



MFAH *The Museum of Fine Arts, Houston*

THE GLASSELL SCHOOL OF ART

SPRING 2026 COURSE CATALOG
ADULT CLASSES & WORKSHOPS

WELCOME

Welcome to a fantastic spring term at the Glassell School! On behalf of our entire faculty and administration, I'm delighted to extend a warm, heartfelt greeting to all of you.

This season, don't miss the opportunity to enroll in courses like Graphic Design I & II, Digital Photography, and Digital Storytelling, each crafted to ignite your creative spark and propel your artistic journey forward. You will learn everything from fundamentals of design to proficiencies in industry-standard software. These courses offer a comprehensive tool kit to develop your unique voice and artistic vision.

Each course blends hands-on studio practice with dynamic instruction—empowering you to master your craft and express your vision with confidence—like in Figurative Sculpture, where sculpting the human form from live, in-class models can help deepen both your technical skills and creative expression. And of course, as always, the encyclopedic museum that we are lucky to be part of is an excellent teaching resource to gain inspiration from and to study the techniques of our artistic ancestors.

Our commitment to enriching your experience extends beyond the studio walls. Join us on unforgettable study trips to Rome and the Burren, Ireland—each offering a unique, immersive exploration of art and culture. In the Burren, discover the captivating history of ancient and medieval sites set amid a dramatic karst landscape that has inspired artists, poets, and writers for centuries. One of those artists is Margarita Gil Ortega, whose interpretation of West Ireland's rugged beauty seamlessly echoes the wild spirit of the landscape.

As the semester unfolds, we're committed to creating a supportive environment where every student can flourish and realize their full potential. My door is always open—feel free to stop by anytime to introduce yourself or share a conversation. Here's to a spring filled with discovery, growth, and creative breakthroughs!

Best,

Paul Coffey

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

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@mfaht.org
713-639-7500

Cover artwork by Rachelle Leblanc, 2025, cotton. Front, left to right: *Gentle Shelter*, *In Still Witness*, and *Quietly I Rise*. Rear: *Echoes of Eden*.

CONTENTS

2	Quilters in Residence	51	Student Policies
3	Academic Calendar	57	Programs and Galleries
5	About	58	Faculty and Staff
6	Course Schedule	61	Annual Fund Drive
41	Workshops		



QUILTERS IN RESIDENCE

The Quilters in Residence program at the Glassell School of Art highlights the power of creative aging and lifelong learning, reflecting the principles of E.A. Michelson Philanthropy's Vitality Arts initiative. In collaboration with the Jubilee Quilt Circle of the Community Artists' Collective, the program creates space for quilting as both craft and storytelling to be experienced by students, faculty, and the public. Supported with space, resources, and access to the collection of the Museum of Fine Arts, Houston, the quilters share cultural traditions and new perspectives that enrich the school. The residency strengthens community connections, affirms quilting's place in American craft, and demonstrates the ability of the arts to sustain creativity and growth throughout life.

Community Artists' Collective

Founded in 1987 by Michelle Barnes and Dr. Sarah Trotty, the Collective was established to support artistic and generational learning rooted in African American culture. For nearly forty years it has provided accessible space for artists of color to develop their work and community. More: thecollective.org

Jubilee Quilt Circle

One of the Collective's long-standing programs, JQC brings quilters together to share skills, stories, and traditions. The Circle hosts monthly community workshops and is currently engaged in a three-year residency at the Glassell School of Art. More: thecollective.org/jubilee-quilt-circle

Quilters in Residence at the Glassell School of Art receives generous support from E.A. Michelson Philanthropy.

e.a. michelson
— PHILANTHROPY

ACADEMIC CALENDAR

Monday, November 10

Spring 2026 registration open
Early bird registration November 10-14

Tuesday, January 13, 5:30-7:30 p.m.

Spring Open House

Thursday, January 15

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

Monday, January 19

Martin Luther King Jr. holiday
Glassell offices closed

Thursday, January 22

Spring 2026 semester begins

Monday, March 2

Fall 2026 scholarship portfolios due

Monday, March 2

Summer 2026 registration open
Early bird registration March 2-6

Monday, March 9-Sunday March 15

Spring break, *no classes held*

Thursday, April 2-Sunday, April 5

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

Monday, April 20

Fall 2026 registration open
Early bird registration April 20-24

Sunday, May 10

Spring semester ends

Friday, May 15

Final grades released

EARLY BIRD WEEK

November 10-14

Register during early bird week to unlock a 5% discount on spring 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, teens, 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.

STUDY TRIPS

Art, Culture, and Cuisine: Oaxaca, Mexico

Expand your creativity this spring in Oaxaca, Mexico! Join Patrick Palmer, Glassell dean, for this mixed-media course that invites students to explore painting, drawing, and collage within the studio compound of renowned Oaxacan artist Rolando Rojas. Working with Indigenous models, tropical still-life arrangements, and on-site sketching at the ancient Monte Albán pyramids, participants will immerse themselves in Oaxaca's vibrant artistic and cultural landscape.

Beyond the studio, the program offers an unparalleled opportunity to experience the city's celebrated culinary traditions through visits to some of Oaxaca's most acclaimed restaurants. Home to Mexico's largest Indigenous population, Oaxaca is widely recognized as the country's food capital and a thriving center for contemporary and traditional arts. No prerequisites.

Airfare, hotel accommodations, student insurance, and personal expenses are not included and are the responsibility of the student.

ABR272

Tuition \$3,200

Dates March 8-14 Palmer

First-Century Rome: Where It All Began (Waitlist only)

Embark on a two-week immersive study of Rome, a city rich in history and legend. Led by Paul Coffey, Glassell director, and Patrick Palmer, dean, this trip offers students a unique opportunity to explore the Eternal City through the lens of art and architecture. Before departing, the initial class session will be held in the exhibition *Art and Life in Imperial Rome: Trajan and His Times* at the Museum of Fine Arts, Houston, and led by curator Danielle Bennett, who will also join the group in Rome. Our odyssey begins with a week of guided tours led by Roman academics focusing on first-century sites such as the Colosseum, the Roman Forum, Trajan's Column, the Forum of Augustus, and Palazzo Massimo and a trip to the ancient harbor city of Ostia Antica. All participants have access to a dedicated studio classroom at Temple University Rome, located at the bottom of the Spanish Steps.

During the second week, the focus shifts to field sketching, with optional visits to additional historic sites. Participants will develop a visual and written narrative based on the histories taught and their own personal experiences of Rome. These field notes will serve as the foundation for finished work to be completed after the trip and exhibited at the Glassell School in fall 2026.

The program fee of \$5,500 includes tuition, museum and site admissions, studio fees, select group meals, and local transportation. **Airfare, hotel accommodations, student insurance, and personal expenses are not included and are the responsibility of the student.**

STR275

Tuition \$5,500

Dates May 2-16 Coffey/Palmer

Paper Explorations: A Study Trip at the Burren in Ireland

Immerse yourself in a two-week works-on-paper residency at the Burren College of Art in Ballyvaughn, County Clare, Ireland. We'll begin by exploring the history, geography, and flora and fauna of the area, then learning more about the unique ecosystem of the Burren. Local field trips will take us from ancient caves to towering cliffs, as well as the Aran Islands and Galway, with lectures and tours from local artists, historians, and folklorists that color the vibrant, deep, and fascinating story of this remarkable part of the world. Under the tutelage of Liv Johnson, department head, printmaking, students will be asked to develop a series of works on paper inspired by the landscapes, culture, and people of Ireland. Demonstrations will be given in printmaking methods that are receptive to sketching on site and spontaneous mark making; no previous printmaking experience is required. Creating multiples will allow students to experiment in varying color, value, and other design elements as well as composition development through collage and mixed media. These works on paper will serve as the foundation for finished pieces to be completed after the trip and exhibited at the Glassell School in fall 2026. Students participating in this two-week residential class will have access to a shared studio to support their artistic production, as well as to shared housing. Transportation in Ireland will be provided for all scheduled activities, and participants should be prepared for a substantial amount of open-field and path walking.

Airfare, student insurance, and personal expenses are not included and are the responsibility of the student.

STR271

Tuition \$5,000

Dates May 16-30 Johnson

ART HISTORY

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

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

ARH321

Tuition \$530

Thursday 2:00-4:00 p.m. Tahinci Favrot Auditorium

Art History Survey II: Renaissance to Contemporary

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

ARH 307-2

Tuition \$530

Thursday 10:00 a.m.-12:00 noon Tahinci Favrot Auditorium



Modern and Contemporary Art at the MFAH

This course introduces students to the history of art from the 1870s through today using as a point of departure the new thematic exhibitions addressing environmental, social, and political themes ("Contested Landscapes," "Hidden Histories," and "Love Languages"), as well as the new departmental displays highlighting recent acquisitions in the Nancy and Rich Kinder Building for modern and contemporary art at the Museum. The course is designed to encourage a critical understanding of the meaning and function of selected art examination and analysis, as well as discussion of societal and historical contexts of all objects and design artifacts within their original historical contexts and the museum context. Emphasis is placed on visual and verbal examination and analysis of the major stylistic and thematic trends in modern and contemporary art. Course topics are related to the collections on view in the Audrey Jones Beck Building and Kinder Building at the Museum, but recurring questions will focus on materiality and display.

ARH310

Tuition \$530

Wednesday 2:00-4:00 p.m. Tahinci Favrot Auditorium

Contemporary Painting—Concepts and Practices

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.

ARH330-1

Tuition \$530

Tuesday 10:00 a.m.-12:00 noon Bise Favrot Auditorium

Online Power Couples in Art

This course explores how the captivating love stories between visual artists sparked their intense creative processes and artistic journeys. Students will study a curated selection of power couples and their contributions to art from the 19th century to the present: Camille Claudel and Auguste Rodin, Sonia and Robert Delaunay, Georgia O'Keeffe and Alfred Stieglitz, Dora Maar and Pablo Picasso, Frida Kahlo and Diego Rivera, Lee Krasner and Jackson Pollock, Jasper Johns and Robert Rauschenberg, Niki de Saint Phalle and Jean Tinguely, Christo and Jeanne-Claude, Annette Messager and Christian Boltanski, Etel Adnan and Simone Fattal, and Marina Abramović and Ulay.

ARH394 ONL

Tuition \$400

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

Film Salon: Nouveau Western

Westerns have played a foundational role in American mythmaking since the earliest days of cinema. In the postwar era, the genre has been put to new uses, interrogating and upending those very myths. With screenings and lively discussion each week, Film Salon will examine the Western film as conceived by filmmakers from around the world including Robert Altman, John Ford, Akira Kurosawa, Sergio Leone, and Kelly Reichardt.

ARH299

Tuition \$575

Monday 6:30-9:30 p.m. Ballou Favrot Auditorium

FOUNDATION

Drawing Fundamentals I

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.

DRF1301

No prerequisite

Tuition \$825

Monday 1:00-4:00 p.m. Bise Room 204

Tuesday 9:30 a.m.-12:30 p.m. Stephan Room 202

Tuesday 6:30-9:30 p.m. Dela Room 206

Wednesday 9:30 a.m.-12:30 p.m. Stephan Room 202

Wednesday 1:00-4:00 p.m. Criscoe Room 202

Wednesday 6:30-9:30 p.m. Dela Room 206

Thursday 1:00-4:00 p.m. Masson Room 206

Drawing Fundamentals II

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.

DRF1302

Prerequisite: DRF1301

Tuition \$825

Monday 1:00-4:00 p.m. Tseng-Hill Room 202

Wednesday 9:30 a.m.-12:30 p.m. Tseng-Hill Room 206

2-D Design

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.

2DD1303

No prerequisite

Tuition \$825

Monday 9:30 a.m.-12:30 p.m. Bise Room 208

Tuesday 1:00-4:00 p.m. Davis Room 202

Wednesday 6:30-9:30 p.m. Beckmann Room 208

3-D Design

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.

3DD1304

No prerequisite

Tuition \$825

Tuesday 9:30 a.m.-12:30 p.m. Dennard Room 206



Color Theory

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.

CLR2306

Prerequisites: DRF1301 or 2DD1303

Tuition \$825

Tuesday 9:30 a.m.-12:30 p.m. Ruello Room 208

Monday 6:30-9:30 p.m. Davis Room 202

DRAWING

Beginning Life Drawing I & II

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.

DRL 2310, DRL 2311

No prerequisite

Tuition \$950

Wednesday 9:30 a.m.-12:30 p.m. Pye Room 204

Thursday 1:00-4:00 p.m. Stephan Room 204

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

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.

DRL2310, DRL2311, DRL3310, DRL3311, DRL4310, DRL4311

No prerequisite

Tuition \$950

Thursday 6:30-9:30 p.m. Greenwalt Room 204

Intermediate/Advanced Life Drawing & Painting I & II

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.

DRL3310, DRL3311, DRL4310, DRL4311

Prerequisite: DRL2311

Tuition \$950

Tuesday 1:00-4:00 p.m. Ono-Gray Room 204

Thursday 9:30 a.m.-12:30 p.m. Stephan Room 204

Intermediate/Advanced Experimental Drawing

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

DRA3322, DRA3323, DRA 4322, DRA4322

Prerequisite: DRF1301

Tuition \$825

Monday 1:00-4:00 p.m. Portman Room 206

Drawing & Painting the Human Head I & II

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.

DRL2312, DRL2313

No prerequisite

Tuition \$950

Monday 9:30 a.m.-12:30 p.m. Stephan Room 204

Intermediate Drawing & Painting the Human Head I & II

This course offers an intensive exploration of the possibilities presented by both realistic and interpretive portraiture. This sequence of courses is designed for students who have completed at least one semester of Beginning Drawing & Painting the Human Head or an equivalent class. Students will be working from clothed models and will work with a range of mixing media such as charcoal, chalk, and acrylic paints. Emphasis is placed on individual interpretation and experimentation, daily demonstrations, critiques, and museum visits. Two labs on Fridays and Saturdays, 9:30 a.m.-12:30 p.m., provide additional time to work from the model.

DRL3312, DRL3313

Prerequisite: DRL2312

Tuition \$950

Wednesday 1:00-4:00 p.m. Palmer Room 204

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

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, 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 fashion-historical 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!

DRA2305

No prerequisite

Tuition \$825

Friday 9:30 a.m.-12:30 p.m. Lark Room 200

Mixed Media: Focus on 2-D Works

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 mixed-media course. The course enables the student to focus and create a coherent body of work. Students have opportunities for studio work in the classroom, but most of the class time will be devoted to critiques and discussions of work created outside of class.

DRA3305

Prerequisite: DRF1301

Tuition \$825

Monday 9:30 a.m.-12:30 p.m. Tseng-Hill Room 202

PAINTING

Painting Fundamentals I

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.

PAI2220

No prerequisite

Tuition \$825

Monday 6:30-9:30 p.m. Griffin Room 300

Tuesday 9:30 a.m.-12:30 p.m. Pye Room 204

Tuesday 1:00-4:00 p.m. Pye Room 300

Tuesday 6:30-9:30 p.m. Bise Room 300

Wednesday 9:30 a.m.-12:30 p.m. Bise Room 300

Saturday 9:30 a.m.-12:30 p.m. De Prez Room 300

Painting Fundamentals II

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.

PAI2221

Prerequisite: PAI2220

Tuition \$825

Monday 9:30 a.m.-12:30 p.m. Rosales Room 300

Wednesday 1:00-4:00 p.m. Alderson Room 300

Wednesday 6:30-9:30 p.m. De Prez Room 300

Thursday 9:30 a.m.-12:30 p.m. Masson Room 300

Intermediate Painting I & II

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.

PAI3320, PAI3321

Prerequisite: PAI2221

Tuition \$825

Tuesday 9:30 a.m.-12:30 p.m. Forse Room 319

Tuesday 1:00-4:00 p.m. Masson Room 319

Wednesday 6:30-9:30 p.m. Pye Room 319

Intermediate/Advanced Painting I & II

This class is designed for intermediate and advanced painting students continuing their studies in painting. 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.

PAI3320, PAI3321, PAI4320, PAI4321

Prerequisite: PAI2221

Tuition \$825

Monday 9:30 a.m.-12:30 p.m. Portman Room 319

Online Intermediate/Advanced Painting I & II

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.

PAI3320, PAI3321, PAI4320, PAI4321 ONL

Prerequisite: PAI2221

Tuition \$640

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

Advanced Painting I & II

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.

PAI4320, PAI4321

Prerequisite: PAI3321

Tuition \$825

Tuesday 6:30-9:30 p.m. Portman Room 319

Wednesday 9:30 a.m.-12:30 p.m. Ruello Room 319

Thursday 9:30 a.m.-12:30 p.m. Bise Room 319

Thursday 1:00-4:00 p.m. Portman Room 319

Advanced Painting I & II: Four Faculty Perspectives

This studio course is for painters working at an advanced level with an ongoing studio practice who feel ready to work independently and to 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. 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.

Multifaculty Instruction

PAI4330, PAI4331

Prerequisite: PAI4320

Tuition \$825

Friday 9:30 a.m.-12:30 p.m. Palmer, Pye, Portman, DePrez Room 319

Intermediate/Advanced Portrait Painting I & II

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.

PAI3333, PAI3334, PAI4333, PAI4334

Prerequisites: PAI2220 and DRL2310

Tuition \$950

Saturday 1:00-4:00 p.m. Filer Room 204

Intermediate/Advanced Abstract Painting I & II

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.

PAI3322, PAI3323, PAI4322, PAI4323

Prerequisite: PAI3320 or permission of the instructor

Tuition \$825

Wednesday 1:00-4:00 p.m. Masson Room 319

Beginning Watercolor I & II

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.

WAT2380, WAT2381

Prerequisite: DRF1301

Tuition \$825

Thursday 9:30 a.m.-12:30 p.m. Bhatti Room 208

Intermediate/Advanced Watercolor I & II

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.

WAT3380, WAT3381, WAT4380, WAT4381

Prerequisite: WAT2381

Tuition \$825

Thursday 1:00-4:00 p.m. Bhatti Room 208

PRINTMAKING

Printmaking Fundamentals I

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

PRI2203

No prerequisite

Tuition \$950

Monday 6:30-9:30 p.m. Doyle Room 203

Wednesday 9:30 a.m.-12:30 p.m. Johnson Room 203

Printmaking Fundamentals II

Printmaking 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.

PRI2204

Prerequisite: PRI2203

Tuition \$950

Tuesday 9:30 a.m.-12:30 p.m. Johnson Room 203

Intermediate/Advanced Printmaking: Monoprint I & II

Monoprinting is a process that utilizes a broad variety of techniques to create unique prints from easily manipulated materials. The variety of media and immediate styles of mark making make this an ideal printmaking method for those who enjoy drawing and painting. Over the course of the semester, the class covers printing by hand and with the etching press, as well as screenprinting monoprint methods. Students will learn techniques such as trace monotypes, stencils, additive and reductive monotypes, watercolor monotypes, and watercolor screenprints.

PRM3301, PRM3302, PRM4301, PRM4302

Prerequisite: PRI2304

Tuition \$950

Monday 9:30 a.m.-12:30 p.m. Doyle Room 203

Intermediate/Advanced Printmaking: Intaglio

This course will focus on etching processes and introduce students to a greater range of techniques that emphasizes safe and nontoxic materials. Students will create prints that can utilize fine line work, painterly marks, a variety of textures, collage, and multiple rich colors. Methods learned will include a range of aquatinting techniques, unique ground resists, and multicolor printing.

PRI3309, PRI3310, PRI4309, PRI4310

Prerequisite: PRI2304 or permission of the instructor

Tuition \$950

Thursday 9:30 a.m.-12:30 p.m. Johnson Room 203

Intermediate/Advanced Printmaking: Open Studio I & II

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.

PRI3303, PRI3304, PRI4303, PRI4304

Prerequisites: DRF1301 and 2DD1303 or PRI2203

Tuition \$950

Wednesday 6:30-9:30 p.m. Johnson Room 203

DIGITAL

Digital Media Fundamentals I & II

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.

COM2314, COM2315

No prerequisite

Tuition \$950

Thursday 9:30 a.m.-12:30 p.m. Miller Room 201

Graphic Design I & II

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.

COM2329, COM2330

No prerequisite

Tuition \$950

Wednesday 1:00-4:00 p.m. Beckmann Room 201

Procreate Fundamentals

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

COM2327

No prerequisite

Tuition \$950

Monday 6:30-9:30 p.m. Hemingway Room 201

Painting with Procreate: Intermediate/Advanced Digital Techniques

This intermediate-level class is for students who have some working knowledge of Procreate and digital experience, meaning they have already taken one of our digital classes or workshops or presented a digital portfolio to the instructor. Students will be working independently on their own unique projects with the teacher acting as a resource/guide. Students will receive feedback from both the instructor and students in a class discussion. An open exchange of ideas and technical tips is strongly encouraged.

COM3327, COM3328, COM4327, COM4328

Prerequisite: COM2327 or equivalent

Tuition \$950

Monday 1:00-4:00 p.m. Hemingway Room 201

Digital Photography Fundamentals I & II

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.**

COM2316, COM2317

No prerequisite

Tuition \$950

Monday 9:30 a.m.-12:30 p.m. Boncy Room 201

Thursday 6:30-9:30 p.m. Brown Room 201

Intermediate/Advanced Digital Photography I & II

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.

COM3316, COM3317, COM4316, COM4317

Prerequisite: COM2317 or permission of the instructor

Tuition \$950

Wednesday 9:30 a.m.-12:30 p.m. Boncy Room 201

Wednesday 6:30-9:30 p.m. Miller Room 201

Digital: Basic Photogravure I

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. **Please note: This 10-session course runs January 23-April 10.**

COM2322

No prerequisite

Tuition \$950

Friday 1:00-5:00 p.m. Miller Room 201

Digital Storytelling I & II: Nonfiction & Documentary Narratives

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.**

COM2320, COM2321

No prerequisite

Tuition \$950

Saturday 9:30 a.m.-12:30 p.m. Conro Room 201



Film Photography

FILM PHOTOGRAPHY

Film Photography: Darkroom Fundamentals

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.**

PHO1305

No prerequisite

Tuition \$950

Tuesday 9:30 a.m.-12:30 p.m. Blakemore Room 322

Tuesday 6:30-9:30 p.m. Blakemore Room 322

Beginning Photography I & II

In this course, students refine the black-and-white processing, printing, and conceptual skills learned in Film Photography: Darkroom Fundamentals. 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.

PHO2305, PHO2308

Prerequisite: PHO1305

Tuition \$950

Tuesday 1:00-4:00 p.m. Blakemore Room 322

Beginning/Intermediate Photography I & II

In this course, beginning students refine the black-and-white processing, printing, and conceptual skills learned in Film Photography: Darkroom Fundamentals. 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.

PHO2305, PHO2308, PHO3305, PHO3308

Prerequisite: PHO1305

Tuition \$950

Wednesday 6:30-9:30 p.m. Blakemore Room 322

Intermediate Photography I & II

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.

PHO3305, PHO3308

Prerequisite: PHO2308

Tuition \$950

Wednesday 1:00-4:00 p.m. Blakemore Room 322

Intermediate Photography: Non-Silver Processes

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.

PHO3302

Prerequisites: PHO1305 and COM2316 or permission of the instructor

Tuition \$950

Thursday 1:00-4:00 p.m. Michels Room 202

Advanced Photography I & II

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.

PHO4305, PHO4306

Prerequisite: permission of the instructor

Tuition \$950

Thursday 9:30 a.m.-12:30 p.m. Blakemore Room 322

Thursday 6:30-9:30 p.m. Blakemore Room 322

SCULPTURE

Sculpture Fundamentals I

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.

SCU2230

No prerequisite (DRF1301 is highly recommended)

Tuition \$950

Tuesday 9:30 a.m.-12:30 p.m. De Leon Room 108/111

Wednesday 6:30-9:30 p.m. De Leon Room 108/111

Sculpture Fundamentals II

This is one of two courses that begin to introduce the principles, processes, and expressive possibilities of sculpting three-dimensional forms. Working primarily in clay, projects will explore both organic and geometric forms, building technical skills and the development of spatial imagination. Students will progress through a variety of sculptural techniques, including relief sculpture and sculpture in the round. The class also covers basic mold-making techniques and the construction of simple armatures as a way of extending sculptural practice.

SCU2231

Prerequisite: SCU2230

Tuition \$950

Thursday 9:30 a.m.-12:30 p.m. Kirby Room 108/111

Thursday 6:30-9:30 p.m. Kirby Room 108/111

Intermediate Sculpture: Narrative Found Objects I & II

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.

SCU3337, SCU3338

Prerequisite: SCU2230

Tuition \$950

Tuesday 1:00-4:00 p.m. De Leon Room 108/111

Beginning/Intermediate Figurative Sculpture I & II

This course introduces students to the principles, processes, and expressive possibilities of sculpting the human form. Working primarily in clay, projects will include sculptures in relief and sculptures in the round with a focus on bodies, portraits, and hands. Through guided instruction and modeling from life, students will develop skills in seeing, perceiving, and representing human forms. The class also covers basic mold-making techniques and the construction of simple armatures as a way of extending sculptural practice.

SCU2342, SCU2343, SCU3342, SCU3343

Prerequisite: SCU2230

Tuition \$950

Monday 1:00-4:00 p.m. Kirby Room 108/111

Intermediate Sculpture I & II: New Technologies in Digital Sculpture

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, students will 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 students to push the boundaries of traditional sculpture and explore the limitless possibilities of digital fabrication.

SCU3345, SCU3346

Prerequisite: digital experience preferred

Tuition \$950

Wednesday 1:00-4:00 p.m. Hill Room 108/111

Intermediate/Advanced Sculpture: Mixed Media

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.

SCU3333, SCU3334, SCU4333, SCU4334

Prerequisite: SCU2331 or equivalent

Tuition \$950

Monday 9:30 a.m.-12:30 p.m. Hill Room 108/111

Tuesday 6:30-9:30 p.m. Hill Room 108/111

CERAMICS

Ceramics Fundamentals I

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.

CER2240

No prerequisite

Tuition \$950

Thursday 6:30-9:30 p.m. Dennard Room 106



Ceramics

Ceramics Fundamentals I & II

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.

CER2240, CER2241

No prerequisite

Tuition \$950

Thursday 9:30 a.m.-12:30 p.m. Forster Room 106

Thursday 1:00-4:00 p.m. Dennard Room 106

Ceramics: Wheel-Throwing Fundamentals I & II

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!

CER2248, CER2249

No prerequisite

Tuition \$950

Friday 1:00-4:00 p.m. Oloshove Room 106

Ceramics Fundamentals II and Intermediate Ceramics I & II

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.

CER2241, CER3340, CER3341

Prerequisite: CER2240

Tuition \$950

Monday 6:30-9:30 p.m. Dennard Room 106

Intermediate Ceramics I & II

Intermediate students are encouraged to begin to refine ideas while studying glaze and firing techniques. Students will become 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.

CER3340, CER3341

Prerequisite: CER2241

Tuition \$950

Wednesday 6:30-9:30 p.m. Forster Room 106

Intermediate/Advanced Ceramics I & II

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.

CER3340, CER3341, CER4340, CER4341

Prerequisite: CER2241

Tuition \$950

Monday 9:30 a.m.-12:30 p.m. Dennard Room 106

Ceramics: Intermediate and Advanced Wheel Throwing I & II

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.

CER3348, CER3349, CER4348, CER4349

Prerequisite: CER2241

Tuition \$950

Tuesday 9:30 a.m.-12:30 p.m. Warrington Room 106

Intermediate/Advanced Ceramics Hand Building: I & II

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.

CER3346, CER3347, CER4346, CER4347

Prerequisite: CER2241

Tuition \$950

Wednesday 9:30 a.m.-12:30 p.m. Forster Room 106

Intermediate/Advanced Ceramics: Narrative Sculpture I & II

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.

CER3350, CER3351, CER4350, CER4351

Prerequisite: CER2241

Tuition \$950

Friday 9:30 a.m.-12:30 p.m. Dennard Room 106

Intermediate/Advanced Ceramics: Nerikomi

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

CER3312, CER 3313, CER4312, CER4313

Prerequisite: CER2241

Tuition \$950

Friday 9:30 a.m.-12:30 p.m. Oloshove Room 108

Intermediate/Advanced Ceramics: Alchemy to Art I & II

This course is everything glaze! Through guided experiments, lectures, and demonstrations, students will go through a series of projects examining glaze materials. There will be a heavy focus on working with glaze recipes and developing a personal surface palette while learning how to implement some of these same materials in decorative manners. Students should come with some bisqueware ready to glaze.

CER3356, CER3357, CER4356, CER4357

Prerequisites: CER2240 and CER2241

Tuition \$950

Wednesday 1:00-4:00 p.m. Forster Room 106

Intermediate/Advanced Ceramics: Multiplicity

In this course students will propose a topic of study for the semester to be approved by the instructor. While most of the semester students will be working independently, demonstrations and technical support will be available upon request. In addition to writing a strong proposal, exhibition installation will be addressed. The course culminates in an exhibition to be announced.

CER3352, CER3353, CER4352, CER4353

Prerequisites: CER2240 and CER2241, admission by application

Tuition \$950

Tuesday 1:00-4:00 p.m. Forster Room 106

Advanced Ceramics I & II

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.

CER4340, CER4341

Prerequisite: CER3341 or equivalent

Tuition \$950

Tuesday 6:30-9:30 p.m. Forster Room 106

JEWELRY

Jewelry Fundamentals I & II

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 and soldering to 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, roll printing, embossing, etching, and stone setting. Possibilities of design and content are explored through projects and discussions.

JWL2260, JWL2261

No prerequisite

Tuition	\$950		
Tuesday	9:30 a.m.-12:30 p.m.	Zilker	Room 103
Tuesday	6:30-9:30 p.m.	Zilker	Room 103
Monday	6:30-9:30 p.m.	Gerstacker	Room 103

Intermediate Jewelry I & II

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.

JWL3360, JWL3361

Prerequisite: JWL2261

Tuition	\$950		
Wednesday	9:30 a.m.-12:30 p.m.	Beckmann	Room 103
Thursday	6:30-9:30 p.m.	Beckmann	Room 103

Advanced Jewelry I & II

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.

JWL4360, JWL4361

Prerequisite: JWL3361 or permission of the instructor

Tuition	\$950		
Thursday	9:30 a.m.-12:30 p.m.	Zilker	Room 103
Friday	9:30 a.m.-12:30 p.m.	Falkenhagen	Room 103
Wednesday	6:30-9:30 p.m.	Zilker	Room 103

Beginning/Intermediate/Advanced Jewelry: Enameling I & II

In this multilevel enameling course, beginning I students will be exposed to a wide range of techniques in stencil, graffito, 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 silk-screening enamels. Students at the advanced level make decals and steel-cut dies for limited-edition production pieces. More advanced classes may include electroforming, painting, spraying enamels, and other combinations of techniques.

ENM2362, ENM2363, ENM3362, ENM3363, ENM4362, ENM4363

Prerequisite: 3DD1304 (DRF1301 is highly recommended)

Tuition	\$950		
Monday	9:30 a.m.-12:30 p.m.	Harrell	Room 103



Advanced Jewelry: Enameling I & II

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.

ENM4362, ENM4363

Prerequisite: ENM3363 or permission of the instructor

Tuition \$950

Monday 1:00-4:00 p.m. Harrell Room 103

CRITIQUE AND SEMINAR COURSES

Advanced Studio Critique I & II

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.

CRT4394, CRT4395

Prerequisite: permission of the instructor

Tuition \$825

Tuesday 1:00-4:00 p.m. Ruello Room 206

Intermediate/Advanced Works on Paper Critique I & II

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.

CRT4396, CRT4397

Prerequisite: admission by portfolio review

Tuition \$825

Thursday 9:30 a.m.-12:30 p.m. Portman Room 206

Online Professional Practices

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

SEM4398 ONL

No prerequisite

Tuition \$640

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



Advanced Studio BLOCK

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.**

CRT4400 BLOCK Seminar / CRT4401 BLOCK Critique

Prerequisite: admission by application

Tuition	\$2,200		
Friday	9:30 a.m.-12:30 p.m.	Hughes	Rooms 206/208/316
Friday	1:00-5:00 p.m.	Fuchs	Rooms 206/208/316

WORKSHOPS

Exploring Houston Exhibitions on View

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.

AW558

No prerequisite

Tuition \$320

7 Sessions: January 28-March 18

Wednesday 1:00-4:00 p.m. Marnie

Photography: Tour of the MFAH Photo Collections

Join photographer Will Michels as he discusses photographs 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 at the Museum. **Please note: First two classes meet on Thursdays. Last class meets on Wednesday, April 8, 1:30-5:00 p.m., for the print room visit.**

AW494

No prerequisite

Tuition \$250

3 Sessions:

March 19, 26

Thursday 6:30-9:30 p.m. Michels Room 202

April 8

Wednesday 1:30-5:00 p.m. Michels Anne Wilkes Tucker Photography Study Center

Art History: Latin Art at the MFAH

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 Fayez 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.

AW528

No prerequisite

Tuition \$135

3 Sessions: April 10-24

Friday 2:00-4:00 p.m. Chevez Favrot Auditorium

Historia del Arte Contemporáneo Latinoamericano: Orgullo Latinx

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.

AW527

Ningún requisito previo. Esta clase se enseña en Español.

Costo \$265

7 sesiones: Enero 23-Marzo 6

Viernes 4:30-6:30 p.m. Chevez Favrot Auditorium

Art & Architecture: Cross-Disciplinary Inspiration

Somewhere in that mysterious space between making two- 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 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!

AW552

No prerequisite

Tuition \$500

7 Sessions: January 24-March 7

Saturday 9:30 a.m.-12:30 p.m. Rodi Room 202

Painting: Exploring Color and Texture in Watercolor

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

AW233

No prerequisite

Tuition \$210

Section I 3 sessions: February 9, 10, 11

Monday, 9:00 a.m.-12:30 p.m. Liebl Studio 1
Tuesday,
Wednesday

Section II 3 sessions: February 9, 10, 11

Monday, 1:00-4:30 p.m. Liebl Room 208
Tuesday,
Wednesday

Painting: Exploring Ancient Painting Techniques and Media

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

AW520

No prerequisite

Tuition \$600

7 Sessions: January 24-March 7

Saturday 9:30 a.m.-12:30 p.m. Dela Room 206

Painting with Marks and Gestures

There are as many different ways to make a painting as there are people who make them. Discovering and developing a painter's personal approach and process is a life's work. This workshop is meant for painters who understand some of the fundamentals of painting, but are ready to explore the canvas as an arena where each painterly decision is based on marks and gestures made there previously. What does that mark mean to me? Where did that brushstroke or shape come from? How does this color affect what was there before? Why should I disrupt and challenge myself—and can meaning be discovered through the process? This workshop is about artists posing questions and responding (not answering!) in paint, and opening themselves to deeper, more complex questions.

AW492

Prerequisite: DRF1301

Tuition \$420

7 Sessions: February 16-April 6

Monday 6:30-9:30 p.m. Aylsworth Room 319

Stitching on Canvas

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

AW458

No prerequisite

Tuition \$420

7 Sessions: January 22-March 5

Thursday 9:30 a.m.-12:30 p.m. McMahon Room 200

Creative Embroidery on Wool Balls

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

AW488

No prerequisite

Tuition \$420

7 Sessions: January 26-March 16

Monday 6:30- 9:30 p.m. McMahon Room 200

Embellishment: The Art of Maximalism in Textiles

In this hands-on workshop, discover the art of transforming textiles through hand embellishment using appliquéd, 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.

AW557

No prerequisite

Tuition \$420

Section I 7 sessions: March 19-May 7

Thursday 9:30 a.m.-12:30 p.m. McMahon Room 200

Section II 7 sessions: March 23-May 4

Monday 6:30-9:30 p.m. McMahon Room 200

Needle-Felting Fun

We will explore the basics of felting so that you can make your own wooly creatures. Dry needle felting is the art of manipulating wool fibers into three-dimensional forms and patterns through the repeated jabbing with a felting needle. While working through a series of techniques you will create your very own felted creation. Along with the skills you will receive in this course, a tool kit with everything you need to continue felting at home will be provided for you to keep. No experience necessary.

AW506

No prerequisite

Tuition \$300

3 Sessions: February 19-March 5

Thursday 1:00-4:30 p.m. Beckmann Room 200

Printmaking: Intro to Collagraph Printmaking

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 to the first class. Estimated plate size: 11 x 14 inches.

AW533

No prerequisite

Tuition \$500

7 Sessions: January 22–March 5

Thursday 1:00–4:00 p.m. Doyle Room 203

Printmaking: Intro to Pronto-Plate Lithography

This workshop introduces the basics of lithography using pronto plates, an accessible and versatile alternative to traditional stone lithography. Participants will begin with exploring hand-drawn techniques utilizing a variety of mark-making materials. In the latter half of the workshop, participants will create their own print with multiple layers of color. Participants will gain experience using both the etching and lithograph presses. This workshop is available to beginners wanting to learn the basics of lithography as well as advanced students interested in new techniques.

AW545

No prerequisite

Tuition \$500

7 Sessions: February 13–April 10

Friday 9:30 a.m.–12:30 p.m. Hurtado-Ramos Room 203

Printmaking: Cut-and-Paste Collages to Screenprints

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.

AW560

No prerequisite

Tuition \$250

3 Sessions: January 28–February 11

Wednesday 1:00–4:30 p.m. Doyle Room 203

Photography: Cyanotypes

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.

AW408

No prerequisite

Tuition \$500

7 Sessions: January 22–March 5

Thursday 6:30–9:30 p.m. Michels Room 202

Sculpture: Movement and Sculptural Forms

In this seven-week workshop, students explore the border between two- and three-dimensional art forms. Participants will be guided through the transformation of gesture into form—moving from rhythmic two-dimensional drawing into three-dimensional sculptural expression. In addition to materials associated with drawing, participants will utilize clay, which is ideal for creating dynamic forms. Iconic examples from antiquity to the present day, as well as examples from the permanent collection at the Museum of Fine Arts, Houston, will be part of the course.

AW561

No prerequisite

Tuition \$530

7 Sessions: January 28–March 18

Wednesday 9:30 a.m.–12:30 p.m. Kirby Room 108

Jewelry: Happiness: Earring Basics

Earrings frame the face! Learn simple metalsmithing techniques to create three pairs of earrings. See how stud, button, and dangle earrings can work in different ways. This course offers a well-rounded overview of the earring design process. All levels are welcome.

AW534

No prerequisite

Tuition \$275

3 Sessions: April 22–May 6

Wednesdays 1:00–4:30 p.m. Gerstacker Room 103

Jewelry: Three-Ring Circus—Stacking Rings

Make three stacking finger rings while learning basic jewelry-making techniques such as sawing, filing, texturing, and soldering. Students will create three sterling silver rings, each with a contrasting shape and texture. Metal kits supplied.

AW493

No prerequisite

Tuition \$275

3 Sessions: January 28–February 11

Wednesday 1:00–4:30 p.m. Falkenhagen Room 103

Jewelry: Hoopla! A Celebration of the Hoop Earring

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

AW525

No prerequisite

Tuition \$275

3 Sessions: February 18–March 4

Wednesday 1:00–4:30 p.m. Gerstacker Room 103

Taste of Enameling

Looking for a unique way to celebrate love and creativity? Join us for a special Valentine's-themed, five-hour enameling workshop where you'll learn the art of fusing vibrant glass onto copper. Perfect for gifting or keeping, you'll create two 4 x 4-inch panels and a small pendant, each piece infused with your personal touch and a splash of Valentine's charm. With all materials provided and a selection of romantic colors, this workshop is perfect for couples, friends, or anyone looking to add a little sparkle to their Valentine's Day. No prior experience needed—just bring your creativity and love for color!

AW286

No prerequisite

Tuition \$150

1 Session: February 13

Friday 12:00 noon–5:15 p.m. Harrell Room 103

For the Love of Beading

Jewelry is one of the oldest forms of human expression, rooted in the simple yet profound act of arranging raw bits of material into something meaningful. From carved shells and stones to intricate beadwork, the tradition of stringing elements together spans millennia. In this hands-on workshop, we'll explore the fundamentals of beading and design a one-of-a-kind necklace using gemstones, pearls, glass, and metal beads. You'll learn essential jewelry-making techniques, including beading with beading wire, silk knotting, and wire wrapping. All tools and materials are provided. Whether you're completely new to beading or looking to sharpen your skills, all levels are welcome!

AW453

No prerequisite

Tuition \$270

3 Sessions: April 9–23

Thursday 1:00–4:30 p.m. Scott Room 103



STUDENT POLICIES

ADMISSIONS AND COUNSELING

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

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

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

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

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.

Tuition Discounts

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

MFAH Patron + members: 5% discount

MFAH docents: 20% discount

MFAH staff: 30% discount

Financial Aid and International Students Policies

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

program, we recommend registering through our partner program with the University of St. Thomas.

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.

REGISTRATION

Early Bird Registration for the spring semester takes place November 10-14, 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 2026 semester opens on November 10, 2025. Registration takes place online and is available in person. **If you have questions regarding registration, please email glassell@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.

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 or email the registrar at registration@mfah.org 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, Thursday, January 15, 2026. After January 15, all registrations for courses are considered final and no refunds will be issued.

Drop (Workshops): Students must complete a drop form or email the registrar at registration@mfah.org 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.

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.

CERTIFICATE PROGRAMS

The Studio School offers two certificate programs: the Certificate of Achievement, which requires 60 credits in a selected area of study, and the Certificate, which requires 24 credits focused on foundational coursework in drawing, painting, ceramics, and art history.

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.

Subject/Course	Credits
Art-history electives	12
2-D Design 2DD1303	3
3-D Design 3DD1304	3
Drawing Fundamentals DRF1301	3
Beginning Life Drawing DRL2310	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: drawing, 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. All credits applied toward the Certificate must be earned through Glassell School of Art courses.

Certificate Requirements

Students earn three hours of credit for each successfully completed (grade C or above) course per semester. Certificate students are required to receive a letter grade. Pass/Fail grades received prior to fall 2008 will still be accepted toward Certificate credits. Workshops are not eligible for credit toward the Certificate. Students with 15 or more credit hours interested in a Certificate should call 713-639-7500 to schedule an appointment with the associate dean.

Drawing Certificate Requirements

Subject/Course	Credits
Drawing Fundamentals I <i>DRF1301</i>	3
Drawing Fundamentals II <i>DRF1302</i>	3
Intermediate Life Drawing & Painting I <i>DRL3310</i>	3
Intermediate Life Drawing & Painting II <i>DRL3311</i>	3
Advanced Life Drawing & Painting I <i>DRL4310</i>	3
Advanced Life Drawing & Painting II <i>DRL4311</i>	3
Color Theory <i>CLR2306</i>	3
Upper-level seminar elective or study trip	3
Total	24

Painting Certificate Requirements

Subject/Course	Credits
Painting Fundamentals I <i>PAI2220</i>	3
Painting Fundamentals II <i>PAI2221</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

Subject/Course	Credits
Ceramics Fundamentals I <i>CER2220</i>	3
Ceramics Fundamentals II <i>CER2221</i>	3
Intermediate Ceramics I	3
Intermediate Ceramics II	3
Advanced Ceramics I	3
Advanced Ceramics II	3
Upper-level ceramics elective	3
Upper-level seminar elective or study trip	3
Total	24

Art History Certificate Requirements

Subject/Course	Credits
Art History Survey I: Caveman to Medieval <i>ARH307</i>	3
Survey II: Renaissance to Contemporary <i>ARH307-2</i>	3
Modern and Contemporary Art at the MFAH <i>ARH310</i>	3
Learning from the Masters I <i>ARH332</i>	3
Learning from the Masters II <i>ARH333</i>	3
Art-history elective on Impressionism	3
Art-history elective or study trip	6
Total	24

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.

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

The Studio School sponsors 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

Staff

Paul Coffey
Director
glassell@mfah.org

Elsa Mendoza
Assistant to the Director
elmendoza@mfah.org

Patrick Palmer
Faculty Chair and Dean
ppalmer@mfah.org

Jennifer Cronin
Associate Director
jcronin@mfah.org

Jane Mooney
Associate Dean
jmooney@mfah.org

Michelle Buckley
Registrar
registration@mfah.org

Aryel Montalvo
Project Manager of Civic Engagement
amontalvo@mfah.org

Karen Montejó
Marketing Manager
kmontejó@mfah.org

Meghan Rutzebeck
Exhibitions Coordinator
mrutzebeck@mfah.org

Po San
Marketing and Recruitment Liaison
psan@mfah.org

Ashley Diaz
Administrative Assistant
aadiaz@mfah.org

Faculty

Saran Alderson
MFA, University of Houston;
BA, Nottingham Trent University,
UK

David Aylsworth
BFA, Kent State University

Chris Ballou
BA, Occidental College
cballou@mfah.org

Victor M. Beckmann
MFA, New Mexico State University;
BFA, University of Texas at El Paso
vbeckmann@mfah.org

Dr. Mohammad Ali Bhatti
PhD, Ohio University;
MFA, Edinboro University
mbhatti@mfah.org

Michael Bise
MFA, University of Houston;
BFA, University of North Texas
mbise@mfah.org

Amy Blakemore
Department Head, Photography
MFA, University of Texas;
BS, BA, Drury College
ablakemore@mfah.org

Jean Sébastien Boncy
MFA, University of North Texas;
BFA, University of Houston
sboncy@mfah.org

David Brown
BFA, University of Houston

Maria Chevez
BA, Universidad Nacional de La
Plata, Argentina
mchevez@mfah.org

Joshua Conro
BFA, School of the Art Institute
of Chicago

Jonas Criscoe
MFA, Rhode Island School
of Design;
BFA, School of Visual Arts,
New York & University of Texas
at Austin

John Davis
MA, University of New Orleans;
BFA, UMass Amherst

Sasha Dela
MFA, California College of the
Arts, San Francisco;
BFA, Minneapolis College of Art
and Design

Laura De León
MFA, University of Houston

Sharon Dennard
BA, University of Houston
sdennard@mfah.org

Jeremy DePrez
MFA, University of Houston;
BFA, University of Houston
jdeprez@mfah.org

Tess Doyle
BFA, Milwaukee Institute of Art
& Design
tdoyle@mfah.org

Rosalyn Dupré
MFA, University of Houston;
MA, Johns Hopkins University;
AB, Princeton University

Diane Falkenhagen
MFA, University of Houston;
BFA, University of North Texas
dfalkenhagen@mfah.org

Eddie Filer
MFA, BA, University of Houston,
Clear Lake

John Forse
MFA, University of Houston;
BA, University of Houston,
Clear Lake

Jeff Forster
Department Head, Ceramics
MFA, Southern Illinois University;
BA, St. John's University
jforster@mfah.org

Francesca Fuchs
Department Head, Painting
MFA, Kunstakademie
Düsseldorf, Germany;
BFA, Wimbledon School of Art, UK;
BA, Bristol University, UK
ffuchs@mfah.org

Heidi Gerstacker
MFA, University of Houston;
BFA, University of Texas
hgerstacker@mfah.org

Mark Greenwalt
MFA, Pratt Institute, Brooklyn, NY;
MA, BA, Stephen F. Austin State
University, TX
mgreenwalt@mfah.org

Garrett Griffin
MFA, University of Houston;
BA, University of Texas
at Arlington
ggriffin@mfah.org

Jan Harrell
MFA, University of Houston;
BFA, Texas Tech University
jharrell@mfah.org

Julietta Hemingway
BA, Platt College
jhemingway@mfah.org

J Hill
Department Head, Sculpture
MFA, BA, Stephen F. Austin
State University, TX
jhill@mfah.org

Laura Hughes
PhD, New York University;
MA, Université de Paris 8;
BA, University of Texas-Austin
lhughes@mfah.org

Gaby Hurtado-Ramos
MFA, University of Tennessee;
BA, Oberlin College

Liv Johnson
Department Head, Printmaking
MFA, Texas Tech University;
BA, University of Hawaii at Hilo
ljohnson@mfah.org

Michael Sean Kirby
MFA, Academy of
San Carlos, Mexico City;
BFA, University of Texas

Laura Lark
MFA, University of Houston;
MA, University of Houston;
BA, University of Houston

Denise Liebl
BFA, University of Denver
dliebl@mfah.org

Adam Marnie
MFA, Bard College;
BFA, Rhode Island School of Design

Arielle Masson
MFA, University of Houston;
MA, La Sorbonne, France;
BA, Lycée Français, Belgium
jmcmahon@mfah.org

Jessica McMahon
BFA, Pratt Institute
jmcmahon@mfah.org

Will Michels
BArch, Pratt Institute
wmichels@mfah.org

Cotton Miller
MFA, Lesley University College
of Art and Design;
BFA, Texas State University
cmiller@mfah.org

Angel Olosho
California College of the Arts
aoloshoe@mfah.org

Mayuko Ono-Gray
MFA, University of Houston
mgray@mfah.org

Patrick M. Palmer
Faculty Chair & Dean of Students
MFA, Arizona State University;
BA, University of California,
Santa Barbara
ppalmer@mfah.org

Brian Portman
BFA, Rhode Island
School of Design
bportman@mfah.org

Alexis Pye
BFA, University of Houston
apye@mfah.org

Lia Rodi
MArch, Montana State University;
BED, Texas A&M University

Gerardo Rosales
MA, Chelsea College of Art and
Design, London, UK;
BA, Instituto Armando Reverón,
Caracas, Venezuela

Robert Ruello
MFA, Columbia University;
BFA, School of the Art Institute
of Chicago
BA, Loyola University
rruello@mfah.org

Drew Scott
BA, Harvard University
dscott@mfah.org

Hollie Stephan
MFA, University of Houston;
BFA, San Francisco State University
hstephan@mfah.org

Anna Tahinci
PhD, DEA, MA, University of Paris I,
Panthéon-Sorbonne
atahinci@mfah.org

Sherry Tseng-Hill
BArch, Rice University
stsenghill@mfah.org

Sharon Warrington
BFA, Barry University
swarrington@mfah.org

Sandra Zilker
Department Head, Jewelry
MFA, Cranbrook Academy of Art;
BFA, University of Houston
szilker@mfah.org



Printmaking

THE ANNUAL FUND DRIVE SUPPORTS THE GLASSELL SCHOOL OF ART

Operational costs for the Glassell School are not covered by tuition alone.

The Glassell School relies on generous contributions from students and alumni who contribute to the Glassell School Annual Fund Drive. These important donations provide for the most basic, day-to-day necessities of the school. From providing essential upkeep of the facilities and supporting the faculty and staff to enabling scholarships, affordable tuition rates, and special programs, the Glassell School Annual Fund Drive is critical for the ongoing success of the school.

For more information about the Annual Fund Drives or the Leadership Circle, please contact Haley Horan, senior development officer, at 713-639-7559 or hhoran@mfa.org. You may also visit mfa.org/support/glassell.

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

LEADERSHIP CIRCLE

Chairman's Circle

The Glassell Family
Leslie and Brad Bucher
Katharine and John Orton

Director's Circle

Susan and Rusty Burnett
Ms. Karol Kreymer and Dr. Robert J. Card
Nena and David Marsh
Mrs. Ann S. McGinty
John P. McGovern Foundation
Isla and T.R. Reckling
Jo Anne Sblendorio-Levy
Judy and Charles Tate
Vasilia and J. Laurens Wilkes

Gallery

Ms. Henrietta K. Alexander and
Mr. Laird George
Ms. Bettie Cartwright
Mrs. Jereann H. Chaney
Mrs. Lynn Coneway
Barbara and Michael Gamson
Samuel F. Gorman*
Shelley and William Hayes
Cecily E. Horton
Jill and Dunham Jewett
Nicole and Evan Katz

Anne Lamkin Kinder
Ellen and Joseph Levy
Judy and Scott Nyquist
Claire Padgett
Beth Robertson
Marjorie and Lezlie Silverstein
Allison and William S. Stasney
Valette and Russell Windham
Mrs. Cyvia G. Wolff

Fellows

Claire and Doug Ankenman
Jacquelyn Barish
Charles Butt
Dr. Angela Chen and Mr. Mark Klitzke
Ms. Julia M. Flowers
Dr. Didi Garza and Dr. Peter McLaughlin
Marie and John Glover
Hillary and Tim Graves
Mary and George Hawkins
Mrs. Cornelia C. Long
Michelle and William Matthews
Kirby and Scott McCool
The Carl M. Padgett Family
Jacque H. Passino Jr.
Mrs. Diane M. Riley
Dr. Catherine D. Stevenson
Adrienne and Timothy Unger
William and Marie Wise

\$1,000-\$2,499

Julie and Drew Alexander
Melza and Ted Barr
Shelia and Ted Dohmen
Jared Jones
I.H. and Helen Kempner
Sandy Jo and Stan Lloyd
David R. Montague and Diane Ferrufino-Montague
Ann G. Trammell

\$250-\$999

Anna K. Ankenman
Ms. Janice Mullin Avery and Dr. Teruhiko Hagiwara
Betty-Ann and Richard Brose
Mrs. Kathleen Empsucha Dunbar
Pamela and James Erwin
Dana and Ruth Johnston
Nikky Lawell
Elena Lexina and Brian Rishikof
Judy and Rodney Margolis
Susan and Robert M. Overbey
Mrs. Rose H. Radoff
Catherine and Brian Richard
Camille and James Tichenor
Barbara J. Van Hook
Bebe Woolley

MFA ■ The Museum of Fine Arts, Houston
P.O. BOX 6826
HOUSTON, TX 77265-6826

THE GLASSELL SCHOOL OF ART STUDIO SCHOOL

5101 MONTROSE BLVD.
HOUSTON, TX 77006



713-639-7500 • GLASSELL@MFAH.ORG