge your design skills and explore the art of jewelry fabrication in this fun pendant-making workshop. Students will learn basic metalworking techniques such as sawing, filing, texturing, soldering, and riveting while becoming familiar with the important tools necessary to make jewelry by hand. Each student will create a layered copper and brass pendant using materials and supplies provided in class.

### **Watercolor: A Contemporary Narrative**

AW 479

*No prerequisite*

Tuition            \$210

3 Sessions:      September 9-16

M/W/M

9:00 a.m.-12:30 p.m.

Liebl

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The workshop will explore color combinations, techniques, and pattern while experimenting with the unpredictability of watercolor. Students will find new ways to express their personal narratives.

### **Mixed-Media Approaches to Enamel with Screenprinting**

AW 523

*No prerequisite*

Tuition            \$525

7 Sessions:      September 9-October 28

Monday

6:30-9:30 p.m.

Harrell

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Enamel—the application of colored ground glass to metal—is a medium that lends itself particularly well to the layering of techniques, colors, and images. This class begins with an overview of the enameling process as it applies to this technique. Next, students will collect, create, and compose imagery—including photographs, drawings, or text—that will be transformed into a silkscreen that can be applied directly to the enameled panels they have created. Students will learn enameling basics as they prepare the 6 x 6-inch enameled panels they will apply to the custom screen they have created. As students layer imagery and color over progressive brief firings, they will be impressed by the unmatched depth and visual interest that enameling brings to their work.

### **Exploring Ancient Painting Techniques and Media**

AW 520

*No prerequisite*

Tuition            \$210

3 Sessions:      September 14-28

Saturday

9:00 a.m.-12:30 p.m.

Dela

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This class delves into the history of painting through the use of ancient materials. We will look at artwork made by past cultures and learn to make the materials and use them for contemporary painting. We will explore egg tempera and fresco painting, among others.

### **Lucky Charms Workshop**

AW 522

*No prerequisite; basic jewelry skills helpful*

Tuition            \$275

3 Sessions:      September 14-28

Saturday

11:00 a.m.-2:30 p.m.

Falkenhagen

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Learn fun facts and trivia about ancient and modern amulets and gemstone lore and make your own good-luck charms! This three-session workshop builds on basic metalworking skills and introduces students to the bezel-setting technique for cabochon gemstones. Students will fabricate three small charms, one with a bezel-set stone, which can be hung from a bracelet or neck chain.

### **Hoopla! A Celebration of the Hoop Earring**

AW 525

*No prerequisite*

Tuition            \$275

3 Sessions:      September 18-October 2

Wednesday

1:00-4:30 p.m.

Gerstacker

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Make your own hoop earrings by exploring the classic, yet contemporary earring design. Learn about historical precedents and apply them to your own 21st-century interpretation using metal wire, sheet, and mixed media. Material kit included.

### **Digital Landscapes with Adobe Photoshop**

AW 518

*No prerequisite*

Tuition            \$500

7 Sessions:      October 8-November 26

Tuesday

1:00-4:00 p.m.

Trimble

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Expanding on the traditions of landscape painting and photography, students will use Adobe Photoshop and found images to create their own digitally collaged landscapes. Students will create two projects: the first inspired by an existing landscape image as a starting point, and the second constructing a wholly imagined space. Topics covered include scanning photos and sourcing images from the web, as well as digital collage techniques in Photoshop, such as image transformation, layer masking, adjustment layers, and clipping masks. No Photoshop experience necessary.

## **On Display–Prop Making for Jewelry**

AW 526

*No prerequisite*

Tuition            \$275

3 Sessions:      October 9–23

Wednesday

1:00–4:30 p.m.

Gerstacker

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You’ve made all this beautiful jewelry, now let’s show it off. Make stands and supports from assorted materials to display your finest work.

## **Hand-Stitched Journal**

AW 498

*No prerequisite*

Tuition            \$420

7 Sessions:      October 9–November 20

Wednesday

1:00–4:00 p.m.

McMahon

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Learn the artistry of hand-stitched journals in this class where creativity knows no bounds. Learn the intricacies of various stitching methods, from traditional patterns to contemporary designs, as you craft a unique narrative for your journal. By utilizing collage and appliqué, you will elevate your pages with texture and visual interest. Elevate your creations with the delicate art of thread painting, adding depth and detail to your expressive compositions. Use your imagination as you seamlessly weave together thread, fabric, and words to create a one-of-a-kind, hand-stitched journal that tells your personal story.

## **Nerikomi: Colorful Stories in Stoneware**

AW 515

*No prerequisite*

Tuition            \$500

7 Sessions:      October 10–November 21

Thursday

1:00–4:00 p.m.

Oloshove

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Embark on a mesmerizing journey into the world of *nerikomi*, the ancient Japanese art of colored agate stoneware. In this class, transform clay into vibrant hues, then weave captivating patterns within its depths. Students will dye clay and create swirling galaxies, mesmerizing marbling, or playful, geometric-patterns for hand-built cups, plates, bowls, and sculpture.

**Great Latin American Masters in the MFAH Collection: Influences on Local LatinX Artists**

AW 528

*No prerequisite*

Tuition            \$135

3 Sessions:      October 10-24

Thursday

2:00-4:00 p.m.

Chevez

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In this three-session seminar, students will visit the Museum’s collection of Latin American art and learn about Latin America’s rich culture in art and its masters. In each session, we will visit different galleries across the Museum’s Susan and Faye S. Sarofim Campus, taking advantage of curatorial criteria and the sociopolitical-cultural panorama, as well as discussing the artistic movements that combine, discourse, or contrast diverse artistic expressions that echo these trailblazing manifestations. Students will learn about manifestos and needs that allowed these new visual expressions, and their influences on established local Latin artists. Students will contemplate a comprehensive analysis regarding subject matter, forms, technique, media, and materials.

**Procreate 101**

AW 465-B

*No prerequisite*

Tuition            \$500

7 Sessions:      October 10-November 21

Thursday

6:30-9:30 p.m.

Hemingway

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Learn the foundations of Procreate with hands-on projects designed to help you understand and master what Procreate has to offer. We will be covering all the basics and progressing to the intermediate/advanced tools, thus giving you this powerful medium to add to your repertoire. Procreate will allow you to bring your studio with you wherever you are, giving you more options, freedom, and creativity. I pads and Apple pencils provided, but students are welcome to bring their own.

## **Enameled Christmas Ornaments**

AW 524

*No prerequisite*

Tuition            \$150

1 Session:        November 9

Saturday

11:00 a.m.-5:00 p.m.

Harrell

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In this one-day workshop, participants will learn about kiln-fired enameling—the application of colored ground glass to metal under high heat—as they create two unique tree ornaments to take home. With its unique glow, this centuries-old art form lets users create ornaments with unmatched depth and variety of color and luminosity. Using studio supplies, participants will be able to select from a wide range of traditional and contemporary shapes, colors, and embellishments to create future heirlooms to add to their collections or give as gifts. No previous enameling experience is required, as the instructor will cover the basics along with demonstrations of numerous decorative techniques. Supplies are included.

# STUDENT POLICIES

## ADMISSIONS AND COUNSELING

The Studio School offers continuing education courses and workshops to students of all experience levels, from very beginning through advanced. Classes and workshops are offered year-round for adults ages 18 and up.

New students are welcome to enroll in any course or workshop that does not require prerequisites. Foundation-level courses such as Drawing Fundamentals I, 2-D Design, and 3-D Design do not require prerequisites and as such, new students are welcome to enroll in the courses without having academic counseling or a transcript. Art history courses and most workshops do not have any prerequisites, unless specifically noted in the description.

Academic counseling is available to all students and is recommended for those who have previous art experience. Academic counseling is held prior to the start of each semester to place students into courses commensurate with their experience and skills. Counseling appointments allow each student to discuss goals with the dean or a faculty member, who also evaluates the student's experience based on portfolio review, Glassell School of Art academic records, or a transcript from another institution. Appointments can be made for counseling by emailing [glassell@mfeh.org](mailto:glassell@mfeh.org) or calling 713-639-7500.

Continuing students may only advance if they have successfully completed courses with grades of **C** or higher, and with the permission and approval of an instructor in their area of study. Students may not repeat courses without faculty approval.

## REGISTRATION

Early Bird Registration for the fall semester takes place April 8-12. Early Bird Registration gives new and continuing students the opportunity to enroll in classes one week early and receive a 10% discount off of tuition. Discounts cannot be combined. Registration for the fall 2024 semester opens on April 8, 2024. Registration takes place online and is available in person. **If you have questions regarding registration, please email [glassell@mfeh.org](mailto:glassell@mfeh.org) or call 713-639-7500 for more information.**

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. Students may be asked to leave the program or not be approved for reenrollment if they are solely enrolled to use equipment and facilities.

## TUITION AND FEES

All tuition and fees are due in full at the time of registration. Course and workshop tuitions are listed in the course descriptions.

Tuition does not cover the cost of materials used for the students' own production. Supplies such as paints, canvas, brushes, clay, tools, photographic paper, lenses, cameras, and other materials are not provided to students, and will need to be purchased by students individually. Supply lists are provided by instructors during the first class.



## **Add/Drop Policy**

**Add:** Students are able to add courses and workshops throughout the online registration period. After the first class, students must contact the registrar to enroll. Students cannot add a course after the second class meeting except with permission of the instructor. Students may adjust their schedules once, after which \$50 will be charged for each change.

**Drop (Courses):** Students must complete a drop form to drop a course. Students are able to drop a class and receive a refund minus a \$100 processing fee before the final drop date, Monday, August 12, 2024. After August 12, all registrations for courses are considered final and no refunds will be issued.

**Drop (Workshops):** Students must complete a drop form to drop a workshop. Students are able to drop a workshop and receive a refund minus a \$50 processing fee up to seven (7) days before the workshop begins. All workshop registrations are considered final six (6) days before the workshop begins, and no refunds will be issued. Please consult the workshop descriptions for the start dates.

## **BUILDING ACCESS**

### **Studio Access**

Currently enrolled students have access to studios outside of scheduled classes as each semester's open studio listings permit. Room schedules are posted at the start of each semester, with the school's priority usage given to Glassell-related classes and programming. Enrolled students may only access and use studios and equipment for their areas of enrollment and may not access other studios without faculty permission. Open studio access and use is only during the regularly scheduled building hours. Students may not access or use a studio while another class is in session. Workshop

enrollment only gives access while the workshop is in session, and does not include access for the full semester. Glassell building hours are Monday through Friday, 8:00 a.m. to 10:00 p.m., and Saturday and Sunday, 8:00 a.m. to 6:00 p.m. Additional closures or changes to hours will be posted to the Glassell webpages.

### **Museum and Hirsch Library Access**

Glassell Studio School students have free access to the Museum's permanent collection galleries and the Hirsch Library during regular Museum and library hours. Please check [mfah.org](http://mfah.org) for current hours, as they are subject to change. Students should use their current semester Glassell student ID card to check in with a guest services desk to receive appropriate visitor tickets and/or badging, and to access the Hirsch Library. Glassell Studio School students may not access the Museum or Hirsch Library outside of public hours unless on a scheduled tour in the company of their faculty instructor.

## **REFUND POLICY AND CANCELLATIONS**

Refunds are processed through the original method of payment. Refunds by check are sent via U.S. mail and may take up to three (3) weeks to process. Credit card refunds may take up to a full statement cycle to appear.

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 and given an opportunity to enroll in another class or receive a full refund.

### **Studio School Scholarships**

A limited number of scholarships are available each fall and spring semester

for studio courses. These merit-based scholarships are awarded through a portfolio review by a panel of Studio School faculty. Scholarship recipients are expected to pay a discounted tuition fee of \$200 for the class in which they were awarded a scholarship prior to the first day of classes.

For more information on applying for the merit-based scholarships, visit [mfah.org/studioschool](http://mfah.org/studioschool) or call 713-639-7500.

## PROGRAMS OF NOTE

### 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 a comprehensive understanding of their major and a basic understanding of art history. A wide range of course offerings for elective credits supplements the major field of study.

Upon the student's satisfactory completion of 60 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.

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.

## Certificate of Achievement

<b>Subject/Course</b>	<b>Credits</b>
Art history electives	12
2-D Design <i>2DD 1303</i> & 3-D Design <i>3DD 1304</i>	6
Drawing Fundamentals <i>DRF 1301</i>	3
Beginning Life Drawing <i>DRL 2310</i>	3
Major field of study	24
2-D courses (other than major)	3
3-D courses (other than major)	3
General electives	6
<b>Total</b>	<b>60</b>

Students may transfer 9 foundation-level credits, 6 art history credits, and 3 life drawing credits from another post-secondary institution, with the approval of the dean and the registrar. Students with 24 or more credit hours interested in the Certificate of Achievement program should call 713-639-7500 to schedule an appointment with the dean.

### Certificate

A defined fine arts program has been developed in which students work toward a Certificate in one of the following subjects: painting, ceramics, or art history.

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.

Upon the student's satisfactory completion of 24 specific credits, the student's work is reviewed and approved by a certificate committee made up of Studio School faculty.

### Certificate Requirements

Students earn three hours of credit for each successfully completed (grade C or above) course per 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.

Students with 15 or more credit hours interested in a Certificate should call 713-639-7500 to schedule an appointment with the associate dean.

### Painting Certificate Requirements

Subject/Course	Credits
Painting Fundamentals I <i>PAI 2220</i>	3
Painting Fundamentals II <i>PAI 2221</i>	3
Intermediate Painting I	3
Intermediate Painting II	3
Advanced Painting I	3
Advanced Painting II	3
Color Theory <i>CLR 2306</i>	3
Upper-level seminar elective or study trip	3
<b>Total</b>	<b>24</b>

### Ceramic Certificate Requirements

Subject/Course	Credits
Ceramics Fundamentals I <i>CER 2220</i>	3
Ceramics Fundamentals II <i>CER 2221</i>	3
Intermediate Ceramics I	3
Intermediate Ceramics II	3
Advanced Ceramics I	3
Advanced Ceramics II	3

Upper-level ceramics elective	3
Upper-level seminar elective or study trip	3

**Total 24**

### Art History Certificate Requirements

Subject/Course	Credits
Art History Survey I: Cavemen to Medieval <i>ARH 307</i>	3
Survey II: Renaissance to Contemporary <i>ARH 307-2</i>	3
Modern and Contemporary Art at the MFAH <i>ARH 310</i>	3
Learning from the Masters I <i>ARH 332</i>	3
Learning from the Masters II <i>ARH 333</i>	3
Art history elective on Impressionism	3
Art history elective or study trip	6
<b>Total</b>	<b>24</b>

### TUITION DISCOUNTS

Discounts are available for MFAH members at the Patron level and above, MFAH docents, and MFAH staff. Discounts may not be combined, and are not issued retroactively. Discounts are not applicable on Glassell study-tours courses, BLOCK courses, or any courses and workshops involving travel.

**MFAH Patron + members:** 5% discount

**MFAH docents:** 20% discount

**MFAH staff:** 30% discount

## **FINANCIAL AID AND INTERNATIONAL STUDENTS POLICIES**

The Glassell Studio School is an unaccredited institution and as such does not offer any need-based financial aid, nor is the school eligible to participate in federal financial-aid programs. The school is not able to grant visas to international students seeking to study studio arts. If looking to use federal financial aid funds or looking to enroll in a visa-based program, we recommend registering through our partner program with the University of St. Thomas.

## **GENERAL POLICIES**

The Glassell School of Art is 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 catalog. 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 a course are the sole property of the MFAH. These items may be used in future publications, web pages, promotions, social media, 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.

## **Waiver and Release of Liability**

Although the MFAH hopes that no student is ever injured or hurt, injuries are a possibility of participation in the Studio School. The risk of injuries is a risk that the students voluntarily agree to assume in exchange for the privilege of participating in the Studio School. The students understand and agree that this risk is not a risk that the MFAH assumes and that the MFAH is not responsible for any injuries to the students. Accordingly, the student voluntarily releases, discharges, and waives the right to sue the MFAH and its directors, trustees, officers, employees, volunteers, agents, and all persons acting by, through, under, or in concert with the MFAH for any and all losses, demands, claims, suits, causes of action, liability, costs, expenses, and judgments whether arising in equity, at common law, or by statute, under the law of contracts, torts, or property, for personal injury (including without limitation emotional distress), arising in favor of the student, or anyone claiming through us based upon, in connection with, relating to or arising out of, directly or indirectly, the student's participation in the Studio School EVEN IF ANY SUCH CLAIMS ARE DUE TO THE RELEASED PARTIES' OWN NEGLIGENCE, STRICT LIABILITY WITHOUT REGARD TO FAULT, VIOLATION OF STATUTE, OR OTHER FAULT, INCLUDING ANY NEGLIGENT ACT, OMISSION, OR INTENTIONAL ACT INTENDED TO PROMOTE SAFETY OR WELL-BEING. The student hereby grants permission to the MFAH to obtain emergency medical treatment for the student if the MFAH deems in its discretion that such emergency medical treatment is necessary.

**To review all student policies and guidelines, please visit our website: [mfah.org/studioschool](http://mfah.org/studioschool).**

# PROGRAMS AND GALLERIES

## **Annual Gala**

The school hosts an annual gala and benefit auction each spring. This event is the only fundraising event dedicated to the school, and funds raised support operating costs for the school's programming. More information, including student ticket information, is available at the end of the spring semester.

## **Lectures**

Both the Studio School and the Core Program sponsor a number of free lectures each year. All students are encouraged to attend. More information on lectures is available in the MFAH calendar.

## **Levant Foundation Gallery**

The first-floor gallery shows the work of Glassell-related artists, including students, faculty, and alumni. Annual shows include the Juried Student Exhibition, the Block Show, and the Core Show.

## **Leslie and Brad Bucher Gallery**

The second-floor gallery shows the work of artists in the Core Residency Program and related artists, as well as the Certificate of Achievement program's graduate exhibition at the end of the spring semester.

## **Orton Gallery**

The third-floor gallery focuses on current student work. Shows include departmental work, fundamental-class work, first-semester work, and faculty-selected exhibitions.

## **Kinder Morgan Exhibition Program**

The Glassell School of Art is proud to present a series of exhibitions at the Kinder Morgan Building in downtown Houston. The series features artwork by Studio School faculty and students, highlighting the depth and variety of courses that the Glassell School offers. Information on each exhibition, including how to submit work, is available from the administrative office.

## **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.

## Faculty and Staff

### Staff

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## **THE 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 Haley Horan, senior development officer, at 713-639-7559 or [hhoran@mfah.org](mailto:hhoran@mfah.org). You may also visit [mfah.org/support/glassell](http://mfah.org/support/glassell).

### **We wish to thank and recognize those who made recent contributions to the Glassell School of Art Annual Fund Drive:**

#### **LEADERSHIP CIRCLE**

##### **Chairman's Circle**

The Glassell Family  
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