



MFA **H** *The Museum of Fine Arts, Houston*

THE GLASSELL SCHOOL OF ART

FALL 2025 COURSE CATALOG
ADULT CLASSES & WORKSHOPS

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

Registration Appointments & General Information

glassell@mfah.org
713-639-7500



SCAN ME

Cover: Jeff Forster, *Implement*, 2019, ceramic

WELCOME

Welcome to the fall 2025 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 and first-class arts education. This season showcases many classes we are thrilled to offer. Experiment with alternative firing techniques in ceramics or learn how colors interact in our Color Theory course. We are offering many exciting workshops, such as Woodworking for Sculptors and Airbrush Aquatints, and you can gain essential training for your art career in our Professional Practices workshop. Our new Silver Lining workshops—proving that art is ageless—invite you to explore a diverse variety of artistic media.

We begin the fall with several exhibitions ongoing through October. We are proud to feature two exemplary members of our faculty. Works from Jeff Forster of the Studio School are featured in the Levant Gallery, and Kealy Racca from the Junior School is exhibiting on the first and second floors of the Junior School. This fall we are excited to be exhibiting the quilters in residence from the Jubilee Quilt Circle, followed by the annual BLOCK exhibition, and additionally a 10-year retrospective of the BLOCK program alumni.

We are delighted to offer exciting cultural trips! Jeff Forster, head of ceramics, leads an immersive, working ceramics study trip to beautiful Japan to learn indigenous techniques. Join Patrick Palmer, Glassell dean, and me in Chicago to tour the Art Institute of Chicago for the *Gustave Caillebotte: Painting His World* exhibition and to sample some of this city's vibrant art scene. Be on the lookout for our upcoming spring trips. We will be heading back to the Burren in western Ireland, and I am excited to be leading a trip to Rome that coincides with the Museum's Imperial Rome exhibition.

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, March 10

Scholarship portfolios due for fall 2025 semester

Monday, April 21

Fall 2025 registration open.

Early bird registration April 21-25

Thursday, August 7,

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

Registration and faculty counseling for new and continuing students

Thursday, August 7, 5:30-7:30 p.m.

Fall Open House

Monday, August 11

Official drop date. *Last day to drop studio and art history courses and receive a refund minus a \$100 processing fee*

Monday, August 18

Fall semester begins

Monday, September 1

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

Monday, October 6

Spring 2026 scholarship portfolios due

Monday, October 13-Tuesday, October 14

Fall semester break, no classes held

Monday, November 10

Spring 2026 registration open.

Early bird registration November 10-14

Wednesday, November 26-Saturday, November 29

Thanksgiving break

Monday, December 1

Fall semester ends

Friday, December 12-Sunday, December 14

Glassell Student Art Sale

EARLY BIRD WEEK

April 21-25, 2025

Register during early bird week to unlock a 5% discount on summer semester classes and workshops. Use the code "EB5" at checkout.

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.



The Glassell School of Art

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.



Chicago: Museum Study Trip

STUDY TRIPS

Study Abroad: Study Ceramics in Japan

ABR273

Tuition \$6,000

Dates: October 10-24

Forster

In this two-week studio course, students will travel to Himeji, Japan, to learn about the art and process of traditional wood firing. Demonstrations will include a unique method of creating slabs, making an Iga-style vase on the potter's wheel, and learning the traditional kurinuki process of making tea bowls. Additionally, lecture and discussion will include appropriate clay bodies, slips and glazes for wood firing, and strategies pertaining to loading and firing wood kilns. Students will also be introduced to the art and culture of Japan, including a day trip to Tamba to see one of Japan's ancient kiln sites, as well as a two-night trip to Japan's art islands, Naoshima and Teshima. Tuition includes studio time and materials in Himeji, airport transfers,* two dinners and six lunches, day-trip transportation to Tamba, transportation to/from the art islands, two nights of accommodation on the art islands, and any museum or gallery admissions.

**Tuition does NOT include: airfare, hotel accommodations, visa/travel fees (if any,) and any meals not listed in final itinerary.*

This course has an online application. Applications will be reviewed and participants selected by the dean and ceramics department faculty. Application link will be available at the start of the preregistration period, and all applications will be due by 11:59 p.m. on April 25, 2025. Applicants will be notified by 5:00 p.m. on Friday May 2, 2025. Initial deposits due upon acceptance into the course.

Chicago: Museum Study Trip

ABR 274

Tuition \$1,800

Dates: Thursday, September 25-Sunday, September 29

Coffey/Palmer

Early fall in Chicago is sublime. This cultural trip explores one of the major museums in the country, the Art Institute of Chicago. Paul Coffey, Glassell director, and Patrick Palmer, dean, will take participants through this epic museum to find hidden corners and tour the magnificent *Gustave Caillebotte: Painting His World* exhibition. The Windy City has a vibrant art scene and we will continue our trip to galleries, museums and other cultural venues. While in Chicago we will delight in world-class cuisine—from street food to white tablecloth.



ART HISTORY

Art History Survey I: Caveman to Medieval

ARH 307

Tuition \$530

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

One of two art history-survey courses, this course explores the development of Western art from prehistory to the 14th century. The class is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects, architecture, and design artifacts within their original historical contexts. Emphasis is placed on a visual and verbal examination and analysis, as well as discussion of societal and historical context of all the major stylistic and thematic trends in Western artistic tradition. Slide presentations and case studies of individual museum objects are incorporated in the survey.

Museums in Paris, Behind the Scenes

ARH 315

Tuition \$530

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

This course takes students on a virtual artistic journey to Paris, its arts scenes and museums. By studying both well-known Parisian museums (the Louvre, the Musée d'Orsay, the Centre Georges Pompidou, the Musée Picasso) and "hidden gems" (the two Musées Rodin in Paris and Meudon, the Musée Bourdelle, the Musée Zadkine, the Musée de la Vie romantique), we will analyze architecture, painting, sculpture, decorative arts, and photography, and we will trace the history and culture of France in Paris.

Contemporary Painting—Representation in Modernity

ARH 330-3

Tuition \$530

C 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.

Impressionism and Post-Impressionism Online

ARH 334 ONL

Tuition \$400

A	Wednesday	10:00 a.m.-12:00 noon	Tahinci
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This online course offers a unique opportunity to examine the contributions of Impressionism and Post-Impressionism to Modern art. The thematic and formal concerns of Impressionist and Post-Impressionist artists are examined in relation to major currents in European art, history, and culture. This course highlights current scholarship and conversations in order to reassess the age of Impressionism and its international impact. Slide presentations and case studies of individual artworks from the Beck Collection of the Museum of Fine Arts, Houston, are incorporated in the course.

The Art of Portraiture and Self-Portraiture

ARH 405

Tuition \$530

A	Thursday	2:00-4:00 p.m.	Tahinci
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This course offers a panoramic overview of portraits and self-portraits in art history from antiquity to the present day. Students will study concepts representing individualized features in the visual arts across time. Issues of likeness, status, identity, storytelling, and narcissism will be examined from the viewpoints of the artist, the sitter, and the viewer. Iconic examples of drawn, painted, sculpted, and photographed portraits and self-portraits, as well as examples from the permanent collection at the Museum of Fine Arts, Houston, will be part of the course.

FOUNDATION

2-D Design

2DD 1303

No prerequisite

Tuition \$825

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

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.

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.



Drawing Fundamentals I

DRF 1301

No prerequisite

Tuition	\$825		
C	Monday	1:00-4:00 p.m.	Bise
NA	Tuesday	6:30-9:30 p.m.	Dela
A	Wednesday	9:30 a.m.-12:30 p.m.	Kerl
B	Wednesday	9:30 a.m.-12:30 p.m.	Stephan
D	Thursday	1:00-4:00 p.m.	Masson
N	Wednesday	6:30-9:30 p.m.	Dela

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	Monday	9:30 a.m.-12:30 p.m.	Tseng-Hill
B	Wednesday	9:30 a.m.-12:30 p.m.	Masson

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.

Color Theory

CLR 2306

Prerequisites: DRF 1301 or 2DD 1303

Tuition \$825

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

DRAWING

Beginning Life Drawing I & II

DRL 2310, DRL 2311

No prerequisite

Tuition \$950

A	Monday	9:30 a.m.-12:30 p.m.	Pye
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B	Thursday	1:00-4:00 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 & Painting the Human Head I & II

DRL 2312, DRL 2313

No prerequisite

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.

Intermediate/Advanced Life Drawing & Painting I & II

DRL 3310, DRL 3311, DRL 4310, DRL 4311

Prerequisite: DRL 2311

Tuition	\$950		
A	Thursday	9:30 a.m.-12:30 p.m.	Stephan
B	Tuesday	1:00-4:00 p.m.	Palmer

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.

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

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

No prerequisite

Tuition	\$950		
N	Thursday	6:30-9:30 p.m.	Greenwalt

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.

Mixed Media: Focus on 2-D Works

DRA 3305

Prerequisite: DRF1301

Tuition	\$825		
C	Monday	1:00-4:00 p.m.	Tseng-Hill

This course is designed to guide intermediate students in defining and developing content and technical implementation in their 2-D artwork. Drawing, painting, printing, and collage are included in this 2-D mixed media course, which enables the student to focus and create a coherent body of work. Students have opportunities for studio work in the classroom but most of the class time will be devoted to critiques and discussions of work created outside of class.

From Gallery to Runway: Exploring Fashion and Art through the MFAH

DRA 2305

No prerequisite

Tuition	\$825		
A	Friday	9:30 a.m.-12:30 p.m.	Lark

Students learn sketching and illustration techniques to create their own designs and inspirational sketchbooks. The core of this course will be centered on creating a visual collection of ideas, using mixed-media drawing, watercolors, and collage, all combined to make an idea book for future works. Sewing skills are not required; all one needs here, aside from basic supplies, is passion and imagination! This course will approach art from a historical fashion perspective to study current fashion trends, from runway haute couture to upcycling and sustainable practices. Narrative mark making will be explored, and students will incorporate as many tools as possible!

PAINTING

Painting Fundamentals I

PAI 2220

No prerequisite

Tuition	\$825		
NA	Monday	6:30-9:30 p.m.	Griffin
C	Tuesday	1:00-4:00 p.m.	Pye
N	Tuesday	6:30-9:30 p.m.	Bise
B	Tuesday	9:30 a.m.-12:30 p.m.	Pye
A	Wednesday	9:30 a.m.-12:30 p.m.	Bise
D	Saturday	9:30 a.m.-12:30 p.m.	TBA

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

Prerequisite: PAI 2220

Tuition	\$825		
A	Monday	9:30 a.m.–12:30 p.m.	Maknojia
C	Wednesday	1:00–4:00 p.m.	Kerl
N	Wednesday	6:30–9:30 p.m.	Kerl
B	Thursday	9:30 a.m.–12:30 p.m.	Masson
NA	Thursday	6:30–9:30 p.m.	Griffin

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.

Intermediate Painting I & II

PAI 3320, PAI 3321

Prerequisite: 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
N	Wednesday	6:30–9:30 p.m.	Pye

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/Advanced Portrait Painting I & II

PAI 3333, PAI 3334, PAI 4333, PAI 4334

Prerequisites: PAI 2220 and DRL 2310

Tuition	\$950		
C	Saturday	1:00-4:00 p.m.	Filer

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.

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

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.

Online Intermediate/Advanced Painting I & II

PAI 3320, PAI 3321, PAI 4320, PAI 4321 ONL

Prerequisite: PAI 2221

Tuition \$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

Prerequisite: PAI 3320 or permission of the instructor

Tuition \$825

B	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: Four Faculty Perspectives

Multifaculty Instruction

PAI 4330, PAI 4331

Prerequisite: PAI 4320

Tuition	\$825		
A	Friday	9:30 a.m.–12:30 p.m.	Bise, Kerl, Masson, Pye

This studio course is for painters working at an advanced level with an ongoing studio practice who feel ready to work independently and be exposed to differing viewpoints. The class will be mentored by four members of the Studio School's painting faculty who will visit in rotation, three times for ongoing studio work and once for either midterm or final critique (2/2). Faculty members will bring their unique perspective and insights, allowing each student to grow more certain in their own voice over the course of the semester. The course is formulated to refine and focus each student's work while broadening the framework of their practice through ongoing conversations with faculty and peers. Some field trips and group discussions may be integrated.

Beginning Watercolor I & II

WAT 2380, WAT 2381

Prerequisite: DRF 1301

Tuition	\$825		
A	Thursday	9:30 a.m.–12:30 p.m.	Kerl

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 I & II

WAT 3380, WAT 3381, WAT 4380, WAT 4381

Prerequisite: WAT 2381

Tuition	\$825		
B	Thursday	1:00–4:00 p.m.	Kerl

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 prerequisite

Tuition \$950

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

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

This fundamental printmaking course is designed to introduce each student to the most common forms of printmaking, including linocut, screenprinting, and intaglio. 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.

Printmaking Fundamentals II

PRI 2204

Prerequisite: PRI 2203

Tuition \$950

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

Fundamentals II continues the exploration of common forms of printmaking by introducing new techniques in linocut, monotype, screenprinting, and etching. Students will gain confidence in these methods while becoming more familiar with tools and material options. Guided projects will include technical demonstrations, discussions on contemporary and historical printmakers, and critiques that focus on both print methods and formal design.

Intermediate/Advanced Printmaking: Screenprinting I & II

PRI 3307, PRI 3308, PRI 4307, PRI 4308

Prerequisite: PRI 2204 or permission of the instructor

Tuition \$950

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

This course further develops skills in 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 explore the possibilities of screenprinting in multimedia 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.



Intermediate/Advanced Printmaking: Open Studio I & II

PRI 3303, PRI 3304, PRI 4303, PRI 4304

Prerequisites: DRF 1301 and 2DD 1303 or PRI 2203

Tuition \$950

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

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.

Intermediate/Advanced Printmaking: Relief I & II

PRI 3305, PRI 3306, PRI 4305, PRI 4306

Prerequisites: PRI 2204 or permission of the instructor

Tuition \$950

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

In this course students continue to explore expressive mark-making and material possibilities in linocuts and woodcuts. 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 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

Digital Photography Fundamentals I & II

COM 2316, COM 2317

No prerequisite

Tuition \$950

A	Monday	9:30 a.m.–12:30 p.m.	Boncy
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N	Tuesday	6:30–9:30 p.m.	Squier
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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.**

Digital Media Fundamentals I & II

COM 2314, COM 2315

No prerequisite

Tuition \$950

A	Thursday	9:30 a.m.–12:30 p.m.	Miller
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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 Storytelling: Nonfiction & Documentary Narratives

COM 2320

No prerequisite

Tuition	\$950		
A	Saturday	9:30 a.m.–12:30 p.m.	Conro

This course explores the art of compelling storytelling through nonfiction filmmaking, focusing on how to craft narratives from real-life events and experiences. Students develop skills in camera work, audio recording, and editing while learning about story structure and effective interview techniques. In addition to production skills, the class will cover strategies for outreach, audience engagement, and crowdfunding to support documentary projects. Through research and hands-on practice, students will choose a subject and produce a short documentary by the end of the course. **Please bring your DSLR camera to class.**

Graphic Design I & II

COM 2329, COM 2330

No prerequisite

Tuition	\$950		
A	Wednesday	1:00–4:00 p.m.	Beckmann

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	\$TK		
N	Wednesday	6:30–9:30 p.m.	Miller

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.

Procreate Fundamentals

COM 2327

No prerequisite

Tuition	\$950		
N	Monday	6:30-9:30 p.m.	Hemingway

In this beginner course, students will build a strong foundation in Procreate by exploring essential tools, techniques, and creative processes. Students will learn to navigate the interface and understand layers to master brushwork, color, and composition. Each week focuses on practical hands-on learning supported by creative assignments. Procreate empowers artists to take their studio anywhere, offering greater flexibility, creative freedom, and possibilities in their practice. Ipads and Apple pencils are provided, but students are welcome to bring their own.

Painting with Procreate: Intermediate to Advanced Techniques

COM 3327, COM 3328, COM 4327, COM 4328

Prerequisite: COM 2327 or equivalent

Tuition	\$950		
A	Wednesday	9:30 a.m.-12:30 p.m.	Hemingway

This course is designed for artists with prior Procreate (or equivalent digital medium) experience who want to elevate their art practice and translate their traditional skills into the digital space. Students will dive deeper into Procreate’s advanced tools and techniques—including custom brushes, expressive techniques, layered compositions, and professional digital workflows. This course includes slide lectures and ongoing critiques. An open exchange of ideas and technical tips is strongly encouraged.



FILM PHOTOGRAPHY

Film Photography: Darkroom Fundamentals

PHO 1305

No prerequisite

Tuition	\$950		
A	Tuesday	9:30 a.m.-12:30 p.m.	Blakemore
N	Tuesday	6:30-9:30 p.m.	Blakemore

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

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

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: Non-Silver 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

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.

Intermediate Photography I & II

PHO 3305, PHO 3308

Prerequisite: PHO 2308

Tuition	\$950		
C	Wednesday	1:00-4:00 p.m.	Blakemore

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.

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

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 Fundamentals I

SCU 2330

No prerequisite (DRF 1301 is highly recommended)

Tuition \$950

A	Monday	9:30 a.m.–12:30 p.m.	Hill
N	Wednesday	6:30–9:30 p.m.	De Leon

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 2331

Prerequisite: SCU 2230

Tuition \$950

A	Thursday	9:30 a.m.–12:30 p.m.	Kirby
N	Thursday	6:30–9:30 p.m.	Kirby

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.

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.

Intermediate Sculpture: Narrative Found Objects I & II

SCU 3337, SCU 3338

Prerequisite: 2230

Tuition	\$950		
C	Tuesday	1:00–4:00 p.m.	De Leon

This course covers the various technical and conceptual approaches to working with found objects as sculptural material, from object investigation and dissection to assemblage accumulation and site-specific presentation. Working with found objects means working with found dialogue and understanding how the meaning of an object itself can direct the content or message of a sculpture. Students work with various construction tools and techniques, mechanics, object manipulation, and mold making. Students are encouraged to experiment and collaborate.

Beginning/Intermediate Figurative Sculpture I & II

SCU 2342, SCU 2343, SCU 3342, SCU 3343 (4342, 4344)

Prerequisite: 2230

Tuition	\$950		
B	Monday	1:00–4:00 p.m.	Kirby

Figurative sculpture requires a strong understanding of the human figure, particularly its underlying skeletal structure. While shape and proportion are essential, it's the ability to express emotions, character, or even narrative that transforms a figurative piece from a mere exercise into a true work of art. In this course, students will use clay—a material perfect for creating organic shapes—to develop the basic forms of the human figure and its skeletal framework. Through guided instruction, you'll learn how to apply surface details to these forms. By the end of the course, you'll have a deeper understanding of how to accurately render the human figure in sculpture and how to use the figure a vehicle for content.



Intermediate Sculpture I & II: New Technologies in Digital Sculpture

SCU 3345/3346

Prerequisite: digital experience preferred

Tuition \$950

C	Wednesday	1:00-4:00 p.m.	Hill
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This exciting course explores the intersection of digital tools and physical sculpture, inviting students to embrace new technologies in their creative process. Using powerful software like Adobe Illustrator and Rhino 3D, combined with cutting-edge equipment such as CNC machines, 3-D printers, and laser cutters, you'll design, cut, carve, and assemble a range of sculptural pieces from diverse materials. With hands-on assignments, engaging demonstrations, and informative slide presentations, this course will inspire you to push the boundaries of traditional sculpture and explore the limitless possibilities of digital fabrication.

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.

Ceramics Fundamentals I & II

CER 2240, CER 2241

No prerequisite

Tuition \$950

A	Thursday	9:30 a.m.-12:30 p.m.	Forster
B	Thursday	1:00-4:00 p.m.	Dennard

In this class, students will continue to develop their ceramic 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. 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.

Ceramics: Wheel-Throwing Fundamentals I & II

CER 2248 CER 2249

No prerequisite

Tuition \$950

B	Friday	1:00-4:00 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!

Ceramics: Intermediate and Advanced Wheel Throwing I & II

CER 3348, CER 3349, CER 4348, CER 4349

Prerequisite: CER 2241

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.

Ceramics Fundamentals II and Intermediate Ceramics I & II

CER 2241, CER 3340, CER 3341

Prerequisite: CER 2240

Tuition \$950

N	Monday	6:30-9:30 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.

Intermediate Ceramics I & II

CER 3340, CER 3341

Prerequisite: CER 2241

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 glaze and firing techniques. Students will be familiar with aspects of the kiln-loading process. 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 Hand Building: I & II

CER 3346, CER 3347, CER 4346, CER 4347

Prerequisite: CER 2241

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: Ceramics in Environment

CER 3338, CER 3339, CER 4338, CER 4339

Prerequisites: CER 2240 and 2241

Tuition	\$950		
C	Tuesday	1:00-4:00 p.m.	Forster

In this course, intermediate students create installations or free-standing sculpture for display/exhibition. 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. These projects will be selected through a jury process. Students work individually on their projects with technical help available. Lectures address the logistics of displaying work in public space, what makes work site specific, and 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.

Intermediate/Advanced Ceramics: Narrative Sculpture I & II

CER 3350, CER 3351, CER 4350, CER 4351

Prerequisite: CER 2241

Tuition	\$950		
A	Friday	9:30 a.m.-12:30 p.m.	Dennard

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: Alternative Firing I & II

CER 3342, CER 3343, CER 4342, CER 4343

Prerequisites: CER 2240 and CER 2241

Tuition	\$950		
C	Wednesday	1:00-4:00 p.m.	Forster

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.

Intermediate/Advanced Ceramics I & II

CER 3340, CER 3341, CER 4340, CER 4341

Prerequisite: CER 2241

Tuition	\$950		
A	Monday	9:30 a.m.–12:30 p.m.	Dennard

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.

Advanced Ceramics I & II

CER 4340, CER 4341

Prerequisite: CER 3341 or equivalent

Tuition	\$950		
N	Tuesday	6:30–9:30 p.m.	Forster

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.

JEWELRY

Jewelry Fundamentals I & II

JWL 2360, JWL 2361

No prerequisite

Tuition \$950

A	Tuesday	9:30 a.m.-12:30 p.m.	Zilker
N	Tuesday	6:30-9:30 p.m.	Zilker
NA	Monday	6:30-9:30 p.m.	Gerstacker

This two-semester course is the basis for any further jewelry explorations. In the first semester, students acquire the basic technical skills required to fabricate jewelry out of copper, brass, bronze, nickel and sterling. By incorporating three-dimensional design principles, students are introduced to making aesthetic decisions. A progression of techniques—from sawing, soldering, and bezel-stone setting is presented by demonstrations and instructor assistance and discussion. The second semester continues the development of fabrication skills with additional processes and more challenging combinations. Techniques include riveting, rollprinting, embossing, etching, and stone setting. Possibilities of design and content are explored through projects and discussions.

Intermediate/Advanced Jewelry I & II

JWL 3360, JWL 3361, JWL 4360, JWL 4361

Prerequisite: JWL 2361

Tuition \$950

N	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.

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 of the course is to increase technical proficiency in using mechanisms in jewelry and object formats while exploring more fabrication processes.

Advanced Jewelry 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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In this multilevel enameling course, beginning I students will be exposed to a wide range of techniques in stencil, graffiti, and cloisonné. Beginning II students are introduced to 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*. Intermediate students explore sawed *plique-à-jour* (backless enameling), enameling on a hydraulically pressed form, and silkscreening enamels, while 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

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.



Studio Critique

CRITIQUE AND SEMINAR COURSES

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.

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 BLOCK

CRT 4400: BLOCK Seminar

CRT 4401 BLOCK Critique

Prerequisite: admission by application

Tuition	\$2200		
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. 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.**

WORKSHOPS

Photography: Cyanotypes

AW 408

No prerequisite

Tuition \$500

7 Sessions: August 21–October 2

Thursday

6:30–9:30 p.m.

Michels

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

Photography: Tour of the MFAH Photo Collections

AW 494

No prerequisite

Tuition \$250

3 Sessions: October 16–29

Thursday*

6:30–9:30 p.m.

Michels

Join photographer Will Michels as he discusses photographs that are on view at the Museum of Fine Arts, Houston. In session 1 students will immerse themselves in the photographs on view throughout the Museum campus. Session 2 promises an insightful look into the pieces in a rotating exhibition. Finally, session 3 invites participants to visit the Museum's Anne Wilkes Tucker Photography Study Center, where they will have the opportunity to view 20 important works from the Museum's permanent collection. This workshop promises an engaging study of both the temporary and permanent photographic works within the Museum's walls. **Please note: The first two classes meet on Thursdays. The last class will meet on Wednesday, October 29, from 1:30 to 5:00 p.m. for the print room visit.*

Tour of the MFAH's Rienzi House/Collection

AW 543

No prerequisite

Tuition	\$150		
1 Session:	September 16		
	Tuesday	10:00 a.m.–12:00 noon	Gervais

Experience an in-depth tour of Rienzi, the MFAH house museum for European decorative arts, led by Christine Gervais, the Fredricka Crain Rienzi Director and curator, Rienzi. During this private two-hour visit, explore the elegant former home of Carroll and Harris Masterson, designed by architect John Staub, and discover its remarkable collection of European paintings, furnishings, porcelain, and decorative arts.

Exploring Houston Exhibitions on View

AW 558

No prerequisite

Tuition	\$265		
7 Sessions:	October 10–November 21		
	Friday	1:00–3:00 p.m.	Marnie

Join artist, writer, and curator Adam Marnie for this immersive seven-week workshop of Houston's dynamic art landscape. Through guided tours of museum exhibitions, gallery shows, and projects at artist-run spaces, this workshop aims to provide both a broad overview and an in-depth exploration of the rich diversity of Houston's eclectic exhibition spaces and history.

Art and Life in Imperial Rome: Trajan and His Times

AW 559

No prerequisite

Tuition	\$135		
3 Sessions:	November 6–20		
	Thursday	5:00–7:00 p.m.	Tahinci

This immersive three-session art history workshop is offered in conjunction with the Museum's exhibition *Art and Life in Imperial Rome: Trajan and His Times*. Students will be introduced to the broader context of ancient Roman art, with a special focus on artistic developments and everyday life during Emperor Trajan's reign. Key artworks will be examined in-depth, offering a glimpse into the relationship between artistic values and imperial propaganda. The effect of trade on the Roman *domus* and the role of women in public and private life will be brought to life. The workshop will culminate at the Museum for a visit of the exhibition on November 20, 2025.



Silver Linings: Creative Expressions and Explorations

AW 544

No prerequisite

Tuition	\$330		
A	6 Sessions:	September 3–October 8	
	Wednesday	10:00 a.m.–12:30 p.m.	Burton
B	6 Sessions:	October 15–November 19	
	Wednesday	10:00 a.m.–12:30 p.m.	Burton

This six-session art appreciation workshop is designed for those who have a lifetime of experiences to inspire their art. This welcoming space offers students a chance to rediscover creativity through drawing, painting, and looking at digital explorations. Emphasis is on curiosity, connection, and hands-on discovery—no prior experience needed, just an open mind and a willingness to try something new!

Ancient Painting Techniques

AW 520

No prerequisite

Tuition	\$550		
7 Sessions:	August 23–October 4		
	Saturday	9:30 a.m.–12:30 p.m.	Dela

Step back in time and explore the rich history of painting through the use of ancient materials. In this hands-on course, students will study artworks from past civilizations while learning to create and apply traditional painting techniques in a contemporary context. Throughout the course, we will experiment with egg tempera, encaustic, fresco, and other historical methods. Each technique will be explored in depth, allowing students to fully engage with the materials and discover their creative possibilities. By the end of the course, participants will have gained both technical skills and a deeper appreciation for the enduring artistry of these time-honored practices. Course price includes materials.

Digital: Basic Photogravure I

AW 545

No prerequisite

Tuition	\$500		
7 Sessions:	August 22–October 3		
	Friday	1:00–4:00 p.m.	Miller

This course introduces students to the foundations of direct-to-plate photopolymer gravure printmaking, an innovative technique that combines traditional intaglio methods with contemporary photopolymer plate technology. Students will learn plate preparation, exposure, development, and basic printing techniques. This course explores how digital imaging is integrated with traditional photogravure methods to create high-quality prints, emphasizing both creative experimentation and technical skill development.

Woodworking for Sculptors

AW 548

No prerequisite

Tuition	\$500		
7 Sessions:	August 21–October 2		
	Thursday	1:00–4:00 p.m.	Hill

This intermediate to advanced workshop focuses on using wood to build sculpture, offering students the chance to explore its transformative potential in creating three-dimensional art. Wood provides endless possibilities for shaping and expression—so how do you turn raw material into dynamic, captivating sculptures? Through assignments and demonstrations, you’ll deepen your skills in cutting, shaping, laminating, bending, joining, and finishing wood. You’ll also explore how to combine wood with other sculptural materials, addressing the unique challenges and opportunities of mixed media. Each project will push your creative boundaries, expanding both your technique and your artistic vision.

Taste of Enameling

AW 286

No prerequisite

Tuition	\$150		
1 session:	September 26		
	Friday	10:00 a.m.-3:15 p.m.	Harrell

Have you ever wondered how glass becomes one with metal? In this expanded workshop day, explore the art of fusing ground glass to copper in a hot kiln—enameling! Participants will experiment with several easy enameling techniques to get a taste of this exciting medium. Everything will be provided to create two 4 x 4-inch panels and a small pendant disc. Come ready to fire beautiful, durable color on metal. No metal or enamel experience necessary.

Forged to Perfection: Classic Bangle Bracelets

AW 550

No prerequisite

Tuition	\$275		
3 Sessions:	October 1-15		
	Wednesday	1:00-4:30 p.m.	Falkenhagen

Unlock your creativity and learn the timeless art of forging metal in this three-session jewelry-making workshop! In Forged to Perfection, students will craft two stunning bracelets, experimenting with hammering and shaping, and incorporating other essential techniques like soldering and finishing. This class is designed for beginners or anyone looking to expand their skills, offering a hands-on introduction to the world of jewelry-making.



Jewelry: Lucky Charms

AW 522

No prerequisite

Tuition	\$275		
3 Sessions:	October 22–November 5		
	Wednesday	1:00–4:30 p.m.	Falkenhagen

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 two to three small charms, one with a bezel-set stone, that can be hung from a bracelet or neck chain.

Jewelry: Off the Cuff

AW 551

No prerequisite

Tuition	\$275		
3 Sessions:	August 20–September 3		
	Wednesday	1:00–4:30 p.m.	Gerstacker

From a flat sheet of metal to an accessory for the wrist, make bracelets using metal jewelry-making processes. An assortment of techniques used to create surfaces will be introduced. Additionally, explore sawing, sheet metal piercing, annealing, and simple metal forming with a hammer. All levels welcome. Materials and tool kits provided.

Figurative Jewelry

AW 380 E

No prerequisite

Tuition	\$275		
3 Sessions:	September 10–24		
	Wednesday	1:00–4:30 p.m.	Gerstacker

Explore some of the universal techniques and processes used by both sculptors and jewelers in the creation of figurative works. Interpret your metalsmithing introduction into a wearable piece of jewelry. Cold connections, fold-forming, and patination will be covered. If you're new to the metal jewelry process, make a pendant. For those intermediate and beyond, create a brooch. All levels welcome. Toolkits and materials provided.

Stitching on Canvas

AW 458 A

No prerequisite

Tuition	\$420		
7 Sessions:	August 21–October 2		
	Thursday	9:30 a.m.–12:30 p.m.	McMahon

In this seven-week workshop, students will learn to incorporate stitching with different techniques on canvas, including, but not limited to painting, collage, drawing, etcetera. Tuition does not cover the cost of materials used for the students’ own production.

Creative Embroidery on Wool Balls

AW 488

No prerequisite

Tuition	\$420		
7 Sessions:	August 18–October 6		
	Monday	6:30–9:30 p.m.	McMahon

Master a variety of hand-stitching techniques that can be applied to wool balls. Explore techniques like embroidery stitches, appliqué, beadwork, and fabric manipulation to add texture, dimension, and intricate details to wool-ball designs.

Embellishment: The Art of Maximalism in Textiles

AW 557

No prerequisite

Tuition	\$420		
A	7 Sessions:	October 9–November 20	
	Thursday	9:30 a.m.–12:30 p.m.	McMahon
N	7 Sessions:	October 20–December 1	
	Monday	6:30–9:30 p.m.	McMahon

In this hands-on workshop, discover the art of transforming textiles through hand embellishment using appliqué, sequins, and metallic thread embroidery. Learn to breathe new life into preloved garments, home furnishings, and fabric items while developing essential stitching techniques and your own unique style.

Narrative Mixed Media

AW 532

No prerequisite

Tuition	\$420		
7 Sessions:	October 10–November 21		
	Friday	9:30 a.m.–12:30 p.m.	Sampy

Explore the art of storytelling through collage in this immersive seven-week workshop. Students will delve into personal narratives by experimenting with materials and techniques, emphasizing process over product. As we work, we will question our relationship to specific images and explore how we can communicate through images ourselves. Students will investigate themes of self-exploration, place, world-building, language, and mood. Tuition does not cover the cost of materials used for the students’ own production.

Exploring Color and Texture in Watercolor

AW 233

No prerequisite

Tuition	\$210		
3 Sessions:	September 22, 24, & 25		
	M/W/TH	9:30 a.m.–12:30 p.m.	Liebl

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

Art History: Latin Art at the MFAH

AW 528

No prerequisite

Tuition \$135

3 Sessions: October 9-23

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.

Orgullo Latinx: Historia del Arte Contemporáneo Latinoamericano

AW 527

No prerequisite. This course is taught in Spanish.

Tuition \$265

7 sesiones: October 2-November 13

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.

Professional Practices: “What Do I Do Now?”

AW 516

No prerequisite

Tuition \$420

7 Sessions: August 26–October 7

Tuesday

6:30–9:30 p.m.

Pickens

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.

Art & Architecture: Cross-Disciplinary Inspiration

AW 552

No prerequisite

Tuition \$500

7 Sessions: August 23–October 4

Saturday

9:30 a.m.–12:30 p.m

Rodi

Somewhere in that mysterious space between making two-dimensional and three-dimensional art springs an infinite source of inspiration and ingenuity. This workshop references the Art of Architecture and the Architecture of Art. Explore concepts, such as how light and space elevate paintings, how form and scale redefine a sculpture practice, and how detail and adornment infuse jewelry making. This is a seven-week multimedia/open-media workshop where students will self-select project parameters to conceptualize and construct their ideas. Whether interested in a specific architectural era; style of a master architect; or the foundational concepts of space, form, and function, this course allows students to reimagine their existing creative practice. All experience levels welcome!

Drawing: Experimentation with Process, Materials, & Tools

AW 553

No prerequisite

Tuition	\$500		
7 Sessions:	September 22–November 10		
	Monday	1:00–4:00 p.m.	Griffin

This course explores experimental drawing techniques inspired by works from the Museum’s collection and art history, from the Renaissance to Postmodernism. Students will incorporate traditional and nontraditional tools to create both representational and abstract drawings. Through museum study and hands-on experimentation, participants will expand their approach to drawing.

Printmaking: Airbrush Aquatints

AW 554

No prerequisite

Tuition	\$500		
7 Sessions:	August 20–October 1		
	Wednesday	9:30 a.m.–12:30 p.m.	Johnson

Learn the basics of copperplate etching as well as the newer method of airbrushed aquatints to create a range of marks and tonal values. In addition to discussions on the experimental opportunities of these prints, students will also be introduced to common, nontoxic alternatives to traditional solvents used in printmaking. By the conclusion of the workshop students will have etched and printed a small copperplate with linear drawing and a range of values. This workshop is available to beginners wanting to learn the basics of intaglio as well as advanced students interested in new techniques.

Printmaking: Intro to Collagraph Printmaking

AW533

No prerequisite

Tuition	\$500		
7 Sessions:	August 30–October 11		
	Saturday	9:30 a.m.–12:30 p.m.	Doyle

This workshop introduces collagraph printing on paper, using textured Sintra plates and mark-making techniques. Participants will explore intaglio and drypoint methods with nontraditional materials, focusing on texture, line, and image building. Later sessions cover color and multiplate registration. Open to beginners, returning artists, and those eager to experiment in a studio setting. Bring materials on the first day. Estimated plate size: 11 inches by 14 inches.

Printmaking: Collage to Screenprinting

AW 555

No prerequisite

Tuition	\$250		
3 Sessions:	October 18–November 1		
	Saturday	9:30 a.m.–12:30 p.m.	Doyle

This workshop introduces the basis of multilayer screenprinting using the photo-emulsion stencil process. With hand-drawn imagery and collage techniques, participants will create two-layer color prints on paper. We will focus on gaining a sense of image building through texture, line, and color transparency to create an edition of prints. Participants should come with a collection of image ideas, mark-making materials, and a readiness to experiment. This workshop emphasizes techniques for creating posters or fine art prints on paper.





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 Design Fundamentals: 2-D, Design Fundamentals: 3-D, Drawing Fundamentals, Painting Fundamentals, Digital Photography Fundamentals, Printmaking Fundamentals, Film Photography Fundamentals, Sculpture Fundamentals, Ceramic Fundamentals, and Jewelry Fundamentals 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@mfah.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.

REGISTRATION

Course information is subject to change; for the most up-to-date information, visit our online registration page.

Early Bird Registration for the spring semester takes place March 24-28, 2025. Early Bird Registration gives new and continuing students the opportunity to enroll in classes one week early and receive a 5% discount off of tuition. Discounts cannot be combined. Registration for the spring 2025 semester opens on March 24, 2025. Registration takes place online and is available in person. **If you have questions regarding registration, please email registration@mfah.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 11, 2025. After August 11, 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 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. Parking fees are not included in the scholarship.

For more information on applying for the merit-based scholarships, visit 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

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

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 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

Total	24
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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
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Art History Certificate Requirements

Subject/Course	Credits
Art History Survey I: Caveman 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

Total	24
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TUITION DISCOUNTS

Discounts are available for MFAH members at the Patron level and above, MFAH docents, and MFAH staff. Discounts are nontransferable and are not issued retroactively. Discounts are not applicable on Glassell study-tours courses, BLOCK courses, or any courses and workshops involving travel. Please contact Studio School for discount code.

MFAH Patron + members: 5% discount

MFAH docents: 20% discount

MFAH staff: 30% discount

PARKING

Parking is included in the tuition for full-semester courses and 7-session workshops that are held in person. Eligible students will receive a parking pass valid for the duration of the semester, granting entry and exit access. Convenient parking is available in the MFAH Montrose Garage, located directly beneath the Glassell School building. Please note that the school does not validate parking or reimburse parking expenses under any circumstances.

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.

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.

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 students from both our Studio School and Early College Program, 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.

Studio School Annual Student Exhibition

The Glassell School of Art *Annual Student Exhibition* features a juried selection of work created by Studio School and Early College Program students every spring. The selection is a cross section of art produced in studio classes and highlights the diversity of backgrounds and visual experiences of the school's students. Awards are given for the best two-dimensional and three-dimensional pieces. Juror and merit awards are also presented.

Glassell Student Art Sale

The Glassell School of Art hosts an annual student art sale each December. Students in both our Studio School and Emerging Artists Program are eligible to participate if they have taken a 14-week studio course from the spring, summer, or fall sessions (excluding workshops and Art History) in the same calendar year. Sign-up information and more details are available in late October.

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

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