



**PRAATT** | FINE ARTS  
CENTER

**WINTER 2012**

The Place to Make ART

CLASSES  
STUDIO RENTAL  
EXHIBITIONS  
EVENTS



Cover image:

David Huang,  
Numinous Community,  
Copper, sterling silver, fine  
silver, 23-k gold leaf, 2011

Photo courtesy of the  
artist

David Huang was born, raised, trained, and is currently living in the Western Michigan region. He began his metalsmithing education at East Kentwood High School and continued on to earn his BFA with an emphasis in metalsmithing from Grand Valley State University. Working full-time as a self-employed artist since 2003, David is represented by galleries around the US. His work has been featured in Metalsmith Magazine, American Craft, and numerous other books and publications.

See David's Master Artist Intensive: Vessel Chasing with Microcrystalline on p. 23

## pratt programs

**Adult Education:** All year, Pratt offers classes, workshops, and intensives for beginning to advanced students in drawing, painting, printmaking, sculpture, glass, jewelry, metalsmithing, and more. As a non-accredited education center, Pratt's classes are open to everyone.

**Youth and Teen Education:** Pratt's longstanding Kids and Youth Art Works program offers free art classes to youth, kindergarten to eighth grade, as well as after-school programs for partnering community organizations. For teens, we offer a summer camp and classes designed to introduce this age group to all of the disciplines taught at Pratt.

**Visiting and Master Artists:** Throughout the year, Pratt invites artists of international and national renown to teach master-level workshops. In addition to sharing their specialized skills and inspiration, many of the artists present free exhibitions and lectures that are open to the public.

**Professional Artist-in-Residence:** As part of our Master Artist Program, Pratt provides one professional artist each year with month-long residencies in our specialized studios, along with access to experienced assistants to help them explore the potential of new materials and processes.

**Events and Exhibitions:** From art exhibitions at our gallery space in Pioneer Square to free artist lectures, open houses, and fundraising events throughout the year, Pratt presents opportunities for everyone to participate in and enjoy the visual arts.

**Scholarships and Tuition Assistance:** As part of our commitment to make classes affordable to everyone, Pratt offers an array of financial support programs. In addition, tuition for all Pratt classes is subsidized by supporters.

**Custom Classes and Group Art Events:** From private classes to large events, Pratt can design and deliver specialized, hands-on learning experiences.

**Studio Rental Program:** Serving more than 500 people annually, Pratt rents its studios, equipment and tools to artists at all levels. Beginners practice technique and search for artistic voice while professional artists depend on access to Pratt's industrial equipment.

**New! Color Processor:** Pratt Fine Arts Center has a new color darkroom and will now be the only facility in Seattle offering analog color printing. The new darkroom will allow renters to print color images up to 30" using color film negatives and will be available for daily rental.

**\$5 Fridays:** As a currently enrolled student, be sure to take advantage of \$5 Fridays. Hone your skills between classes in a supervised studio environment for only \$5 a day.

For more information on all of these programs please visit [www.pratt.org](http://www.pratt.org), call 206.328.2200, or email [info@pratt.org](mailto:info@pratt.org).

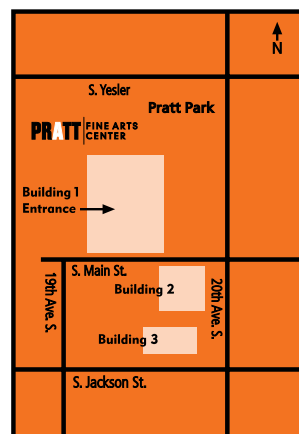
## pratt location

Pratt Fine Arts Center is located in Seattle's Central District neighborhood in and adjacent to Pratt Park.

1902 South Main Street  
Seattle, WA 98144-2206  
Phone: 206.328.2200  
Fax: 206.328.1260  
Email: [info@pratt.org](mailto:info@pratt.org)  
[www.pratt.org](http://www.pratt.org)

### ACCESSIBILITY

Assistance is available for all persons with disabilities. We will make every reasonable effort to ensure that classes are accessible. If you are in need of special services, please notify Pratt in writing along with your registration and specify your request. If you have questions, please call 206.328.2200.



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Pratt Fine Arts Center was founded in 1976 by the City of Seattle's Parks and Recreation Department to provide visual arts training to the Central District, Seattle's most diverse neighborhood. In 1982, Pratt was established as a 501(c)3 nonprofit organization, and today provides educational opportunities and studio access each year to over 3500 students and 500 artists.

Pratt Fine Arts Center makes art accessible to everyone, offering a place for spirited exchange, self-expression, and personal transformation through creativity. Pratt is dedicated to fostering artistic development and engagement locally, nationally, and internationally. Pratt is a unique multidisciplinary visual arts resource providing education and instruction, community programs, and professionally equipped art making facilities.



Photo by James Harnois

## a lasting tribute

Pratt Fine Arts Center is named in honor of Edwin T. Pratt



A prominent local civil rights leader, Edwin T. Pratt served as Executive Director of the Seattle Urban League in the mid-1960s. His assassination in 1969 by unknown assailants was felt by many Seattleites who depended on Pratt's calm leadership during a period of social upheaval.

Born on December 6, 1930 in Miami, Florida, Edwin T. Pratt graduated from Clark College in Atlanta and received his master's degree in social work from

Atlanta University. He worked for the Urban League in Cleveland and Kansas City before moving to Seattle in 1956. Five years later as director of the Urban League, he developed the Triad Plan for desegregation of Seattle schools. Later, he led an initiative to create equal housing opportunities.

Since 1976, Pratt Fine Arts Center has been proud to serve as a lasting tribute to a man who devoted his life to improving the quality of life for all people.

# your gifts **make art happen!**

When you give to Pratt's Annual Fund, you're really giving the 4,000 students and working artists Pratt serves each year a unique resource for learning and artistic development.

Your donation:

- Buys necessary supplies for making art and supports high-quality instruction in every Pratt studio.
- Brings Master and Visiting Artists to Seattle from all over the world for special classes, workshops, lectures and exhibitions
- Supports scholarship and tuition assistance programs at Pratt, and free classes for underserved teens from the Central District and beyond.



**Give today to champion the visual arts in Seattle.** It's easy – just go to [www.pratt.org](http://www.pratt.org) to give online, or add an Annual Fund gift when you register for classes or renew your membership.

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# drawing & painting

## Drawing Fundamentals

Drawing is the foundation of the visual arts and anyone can learn to draw. These classes take a contemporary and individualized approach to the basics of drawing and offer 'out-of-the-box' approaches to tackle basic drawing issues. Learn to render realistically using line and contour, shape and form, light and shadow, space and depth, proportion and perspective. Get acquainted with a range of drawing materials to translate perceptions onto paper and learn the principles of composition. Prerequisite: None

**Class #2370 • Will Bonner**  
Tues., 9am-1pm, 1/24 - 3/20 (no class 2/21)  
8 Sessions  
Non-member: \$340/Master Member: \$306

**Class #2372 • Michael Lorefine**  
Mon., 6-10pm, 1/23 - 3/5  
7 Sessions  
Non-member: \$295/Master Member: \$265

**Class #2369 • Alice Case**  
Mon., 9am-1pm, 1/30 - 3/26 (no class 2/20)  
8 Sessions  
Non-member: \$340/Master Member: \$306

**Class #2371 • Jane Richlovsky**  
Tues., 6-10pm, 2/7 - 3/27  
8 Sessions  
Non-member: \$340/Master Member: \$306

## Acrylic Painting Fundamentals

This class will cover the fundamentals of painting with acrylics. Explore a variety of techniques and applications focusing on the versatility of acrylic paint. Learn basic painting concepts and studio practices to make your foray into painting safe, easy, and fun. Learn color, paint application, and composition while studying from still life, landscape, and exploring abstraction. Prerequisite: None

**Class #2420 • Aaron J. Power**  
Wed., 9am-1pm, 2/1 - 3/28 (no class 2/22)  
8 Sessions  
Non-member: \$340/Master Member: \$306

## Workshop: Acrylic Painting Fundamentals

Explore the basics of this versatile medium by learning about washes, thick impasto, glazes, and more. Demonstrations, discussions, and individual instruction will cover issues of color, design principles, paint consistency, and application. You will be introduced to compatible, non-acrylic materials to add to your paintings. Experimentation and the development of personal artistic process and direction will be encouraged. Prerequisite: None

**Class #2526 • Aaron J. Power**  
Sat.-Sun., 10am-6pm, 3/31 - 4/1  
2 Sessions  
Non-member: \$175/Master Member: \$157

## Introduction to Oil Painting

Discover the richness, flexibility and imaginative possibilities of this classic medium and learn how to mix color, layer, glaze and scumble. You will also learn how to create compositions and how to use brush work effectively. From concept to completed painting and through guided exercises, you will be encouraged to develop your own style and artistic vision. A thorough explanation of materials and plenty of individualized instruction will be provided. Prerequisite: Drawing Fundamentals

**Class #2426 • Emily Gherard**  
Thurs., 6-10pm, 2/9 - 3/29  
8 Sessions  
Non-member: \$340/Master Member: \$306

## Oil Painting Fundamentals

Oil painting is a vibrant and versatile medium. In this beginning class, learn the basics from preparing surfaces and choosing and organizing your color palette, to exploring brushwork and painting mediums. You will work from a variety of sources including still lifes and historical references. While developing skills in oils, you will learn how to create structure, volume, and atmosphere in your painting by using value, color, and brush work. A particular focus will be on the important role of value (light and dark) in painting. Prerequisite: None

**Class #2382 • Emily Gherard**  
Tues., 9am-1pm, 1/31 - 3/27 (no class 2/21)  
8 Sessions  
Non-member: \$340/Master Member: \$306

## Figure Drawing - Beginning and Intermediate

Working from a live model is a great way to hone your drawing skills and learn to translate what you see into a drawing. This fun and challenging class demystifies the drawing process



Jane Richlovsky, Start Easier and Last Longer, Oil on found textile, 2011  
Photo courtesy of the artist

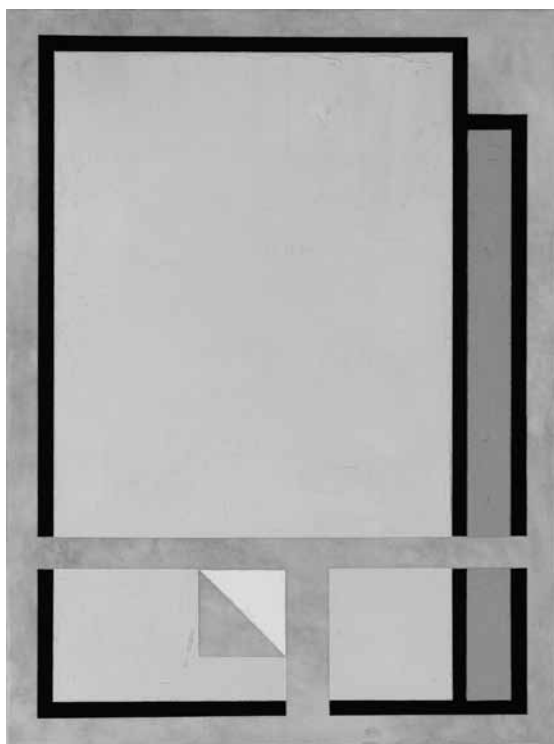
by applying techniques also presented in the Drawing Fundamentals class - line, form, value, and scale - to the figure. Develop a more confident connection between what you see and what you render. Prerequisite: None

**Class #2423 • Jeanne Marie Ferraro**  
Mon., 6-10pm, 2/6 - 3/26  
8 Sessions  
Non-member: \$360/Master Member: \$324

## Watercolor Fundamentals

Learn traditional watercolor techniques such as wash, wet into wet, dry brush, and much more. Learn to combine watercolor with drawing media and materials such as ink and graphite. You will be encouraged to work with subject matter ranging from still lifes and photographs to abstraction and imagination. The skills you will gain can be used in illustration or fine art. Prerequisite: None

**Class #2379 • Yulia Chubotin**  
Sun., 11am-3pm, 2/5 - 3/25  
8 Sessions  
Non-member: \$340/Master Member: \$306



Michael Ottersen, 2010  
Photo courtesy of artist

## Beginning and Intermediate Experimental Painting

Learn how to have an experimental approach to painting. Explore color, composition, and form while gaining an understanding of non-traditional applications of paint. Each type of paint has its own unique properties which you can exploit to allow the artwork to form under your guidance. Through this process, learn the basics of how to see and analyze the painting process. How to use traditional mediums of paint from cold wax, oil, acrylics, to latex house paints and pigments will also be taught. Prerequisite: None

**Class #2424 • Mark Takamachi Miller**  
Tues., 6-10pm, 2/7 - 3/27  
8 Sessions  
Non-member: \$340/Master Member: \$306

## NEW Workshop: Miniatures in Encaustic

Miniature painting has a rich history in many cultures. You will learn to use tools and techniques for fine manipulation of the encaustic medium. Miniature paintings can be worked on metal, glass, or wood surfaces. Examples will be provided. Prerequisite: None

**Class #2429 • Larry Calkins**  
Fri.-Sun., 10am-6pm, 2/17 - 2/19  
3 Sessions  
Non-member: \$300/Master Member: \$270

## Intermediate Classes

### Abstract Drawing

Working abstractly can be a fresh, fun, and exciting way to develop your skills and strengthen your painting and drawing instincts. Working from set-ups, collages, and master paintings, we will use many of the same basic principles relevant to observational work, such as composition, line, form and space, to explore the world of abstract drawing, and discuss how these same principles can be used to strengthen representational work, as well as create emotionally driven abstract works. Prerequisite: Drawing Fundamentals

**Class #2381 • Alice Case**  
Mon., 1:30-5:30pm, 1/30 - 3/26 (no class 2/20)  
8 Sessions  
Non-member: \$340/Master Member: \$306

### Drawing & Compositional Expression - 2nd quarter

In this unique class, you will progressively build your drawing skills through mentored development with the same instructor over four quarters. Second quarter transitions to the three dimensional world, introducing angles, proportions, relationships, shapes, spaces, and value. Learn to frame a composition, make thumbnail sketches, and work subtractively. Build convincing forms in space and see in terms

of flat design. Share discoveries in lively open discussions. Prerequisite: First Quarter Drawing & Compositional Expression, or permission of instructor. Inquiries welcome.

**Class #2419 • Julia Hensley**  
Tues., 1:30-5:30pm, 1/31 - 3/27 (no class 2/21)  
8 Sessions  
Non-member: \$340/Master Member: \$306

### Change You Can Believe In

This class is designed for continuing students who wish to focus their studies in a studio environment. It welcomes a range of art practitioners working in oils and acrylics and all types of drawing mediums. You are free to choose your own subject matter. Mixed media and abstract artists are encouraged to attend. This is an ideal class for anyone who wishes to develop a strong body of work. Bring a sketch pad and any drawing medium to the first class and we will discuss future supplies needed depending on your interests. Prerequisite: Drawing and/or Painting Fundamentals

**Class #2367 • Will Bonner**  
Mon.-Tues., 1:30-5:30pm, 1/23 - 2/14  
8 Sessions  
Non-member: \$340/Master Member: \$306

### Intensive: Continuing Drawing

Further your drawing skills through more intensive studies that allow you to complete and refine your artwork. Continue to develop your observational skills through careful attention to line, geometric shapes, texture, value, and light source. Beginners are also welcome. Prerequisite: None

**Class #2386 • Will Bonner**  
Mon.-Fri., 1:30-5:30pm, 4/2 - 4/6  
5 Sessions  
Non-member: \$220/Master Member: \$198

### Intermediate Acrylic Painting

Continue to develop your knowledge of acrylic paint and mediums in this informative class. Discussions and demonstrations on why and how to choose alternative materials to incorporate into your paintings will be taught. Focus on understanding and troubleshooting obstacles. Individual instruction will be given to assist you in developing a body of work. Prerequisite: Acrylic painting experience

**Class #2421 • Aaron J. Power**  
Wed., 9am-1pm, 2/1 - 3/28 (no class 2/22)  
8 Sessions  
Non-member: \$340/Master Member: \$306

### Special Class!

### Workshop: The Perfect Panel & Stretcher Course for Painters

See page 15.

## Intermediate Drawing: Perception, Media, Design

In this class you will continue to build the perceptual skills learned in Drawing Fundamentals. A range of exercises will help you see the visual world in terms of line, mass, value, movement, and perspective. Learn to experiment and use a variety of drawing materials, basic principles of composition, and transform your new perceptions into interesting, dynamic drawings. Prerequisite: Drawing Fundamentals

**Class #2377 • Jane Richlovsky**

**Wed., 6-10pm, 2/8 - 2/29**

**4 Sessions**

**Non-member: \$170/Master Member: \$153**

**Class #2376 • Jane Richlovsky**

**Wed., 6-10pm, 3/7 - 3/28**

**4 Sessions**

**Non-member: \$170/Master Member: \$153**

## Intermediate Oil Painting

This class is for anyone with previous oil painting experience who wants to refresh their knowledge or develop their technique. Expand your knowledge of color, composition, and personal expression through painting from observation, creating master-copies, and individual projects. You will take an in-depth look at mixing color, organizing a color palette, and the role of color in your artistic development. Receive feedback through one-on-one and group critiques. Prerequisite: Oil Painting Fundamentals or equivalent

**Class #2384 • Emily Gherard**

**Tues., 9am-1pm, 1/31 - 3/27 (no class 2/21)**

**8 Sessions**

**Non-member: \$340/Master Member: \$306**

**Class #2427 • Emily Gherard**

**Thurs., 6-10pm, 2/9 - 3/29**

**8 Sessions**

**Non-member: \$340/Master Member: \$306**

## Intermediate Watercolor

Have you taken the Watercolor Fundamentals or have basic understanding of watercolor techniques? Continue to explore watercolor techniques, composition, and color while learning to create a body of artwork. Prerequisite: Watercolor Fundamentals

**Class #2380 • Yulia Chubotin**

**Sun., 11am-3pm, 2/5 - 3/25**

**8 Sessions**

**Non-member: \$340/Master Member: \$306**

## NEW Workshop: Watercolor by Mistake

Who says you can't correct mistakes in watercolor? Forget what you've learned about careful planning and saving your whites, and jump right into painting even the most detailed and complex images. You can make mistakes and you can correct them! Learn how to retrieve and add whites back in, create very soft edges through overworking the paper surface, and

build depth using a combination of washes, drybrush, and gouache as you make several still life studies over the weekend.

Prerequisite: Watercolor Fundamentals

**Class #2437 • Natalie St. Martin**

**Sat.-Sun., 10am-6pm, 3/24 - 3/25**

**2 Sessions**

**Non-member: \$185/Master Member: \$166**

## Special Topics

### Intensive: Encaustic Painting

Explore the versatile and unlimited field of encaustic painting using traditional and non-traditional approaches to this ancient medium. Work with hot wax, pigment, and a variety of materials such as natural ceramic clay and mud washes as textural backgrounds. Explore techniques on paper and panels including the use of stamping, tissue transfer, photocopy transfer, fabric, and paper collage.

Prerequisite: None

**Class #2428 • Larry Calkins & Shaun Doll**

**Fri.-Mon., 10am-6pm, 1/20 - 1/23**

**4 Sessions**

**Non-member: \$420/Master Member: \$378**

### Experimental Ink Drawing

Each class period will begin with a short presentation of projected images of ink drawings by 20th century artists whose work pushed the boundaries of what was conventionally defined as 'drawing'. Class assignments will be based on the work presented and discussed. Dada and Surrealist ideas, Abstract Expressionist techniques, and drawing 'outside the rectangle' are a few of the areas that students will explore. Prerequisite: None

**Class #2366 • Kiki MacInnis**

**Mon., 9am-1pm, 1/30 - 3/26 (no class 2/20)**

**8 Sessions**

**Non-member: \$340/Master Member: \$306**

### Introduction to Children's Picture Book Illustration

Do you have a children's picture book idea just waiting to be discovered? This class will give you creative tools to help with visual storytelling, character development, and making story boards and book dummies. Learn how to find your place in the children's book market and create original art for a professional portfolio. Prerequisite: None

**Class #2374 • Rollin Thomas & Doug Keith**

**Wed., 9am-1pm, 2/1 - 3/28 (no class 2/22)**

**8 Sessions**

**Non-member: \$370/Master Member: \$333**

### Creating Your Own Graphic Novel

Create your own graphic novel in this three quarter course. Explore how pages are put together and stories are told sequentially. Find out how fun it is to write dialogue using the back-story-method. Structure stories, characters, and action to

carry the story in each panel. Work in pencil, pen and ink, or on the computer. We will also cover the reproduction and publishing industry and all of the many ways you can get it to market. Prerequisite: None

**Class #2375 • Rollin Thomas**

**Wed., 1:30-5:30pm, 2/1 - 3/28 (no class 2/22)**

**8 Sessions**

**Non-member: \$340/Master Member: \$316**

### Advanced Studies in Painting - Making Your Own Work

This class is for experienced painters who desire support incubating their vision and practical help in forming their own studio practice. In an interactive, structured, and supportive environment, you will be encouraged to experiment with technique, materials, and content then challenged to focus your ideas and develop them into quality work. Learn how to work in series, explore variations on an idea, articulate the thoughts behind your work in an 'artist's statement' and find and make your own exhibition opportunities.

Prerequisite: Continuing Painting

**Class #2422 • Jane Richlovsky**

**Thurs., 1:30-5:30pm, 2/2 - 3/29 (no class 2/23)**

**8 Sessions**

**Non-member: \$340/Master Member: \$306**

### Unconventional Techniques in Painting

Explore the idea of acrylic painting as 'mark making' instead of brush to canvas. Discover more ways to express yourself while exploring new techniques and materials. Approaches include hand-colored toner copies, multi-level surfaces, image collage, non-canvas surfaces, and unconventional mark making techniques including scratching tools and texture techniques. The instructor will assist you with discovering your personal style and facilitate group critiques. The creative possibilities are endless. Prerequisite: None

**Class #2425 • Paul D McKee**

**Wed., 6-10pm, 2/8 - 3/28**

**8 Sessions**

**Non-member: \$340/Master Member: \$306**

### Abstract Oil Painting

Are you interested in creating abstract paintings but not sure where to begin? Explore the infinite possibilities of nonfigurative painting while examining the basic building blocks of composition: line, form, color, and surface. You will be encouraged to use visual principles that suit your interest and style to develop a personal visual vocabulary. Art history will be regularly discussed to gain a historical and theoretical perspective. Returning students welcome. Prerequisite: Painting Fundamentals

**Class #2378 • Michael Ottersen**

**Thurs., 6:30-9:30pm, 2/9 - 3/29**

**8 Sessions**

**Non-member: \$260/Master Member: \$234**

## Color Bootcamp

Learn how to mix a wide range of colors from a limited palette. You will create reference charts of the secondaries, tertiaries, tints, tones, and neutrals from various combinations of primaries. Learn how to use these colors in your painting and develop and execute a color scheme. Learn color vocabulary, specific pigments, and how to create color harmony in your painting. Spend less time aimlessly mixing paints and more time expressing yourself on the canvas.

Prerequisite: Painting Fundamentals

**Class #2373 • Jane Richlovsky**  
**Tues., 1:30pm-5:30pm, 2/28 - 4/3**  
**6 Sessions**

**Non-member: \$260/Master Member: \$234**

## Workshop: Cartooning

Have you always wanted to create your own comics? This class explores drawing and storytelling - the techniques cartoonists rely upon. Using the comic book form, bring your own characters and narratives to life while learning to illustrate your ideas visually. Your comics will transform from rough sketches to fully inked panels! Prerequisite: None

**Class #2430 • Randy Wood**  
**Sat.-Sun., 10am-6pm, 2/25 - 2/26**  
**2 Sessions**

**Non-member: \$185/Master Member: \$166**

## One Day Workshops

### NEW Workshop: Demystifying Drawing

This introductory class is for people who want to develop fundamental drawing skills or need a drawing refresher. Working from direct observation, you will learn how to render realistic drawings by studying line, light, form, and value changes. Students will leave with a sound understanding of how proportion and perspective operate in the optical world. This class will give you the essential visual knowledge to take the mystery out of the drawing process and allow you to draw confidently and productively. Prerequisite: None

**Class #2431 • Michael Lorefica**  
**Sat., 10am-6pm, 2/11**  
**1 Session**

**Non-member: \$95/Master Member: \$85**

### NEW Workshop: Ink Drawing with Matisse

Matisse experimented with ink drawing his entire life. This workshop will begin by looking at a variety of ink drawings by Matisse, as well as with a brief discussion of his life and ideas. The following concepts will be discussed and explored in class assignments relative to the projected drawings: line, mark making, composition, the flattening of pictorial space, and format. Students will work with brush, pen,

reeds and ink on a variety of papers.

Prerequisite: None

**Class #2441 • Kiki MacInnis**  
**Sat., 10am-6pm, 3/17**

**1 Session**

**Non-member: \$95/Master Member: \$85**

### NEW Workshop: The Elements of Form and Design

What makes a successful painting or drawing? This one day workshop provides a fun, hands-on crash-course in the essentials of good composition for artists of all levels. Working from masterworks, simple still lifes, and your own imagination while using simple materials such as cut paper, glue, and tempera paint, learn to discern and put to expressive use the elements of light and dark, line, shape, pattern, contrast, unity, and space. Prerequisite: None

**Class #2532 • Jane Richlovsky**  
**Sat., 10am-6pm, 2/18**

**1 Session**

**Non-member: \$95/Master Member: \$85**

### NEW Workshop: Zen Ink Drawing

This one day workshop will examine the work of Sengai, an 18th century Japanese monk, famous for his ink drawings and calligraphy. You will be introduced to the relationship between 'ink play' and Zen thought. We will examine projected images of Sengai's work and apply both Zen thought and brushwork to ink drawing assignments in class. Prerequisite: None

**Class #2440 • Kiki MacInnis**  
**Sat., 10am-6pm, 2/4**

**1 Session**

**Non-member: \$95/Master Member: \$85**

### NEW Workshop: Adventures with Pen and Ink

Intimidated by the indelibility of ink and its associations with tight technical drawing? Clear your mind of those preconceptions and spend day exploring the flexible, expressive possibilities of the medium. Learn to use contour and cross-contour lines to interesting effect, create a range of values with crosshatching and stippling, and infuse a drawing with texture and a sense of space. We'll also combine techniques with wash, watercolor, and other media. Prerequisite: Drawing Fundamentals or equivalent

**Class #2439 • Jane Richlovsky**  
**Sat., 10am-6pm, 3/3**  
**1 Session**

**Non-member: \$95/Master Member: \$85**

### Workshop: Experimental Acrylic Painting

Learn to set-up paint to form itself under your guidance. Using acrylic or latex house paints and pigments you will explore techniques designed to allow you to physically interact with your paintings. Step back and watch how color and form can be created from water and pigments.

Understand how to make decisions, edit, and refine your creations. Prerequisite: None

**Class #2435 • Mark Takamachi Miller**  
**Sun., 10am-6pm, 1/15**

**1 Session**

**Non-member: \$95/Master Member: \$85**

### Workshop: Oil Mediums and Glazing

What do you mix with oil paint? What are mediums? What is a glaze and how is that different than regular paint? There is a broad array of new and old mixtures of paint additives and many new colors that combine in undiscovered ways with these mediums. Learning to mix and use these additives will allow you to expand on the techniques you can use in your paintings. Prerequisite: None

**Class #2436 • Mark Takamachi Miller**  
**Sun., 10am-6pm, 1/29**

**1 Session**

**Non-member: \$95/Master Member: \$85**

### Workshop: Oil Painting - Value and Structure

In this one day class you learn how to create a sense of luminosity and volume by observing and translating value (light and darks). Using a basic color palette and working from observation, develop color mixing techniques and effective brush work that is key to working confidently with this slow drying medium. Prerequisite: None

**Class #2432 • Emily Gherard**  
**Sat., 10am-6pm, 2/25**

**1 Session**

**Non-member: \$95/Master Member: \$85**

### Workshop: Color Mixing for Oil Painters

This class will explore basic color theory, color relativity, and color mixing techniques through series of exercises and historical references. You will examine a range of different color palettes, studying the visual impact that each have, in order to develop your observation and understanding of color. Prerequisite: None

**Class #2433 • Emily Gherard**  
**Sat., 10am-6pm, 3/10**

**1 Session**

**Non-member: \$95/Master Member: \$85**

### Workshop: Oil Painting - Color and Space

Oil painting's slow drying time allows for complex and nuanced color mixing. In this class learn how to create a sense of atmosphere and depth in your painting by using color. Explore painting with both vibrant to neutral colors to establish unique color relationships throughout the painting. Brush work, paint mixing, and how to create a cohesive environment within your painting will be taught as well. Prerequisite: None

**Class #2434 • Emily Gherard**  
**Sat., 10am-6pm, 3/24**

**1 Session**

**Non-member: \$95/Master Member: \$85**

# printmaking

## Printmaking Fundamentals

Experiment with a variety of printmaking techniques and discover your passion for this art form! This class will cover monotype (painterly prints), paper lithography, shellac plates, collagraph, and relief methods. Learn how to confidently use the presses and inks. This class will prepare you to take a variety of continuing printmaking classes. Prerequisite: None

**Class #2452 • Kerstin Graudins**

**Thurs., 6-10pm, 2/9 - 3/29**

**8 Sessions**

**Non-member: \$390/Master Member: \$351**

## Screenprinting Fundamentals

Discover the exciting possibilities of screenprinting! In this class you will gain an understanding of silkscreen equipment, tools, and the history of screenprinting. Experiment with photographic, reductive, and drawing processes while learning how to use and register multiple colors. The class combines instructor demonstrations with time for individual projects. Two group critiques and a final print exchange will complete the class. Water-based inks will be used. Prerequisite: None

**Class #2451 • Kerstin Graudins**

**Thurs., 2-5pm, 2/2 - 3/29 (no class 2/24)**

**8 Sessions**

**Non-member: \$350/Master Member: \$315**

**Class #2450 • Kerstin Graudins**

**Wed., 6-10pm, 2/8 - 3/28**

**8 Sessions**

**Non-member: \$450/Master Member: \$405**

## Letterpress Fundamentals

Learn all the basics of letterpress printing! Through a variety of projects, learn to hand-set metal type, lock up a type form, ink up, set up, and operate the press. You will be introduced to good design practices and explore printing imagery with letterpress cuts, linoleum cuts, and wire printing. On the last day of class, you will exchange prints and create a portfolio to take home. Prerequisite: None

**Class #2448 • Lisa Hasegawa**

**Tues., 6-10pm, 2/7 - 3/27**

**8 Sessions**

**Non-member: \$410/Master Member: \$369**



**Francesca Lohmann, Mixed Media**

Photo Credit: Travis Williams

## Continuing Letterpress Printing

Have you learned the basics of letterpress and can't wait to get back into the letterpress studio? This class offers a refresher of the basics while troubleshooting complex designs and techniques such as using justification to create shaped text, skeletonizing, and curving type. Have a project in mind? Bring your ideas to class and discuss the possibilities.

Prerequisite: Letterpress Fundamentals or instructor permission

**Class #2449 • Lisa Hasegawa**

**Wed., 6-10pm, 2/8 - 3/28**

**8 Sessions**

**Non-member: \$410/Master Member: \$369**

## Monotype and Collograph

Create rich and intriguing surfaces using monotype, collograph, draw-through, and direct printing. Using stencils, elements from nature, drawings, and painting with chine collé, you will create unique layered prints. These techniques may be used individually or combined. Emphasis will be on experimenting with a myriad of printing possibilities with low-tech mediums.

Prerequisite: None

**Class #2445 • Rickie Wolfe**

**Wed., 10am-2pm, 2/1 - 3/28 (no class 2/22)**

**8 Sessions**

**Non-member: \$390/Master Member: \$351**

## Monotype Printmaking

Monotypes are a natural transition from painting to printmaking. This class will explore both technical and conceptual approaches to this painterly technique of printmaking. You will be guided through a variety of monotype techniques, including reductive and additive inking, chine collé, multiple plate, and layered imagery. Individualized and experimental approaches to this medium will be encouraged. Prerequisite: None

**Class #2454 • Eric Chamberlain**

**Sun., 6-10pm, 2/12 - 3/4**

**4 Sessions**

**Non-member: \$190/Master Member: \$171**

## Continuing Monoprint

Are you ready for more individual attention now that you know the basics of monoprinting? This class will provide you with plenty of time to refine your own style and voice. Demonstrations will be given on an individual basis as a way to add to the work you are doing. Focus on the art of layering, understanding color, and registration. Creating a body of finished work is an achievable goal with this class.

Prerequisite: Printmaking Fundamentals or Monotype and Collograph

**Class #2443 • Rickie Wolfe**

**Tues., 10am-2pm, 1/31 - 3/27 (no class 2/21)**

**8 Sessions**

**Non-member: \$390/Master Member: \$351**

## Etching Fundamentals

The focus of this class is on intaglio etching, a term that means 'to incise'. You will incise metal plates to create line and shade. Techniques taught are drypoint, plate-making, and hard and soft ground. Learn how to plan multi-plate printing, layering with color, and developing etching techniques that enable you to make editions (multiples). Individual instructor attention will encourage experimentation and development of your work. Use of copper plates is preferred but zinc can be used as well. Prerequisite: None

**Class #2447 • Kim Van Someren**

**Tues., 6-10pm, 2/7 - 3/27**

**8 Sessions**

**Non-member: \$390/Master Member: \$351**

## Interpretations in Printmaking - Mixed Media

Work with a range of print media to create a body of work in one-of-a-kind or varied edition prints. Individual attention will be given to directed projects, encouraging a willingness to take risks and combine media. Learn pronto polyester plates, relief, collograph, chine collé, stencils, and monotype printmaking. Create artwork using traditional or non-traditional formats including installation and non-rectangular formats. This class will have a fun and collaborative atmosphere with lots of time to create new exciting work.

Prerequisite: Printmaking Fundamentals

**Class #2444 • Kelda Martensen**

**Tues., 2-6pm, 1/31 - 3/27 (no class 2/21)**

**8 Sessions**

**Non-member: \$390/Master Member: \$341**

## Alternative Surfaces

Explore printing on a variety of plate surfaces such as wood, plexiglass, aluminum foil, cardboard, and fabric. Dry point, collograph, and monotype techniques will be introduced as harbingers for furthering your own vision. You will be encouraged to bring work to develop further or use as visual registers.

Prerequisite: Printmaking Fundamentals

**Class #2455 • Romson Regarde Bustillo**

**Sun., 6-10pm, 3/11 - 4/1**

**4 Sessions**

**Non-member: \$190/Master Member: \$171**



Adrian Freuen, Current, Woodcut, lasercutter, intaglio, gesso, graphite, gouache

## NEW Workshop: Aquatint

Aquatint is a technique in etching which allows one to create tonal and textural variations. In this two-day workshop, learn to create or finally master this technique! Explore hand and box application of rosin for aquatints as well as stage biting and reduction methods. Prerequisite: Etching Fundamentals

**Class #2462 • Kim Van Someren**

**Sat.-Sun., 10am-6pm, 2/25 - 2/26**

**2 Sessions**

**Non-member: \$195/Master Member: \$175**

## Workshop: Block Print Made Easy

Learn to use linoleum-cutting tools and barins safely and get the results you want. Get an overview of relief block printing that touches on composition, technique, and individual style as well as the basics of rolling and hand printing. Images are highly adaptable to cross over into other mediums such as collage and encaustic. This workshop will emphasize how to adapt this process to a home environment. Prerequisite: None

**Class #2456 • Theresa Neinas**

**Sat.-Sun., 10am-6pm, 2/4 - 2/5**

**2 Sessions**

**Non-member: \$195/Master Member: \$175**

## Workshop: Dry Point on Wood

Learn to create beautiful dry point prints on wood in this one day intensive. You will explore drawing and scratching techniques that allow you to transfer rich images onto paper. Learn how to organically work with the grain of the wood. Demonstrations on how to use traditional and alternative etching tools to 'bite' into the wood surface will be covered. Simple tool making will also be addressed. Prerequisite: None

**Class #2457 • Romson Regarde Bustillo**

**Sun., 10am-6pm, 2/19**

**1 Session**

**Non-member: \$95/Master Member: \$85**

### Workshop: Intuitive Paths - Printmaking and Collage

Explore the creative process through printmaking. Learn unique approaches to dry point (metal, wood, and board), collograph, monotype, and various mixed media techniques to create medium and large scale prints and print collages. The introduction of each method will include discussions on imagery, approaches to composition, and how to combine different media. The importance of reflection and exploring personal history as a theme will be encouraged. Prerequisite: Printmaking Fundamentals

**Class #2458 • Romson Regarde Bustillo**  
Fri.-Sun., 10am-6pm, 2/10 - 2/12  
3 Sessions  
Non-member: \$300/Master Member: \$270

### NEW Workshop: Press and Peel Photo Process

Have you always wanted to create an image easily using your computer or photo but want to print traditionally? Learn how to create this image using press-n-peel. Conventionally used in the computer chip industry this product bonds to copper and allows for a 4 hour etch. Through this process you can create low fidelity photo etchings and high relief for embossment or relief printing.

Prerequisite: Etching Fundamentals and laptop computer with photo manipulation software

**Class #2460 • Adrian Freuen**  
Sat.-Sun., 10am-6pm, 3/3 - 3/4  
2 Sessions  
Non-member: \$195/Master Member: \$175

### Workshop: Drypoint on Plexiglass

Create immediate intaglio images on paper from plexiglas. This non-toxic method of incising and intaglio printing allows you to experiment with mark-making, texture, and reproducing an image in new and interesting ways. This technique is perfect for beginners and those extending their printmaking knowledge. Prerequisite: None

**Class #2461 • Kim Van Someren**  
Sat.-Sun., 10am-6pm, 3/17 - 3/18  
2 Sessions  
Non-member: \$195/Master Member: \$175



Kim Van Someren, Long Way House, Etching, aquatint, sugarlift, 2010  
Photo courtesy of the artist

### Workshop: Monotype - Using Water-soluble Inks

Explore both technical and conceptual approaches to the monotype technique of printmaking using water-soluble inks. You will be guided through a variety of monotype techniques including reductive and additive inking, chine collé, multiple plate, and layered imagery. You will compare the variety of effects that different brands of water-soluble inks offer. Individualized and experimental approaches to this medium will be encouraged. Prerequisite: None

**Class #2459 • Eric Chamberlain**  
Sat.-Sun., 10am-6pm, 3/24 - 3/25  
2 Sessions  
Non-member: \$195/Master Member: \$175

### NEW Workshop: Moka Hanga

Moku Hanga is the manner of woodblock printing traditionally used in Japan. It is entirely water based and non-toxic. Moku Hanga does not require a printing press and is an ideal medium for printmaking at home with limited resources. This workshop will familiarize you with the materials involved and cover basic carving and printing techniques including gradation printing (bokashi) and kento registration for multiple color projects. Prerequisite: None

**Class #2463 • Francesca Lohmann**  
Sat.-Sun., 10am-6pm, 3/31 - 4/1  
2 Sessions  
Non-member: \$195/Master Member: \$175

# diverse disciplines



Michael Capress, Model: Cameron McCool  
Photo credit: Michelle Moore.

## Introduction to Collage

Explore the many ways to use mixed media and collage to create unique artworks. Everything is a potential art object in the world of collage. Experiment with paint, ink, prints, textiles, found objects, and much more. As part of each project, you will learn the formal elements of art including composition, texture, shape, line, color, space, and surface. Come prepared to have fun and explore the endless possibilities of collage. Prerequisite: None

**Class #2356 • Rickie Wolfe**  
Thurs., 10am-2pm, 2/2 - 3/29 (no class 2/23)  
8 Sessions  
Non-member: \$390/Master Member: \$351

## Soul of Art

Where does art come from? The source of art is mysterious and seems to spring up from nature itself. In this class you will learn the art of making art. The subtle knack of stepping aside inwardly, allowing nature to make it's mark, there by creating artwork that is fresh and original. Exercises that are playful and innovative, involve drawing, painting, mixed media, and sumi ink, will assist you in learning how to make art the way young children do. This involves making artwork with spontaneity, joy, surprise, and an absence of self-consciousness. It's a class where the inner critic is not invited! Great for beginners or seasoned artists seeking more spontaneity in their work. Prerequisite: None

**Class #2357 • Vedika Dietrich**  
Thurs., 9am-1pm, 2/2 - 3/29  
8 Sessions  
Non-member: \$350/Master Member: \$315

## Workshop: Art Journals for Busy People

Keeping a written and visual journal of one's life is an enriching, creative practice of self-expression that is gaining popularity among people from all walks of life. You will learn to use a variety of media, including repurposed materials, to create a journal-keeping practice that you can maintain for less than twenty minutes a day. Learn fun, fast, and expressive mark-making techniques while developing a habit of keeping an insightful and meaningful journal. Prerequisite: None

**Class #2363 • Tina Koyama**  
Fri., 6-9pm & Sat., 10am-6pm, 2/3 - 2/4  
2 Sessions  
Non-member: \$125/Master Member: \$112

## Workshop: Sculptural Collage

This workshop combines collage, sculpture, printmaking, and beeswax. You will begin by learning collage techniques: working to combine a variety of papers, mat board, fabric, photographs, printed materials, and tracings. Then incorporate text, wire, wax, and found objects to create unique sculptures. Prerequisite: None

**Class #2360 • Rickie Wolfe & Stephanie Hargrave**  
Fri., 6-10pm & Sat.-Sun., 10am-6pm  
1/27 - 1/29  
3 Sessions  
Non-member: \$220/Master Member: \$198

## NEW Workshop: Mixed Media Remix

Collage, an organic, versatile medium on its own, can be made all the richer with the integration of other media. First we'll view the works of contemporary artists who creatively combine collage with paint and other media. We'll also examine basic design principles in a crash course in composition. Then we'll let loose and make several collages to use as a base for acrylic, watercolor, crayons, ink and other media of your choice. Explore textures and integration of found or created imagery and anything else you want to mix up on a support. No experience necessary. Prerequisite: None

**Class #2362 • Tina Koyama**  
Fri., 6-9pm & Sat., 10am-6pm, 3/2 - 3/3  
2 Sessions  
Non-member: \$130/Master Member: \$117

## Workshop: Mixed Media and Politics

Do you want to make art that makes a statement? Do you want to create work that responds to the world around you? The history of art is filled with artists who challenge our perception of things. In this class, you will learn how to turn your passions and unique perceptions into the ideas that drive your work. Special attention will be paid to how a conceptual idea is enhanced by formal elements. Participate in a relaxed environment where you can work in any media you choose. Prerequisite: None

**Class #2364 • Glenn Tramantano**  
Sat.-Sun., 10am-6pm, 3/10 - 3/11  
2 Sessions

Non-member: \$195/Master Member: \$175

## Intensive: Sketchbook for Abstract Artists

In this mixed media workshop learn how to get in the habit of drawing and creating a dialog with your sketchbook with an emphasis on abstract thought and imagery. You will begin by altering the front and back of sketchbook pages with different media including photocopy transfer, inks, writing, collage, clay wash, and stenciling. Change the clean white pages of your sketchbook into a more inviting surface on which to work and express yourself.

Prerequisite: None

**Class #2358 • Larry Calkins & Kamla Kakaria**  
Fri.-Sun., 10am-6pm, 3/16 - 3/18  
3 Sessions

Non-member: \$310/Master Member: \$279

## Workshop: Collage in a Day

Explore ways to use mixed media and collage to create unique artworks. Everything is a potential art object in the world of collage. Experiment with paint, textiles, found objects, sewing, and image transfer. The formal elements of art including composition, texture, line, color, and surface will also be discussed. Come prepared to have fun and explore the possibilities of collage. Prerequisite: None

**Class #2537 • Rickie Wolfe**  
Sat., 10am-6pm, 4/7  
1 Session

Non-Members: \$105/ Master Members: \$95

Stephanie Hargrave, Pods & pollinia 2,  
Encaustic on panel  
Photo courtesy of the artist

## Fiber

### NEW Bound Resist

Based on the rich traditions of Japanese, African, and Indian dye methods, this course will explore folding, clamping, winding, and binding cloth and submersing it into the dye pot. There is an intrinsic mystery associated with these cold and hot bath processes that is endlessly inspiring. You can expect to be rewarded at the end of class with richly patterned and colored cloths. Prerequisite: None

**Class #2361 • Jodi Waltier**  
Fri., 6-10pm, 2/10 - 3/16  
6 Sessions

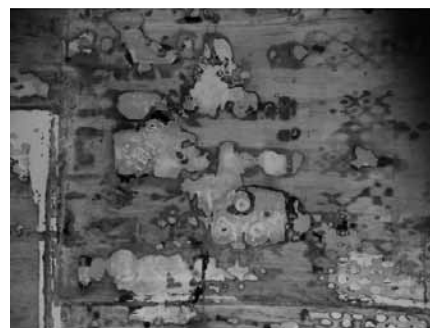
Non-member: \$270/Master Member: \$243

### Workshop: Breaking the Rules - Exploration of the Screen

'Breakdown printing', a process of allowing dye to dry on the silk screen, will be the starting point in this exciting workshop. Using the silk screen as an improvisatory tool, explore positive and negative marks on fabric. Although the class begins with basic concepts, advanced techniques to create imagery and texture will be presented and developed. This workshop emphasizes process and experimentation, learning to control technique while celebrating the happy accident. Prerequisite: None

**Class #2359 • Cameron Mason**  
Fri.-Sun., 10am-6pm, 2/10 - 2/12  
3 Sessions

Non-member: \$270/Master Member: \$243



Jodi Waltier, 2 Bit Resurrection, Steel wire and plastic bits, 2011  
Photo courtesy of the artist

### NEW Workshop: Wearable Art & the Body

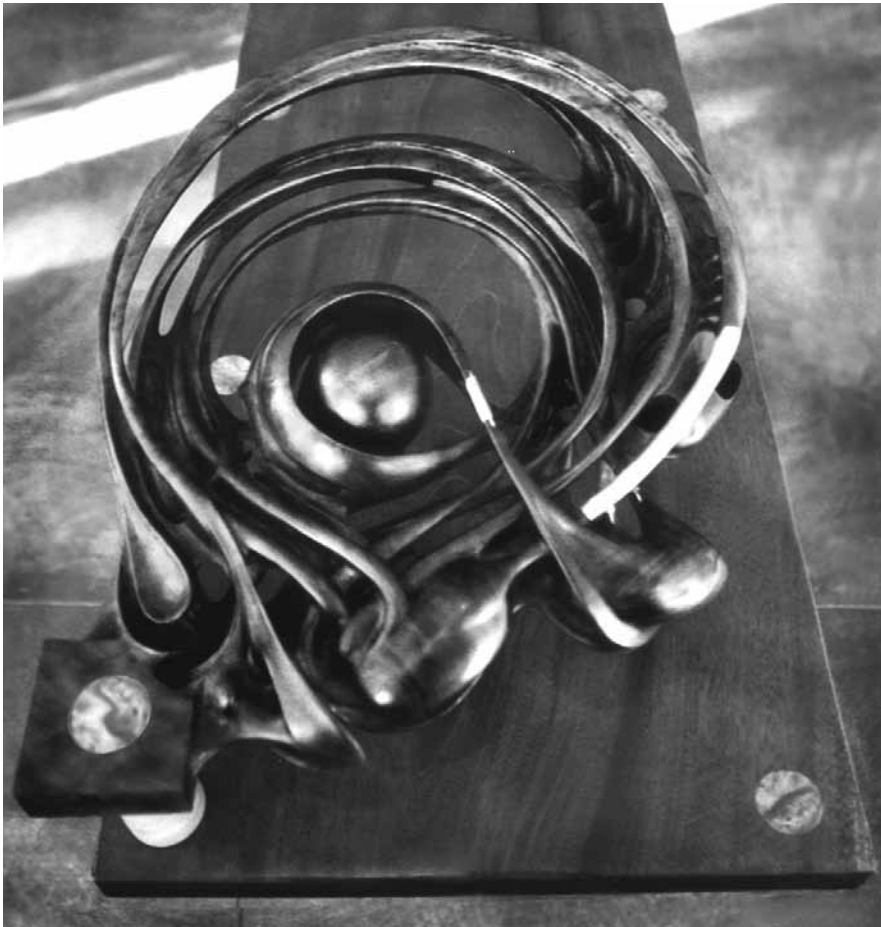
This two-day workshop focuses on methods and techniques related to studying the human figure and creating wearable art pieces. The workshop blends interests in fashion, art, theatrical costume, ethnic clothing, and body decoration to inspire you and create a deeper understanding of how we celebrate and decorate the human body. Hands-on work time and guided instruction will leave you with a vast collection of developed drawings, ideas, and prototypes that you can continue to explore in your own studio. Prerequisite: None

**Class #2365 • Michael Cepress**  
Sat.-Sun., 10am-6pm, 3/31 - 4/1  
2 Sessions

Non-member: \$190/Master Member: \$171



# sculpture



Anthony Brigrance Cook, Walnut burl  
Photo courtesy of the artist

**Looking for Moldmaking?**  
See page 20.

## Blacksmithing

### Forging Night

Spend an evening forging. This class is designed as a short, fun blacksmithing experience and demonstration of basic forging processes. It is a great opportunity to explore what the Pratt forging shop has to offer, make a sculpture, hooks, or just enjoy hammering and twisting! If you're not sure if you want to take a full length forging class this is an entertaining way to try it out before registering.  
Prerequisite: None

**Class #2485 • Scott Szloch**  
**Tues., 6-10pm, 1/10**  
**1 Session**  
**Non-member: \$60/Master Member \$54**

### Workshop: Introduction to Blacksmithing

Blacksmithing is a craft that has been used for centuries with sculptural as well as functional applications. Using hand tools over an anvil, you'll learn six basic techniques: tapers, upsets, twists, bends, punches, and cuts. By practicing these techniques in class, you gain an understanding of blacksmithing and create a few pieces to take home. Prerequisite: None

**Class #2489 • Scott Szloch**  
**Sat.-Sun., 9:30am-5:30pm, 3/24 - 3/25**  
**2 Sessions**  
**Non-member: \$225/Master Member \$202**

### Beginning Blacksmithing

Pratt offers one of the few blacksmithing programs in the region. Blacksmithing, or forging, is about transforming and shaping mild steel through the use of heat. Using basic techniques such as hammering, twisting, tapers, bends, and splits, you will have the opportunity to

create sculptural and functional objects. Everyone is welcome, whether you're interested in taking more advanced blacksmithing classes or you just want a basic understanding of the process. Prerequisite: None

**Class #2488 • Lisa Geertsen**  
**Mon., 6-10pm, 1/16 - 2/20**  
**6 Sessions**  
**Non-member: \$330/Master Member \$297**

**Class #2487 • Patrick Maher**  
**Tues., 6-10pm, 2/28 - 4/3**  
**6 Sessions**  
**Non-member: \$330/Master Member \$297**

### Continuing Blacksmithing

The main objective of this class is to focus on skill building. You will explore more advanced techniques such as chisel work, upset corners, rivets and joinery. This class is meant to enhance the skills and controlled hammer work learned in Beginning Blacksmithing. You will also learn how to use these advanced techniques to create decorative elements for functional applications. Prerequisite: Beginning Blacksmithing or equivalent

**Class #2486 • Andy Blakney**  
**Thurs., 6-10pm, 3/1 - 4/5**  
**6 Sessions**  
**Non-member: \$330/Master Member \$297**

### Forging with the Power Hammer

This course will focus on familiarizing you with the rebuilt power hammer in the forging shop. Learn how to safely operate the hammer including set-up, maintenance, ergonomics and use of a striker. The power hammer allows artists to work efficiently and effectively using bigger stock, texturing, and shaping. This is a great opportunity to learn about the hammer and you will qualify to become a studio renter by the end of the class. Prerequisite: Beginning Blacksmithing or equivalent

**Class #2490 • Scott Szloch**  
**Mon., 6-10pm, 3/5 - 3/26**  
**4 Sessions**  
**Non-member: \$220/Master Member \$198**

## Stonecarving

### Stonecarving I

Stonecarving has captured the imagination of artists throughout history for its permanence, tactility, and sensual beauty. Take advantage of Pratt's stone yard facility and begin working with soft stone. You'll learn both ancient and modern reductive sculpting techniques with hand carving tools, power tools, and pneumatics. This is a great way to learn about types

of stone and how to work with them while producing a small piece by the end of the class. Prerequisite: None

**Class #2491 • Anthony Brigance Cook**  
**Sun., 1:30pm-5:30pm, 2/5 - 3/25**  
**8 Sessions**  
**Non-member: \$430/Master Member \$387**

### Stonecarving II

In this class for continuing stonecarving students, you'll learn how to design a piece from start to finish — from sketching on paper to using your skills to transfer that design to stone. The class will include further discussion of tools, types of stone, and a deeper exploration of carving processes. To get the most out of this class, you must be comfortable with using hand, power, and pneumatic carving tools. Prerequisite: Stonecarving I

**Class #2492 • Sabah Al-Dhaheer**  
**Sun., 9am-1pm, 1/29 - 3/18**  
**8 Sessions**  
**Non-member: \$430/Master Member \$387**

### Foundry

#### Introduction to Bronze Casting

Learn the ancient 'lost wax' casting process. First, you'll learn basic moldmaking to duplicate a design in wax. This wax copy is then 'invested' in a plaster and sand mixture. Then the wax will be burned out of the plaster, leaving a void to be filled with bronze. Finally, finish your bronze and color it through 'chasing' and 'patination' techniques. All materials except the cost of bronze are included in class fee. Prerequisite: None

**Class #2471 • Mark Walker**  
**Thurs., 6-10pm, 2/2 - 3/29 (no class 2/16)**  
**8 Sessions**  
**Non-member: \$440/Master Member \$396**

#### Advanced Bronze Casting

Intended for experienced investment casters, this class will provide the time, materials, guidance, and a pour! Day one: discuss project and sprue your prepared wax pattern. Day two: invest your work. Day three: cast. Day four: devest and finish your piece. You'll be allowed one single or two small investments. Come to the first class with a completed wax pattern or mold ready to pour your wax positive. The cost of bronze is not included in the tuition. Prerequisite: Introduction to Bronze Casting

**Class #2474 • Lee Campbell**  
**Sat., 9:30am-1:30pm, 1/28 - 2/18**  
**4 Sessions**  
**Non-member: \$270/Master Member \$243**

### Workshop: Bronze Patina

Learn a variety of methods to create and apply bronze patinas. This workshop will use four basic chemicals that are easily obtained and have low toxicity. With these chemicals, you will be able to create a wide variety of patinas and colors. The first day will consist of lectures, demonstrations, and patina examples. The second day, you'll bring in your bronze and apply the techniques you learned. Safety precautions and practices will be discussed. Prerequisite: None

**Class #2475 • Ed Thayer**  
**Sat.-Sun., 9:30am-3:30pm, 3/31 - 4/1**  
**2 Sessions**  
**Non-member: \$225/Master Member \$202**

### Fabrication

#### Welding Night

Spend an evening welding. This class is designed as a short, fun welding experience and demonstration of the MIG welding process. It is a great opportunity to explore what the Pratt fabrication shop has to offer and make a sculpture or small stand. If you're not sure if you want to take a full length welding class, this is an entertaining way to try it out before registering. Prerequisite: None

**Class #2476 • Vance Wolfe**  
**Mon., 6-10pm, 1/9**  
**1 Session**  
**Non-member: \$60/Master Member \$54**

#### Introduction to Decorative Metalworking

This class is suited for students wanting to learn some forging, metal forming, and MIG welding processes. You'll learn how to bend, shape, twist, texture, and join steel to realize decorative projects and organic forms without focusing too heavily on traditional, more technical processes. By combining elements of both fabrication and metal forming, you'll become comfortable in the shops and learn techniques you might want to explore more in the future. Prerequisite: None

**Class #2483 • Marc Mullin**  
**Wed., 6-10pm, 3/7 - 3/28**  
**4 Sessions**  
**Non-member: \$220/Master Member \$198**

#### Introduction to Welding and the Sculptural Form

While covering the same technical material as Introduction to Welding and Metal Fabrication, this class is designed to also increase your understanding of sculpture and the elements and principles of 3D design. You will become

familiar with welding processes, as well as plasma cutting and shop equipment. By blending both technical and aesthetic skills, you will gain confidence working with steel and also see and create with purpose. Attending the first two classes is mandatory. Prerequisite: None

**Class #2480 • Bill Baber**  
**Mon., 6-10pm, 1/23 - 3/12**  
**8 Sessions**  
**Non-member: \$450/Master Member \$405**

#### Introduction to Welding and Metal Fabrication

Introduce yourself to the useful and versatile skills needed to begin working with steel. You'll learn oxy-acetylene and MIG welding as well as plasma-cutting and metal fabrication equipment including the bandsaw, chopsaw, coldsaw, drillpress, grinders, shears, and benders. This class is designed for anyone looking to incorporate metal into their artistic and technical vocabulary. Attending the first two classes is imperative. Class includes a blacksmithing demonstration. Prerequisite: None

**Class #2478 • Vance Wolfe**  
**Tues., 6-10pm, 1/17 - 3/6**  
**8 Sessions**  
**Non-member: \$450/Master Member \$405**

**Class #2477 • Carla Grahn**  
**Sun., 9am-1pm, 1/22 - 3/11**  
**8 Sessions**  
**Non-member: \$450/Master Member \$405**

**Class #2479 • Mark Rudis**  
**Sun., 6-10pm, 2/5 - 3/25**  
**8 Sessions**  
**Non-member: \$450/Master Member \$405**

#### Creative Metalworking - Forging and Welding

Gain a basic understanding of forging, metal-forming, and welding in this introductory class. Learn how to bend, shape, twist, texture, and join steel to create decorative and organic forms without focusing too heavily on traditional, more technical processes of Pratt's other blacksmithing classes. By combining elements of fabrication and metal forming, you'll become comfortable in both shops and get a taste for the techniques you might want to explore more at Pratt. Prerequisite: None

**Class #2482 • Carla Grahn**  
**Thurs., 6-10pm, 1/12 - 2/23**  
**6 Sessions**  
**Non-member: \$340/Master Member \$306**

## Welding II

Continuing welders and fabricators: take this class to expand your skills and learn TIG welding for stainless steel, aluminum, and bronze. Learn how to design and plan a project, including layout, preparing cost estimates, purchasing materials, and troubleshooting fabrication problems. Bring your own ideas and learn processes to help you complete your project. Prerequisite: Welding I

**Class #2481 • Bill Baber**

**Wed., 6-10pm, 1/11 - 2/29**

**8 Sessions**

**Non-member: \$450/Master Member \$405**

## NEW Workshop: Metal Forming Using the English-Wheel

Creating custom sheetmetal forms and compound curves can be a daunting task. This workshop is designed to give you access to the proper tools, and an understanding of traditional sheet metal forming with an emphasis on the English-wheel. This will include coming up with a design, proper layout of material (mild steel and aluminum), forming the steel on the English-wheel, using the shrinker/stretcher jaws, and various hand tools. Time will also be spent learning how to make specific tools to help create certain pieces. At the end of class you will have a new appreciation for the often overlooked formed metal objects found in everyday life and a working knowledge of how to create projects of your own. You will be able to complete a small project in class or be well on your way. Prerequisite: Introduction to Welding or equivalent

**Class #2484 • Cameron Berrier**

**Sat.-Sun., 9:30am-5:30pm, 3/31 - 4/1**

**2 Sessions**

**Non-member: \$220/Master Member \$198**



**Hank Holzer, Akira chair, detail**  
Photo courtesy of the artist

## NEW Woodworking

Pratt is excited to start the New Year off with the sounds of saws and sanders humming in our woodworking studio. The studios have been thoughtfully planned with a lot of input from very generous individuals with years of experience in woodworking, furniture making, shipwright, and arts communities. Designed for students and renters of all levels, we plan on developing the curriculum to grow with the student base and their interests. We are very proud to continue Pratt's tradition of providing access to professional quality studios and equipment for the Pratt Community.

This has all been possible thanks to the generosity of the following donors: John Adams, Greg Clark, Brian Flock & Samantha Kanner, Glassworks, Ron Kent, Leonard & Norma Klorfine, Peggy & Brian Kreger, John & Kathleen Maurel, Microsoft Matching Gifts, MJ Murdock Charitable Trust, Heather O'Mahony, Linda Pawson & Mitch Murri, Mimi Pierce, Bill & Anne Rankin, Walt & Pat Riehl, Ann & Ron Suter, Bob Swain & Stefano Catalani, Michael Troyer, Windgate Charitable Foundation, Richard & Barbara Wortley, Jon Zulauf & Octavia Chambliss.

A special thanks goes to the Klorfine Family Foundation for their generous lead gift to this effort.

## NEW Woodshop Rental Access

This two session class is designed to expedite the renter access process if you already have a good understanding of woodworking and want start renting the woodshop right away. The class will consist of a group orientation of our rental policy and will cover the official safety and operations rules for each piece of equipment. The following class will consist of a quick written and hands-on test of each piece of equipment. Upon completion of the testing, you will be eligible for a renter card at the front desk. This is a great opportunity to be one of the first to use the shop!

Prerequisite: Basic woodworking competence

**Class #2495 • Adam Hollis**

**Sun., 6-10pm, 1/29 - 2/5**

**2 Sessions**

**Non-member: \$25/Master Member: \$22**

## NEW Woodworking Basics

Pratt is very excited to make our new woodshop available to students and renters. This class is designed to be the core introductory class that covers good studio practices while learning how to safely use all of the equipment and tools in the main woodworking studio. It will also be the primary prerequisite class for most of the more advanced woodworking classes. Based around several small projects designed by the instructor, you will gain enough experience to comfortably and safely use each piece of equipment, as well as an understanding of its benefits and limitations. This is a great way to begin woodworking or to refine the skills that you already have. Class time will be split between demonstrations, and individual hands-on shop time creating small projects from start to finish. Prerequisite: None

**Class #2520 • Steve Dando**

**Tues., 6-10pm, 2/7 - 3/27**

**8 Sessions**

**Non-member: \$390/Master Member \$341**

## NEW Bend It - Steaming and Lamination Techniques

The art of steam bending and lamination have been used for generations in sculpture, furniture making, boat building, and advanced woodworking projects. While the results can be quite remarkable, the process is fairly simple and requires only a few basic tools. This class will start with the basics: various wood species that lend themselves to bending and where it can be found, the equipment and setup necessary to begin steaming in a small studio, the possibilities and limitations of both traditional wood steaming and wood lamination techniques and when to choose one over the other, and finally the proper steps to follow from raw lumber to refined curved forms ready to be finished. You will have time to work with both processes and apply the skills learned while working on individual small projects under the instructor's supervision. Prerequisite: Basic woodworking experience

**Class #2522 • Todd Jannausch**  
Wed., 6-10pm, 2/22 - 3/28  
6 Sessions  
Non-member: \$320/Master Member \$288

## NEW Joinery I

Joinery I is the first class in a series of three classes that will cover the art of connecting wood together. This class will cover the most common woodworking joints using mostly power equipment and address the many variables that go into choosing and fabricating a joint: from considering the characteristics of the wood species being used, the benefits and limitations of various types of joints, and how that relates to the project being made, and then a step by step process for creating each type of joint. This is a skill building class, not a project class, so the objective will be for each student-working at their own pace – to leave class with examples of each joint and reference material to take home and use for years to come. Prerequisite: Basic woodworking experience

**Class #2521 • Hank Holzer**  
Thurs., 6-10pm, 3/8 - 3/29  
4 Sessions  
Non-member: \$220/Master Member \$198

## NEW Workshop: The Perfect Panel & Stretcher Course for Painters

Attention Painters and 2D artists, we created this class just for you! Learn to make plywood panels and stretchers from scratch so you have more control over dimensions, quality, and costs of your work. In this workshop you will learn how to safely and easily make quality panels or stretchers of any dimension. The panels will be made with an integral French cleat for easy and safe hanging of your work. This

class is designed to accommodate students of all skill levels and the instructor will walk you through each step of the way.

Prerequisite: None

**Class #2496 • Todd Jannausch**  
Sat.-Sun., 9:30am-5:30pm, 2/11 - 2/12  
2 Sessions  
Non-member: \$220/Master Member \$198

## NEW Workshop: Introduction to Woodturning

Pratt is excited to offer woodturning as part of our new Woodworking programming. The art of woodturning can be traced back as far as ancient Egypt. This two day workshop will introduce you to the history, terminology and tools involved as well as get you working hands-on with two types of turning: spindle turning and faceplate turning. By the end of the class you will have a bowl form and a spindle form such as a candle stick or mallet. The instructor will also go over how to properly sharpen and maintain your hand tools, and touch on enhancements to turned objects. This is a great way to get comfortable working on the lathe and take home a couple of projects for yourself or for holiday gifts! Prerequisite: None

**Class #2500 • Jack Wayne**  
Sat.-Sun., 9:30am-5:30pm, 2/25 - 2/26  
2 Sessions  
Non-member: \$220/Master Member \$198

## NEW Workshop: Intermediate Woodturning - Bowls & Boxes

This demonstration filled class is meant to build upon the introduction to woodturning workshop. You will learn to take the vessel and two part lidded form to a new level while working on refining techniques and adding embellishment to the form, surface, and finish. You will review and improve your skills while finishing your work on the lathe.

Prerequisite: Introduction to Woodturning or equivalent

**Class #2525 • Jack Wayne**  
Thurs., 6-10pm, 3/1 - 3/22  
4 Sessions  
Non-member: \$220/Master Member \$198

## NEW Workshop: Sharpening for Woodturners

The key to turning safely, efficiently, and effectively is maintaining good sharp hand tools. This short one day workshop will cover all the tricks and tips to keep a beautiful sharp edge without spending too much time on the grinder. Learn what an ideal and affordable sharpening station looks like and how to use it. Time will be spent going over the most common hand tools on a turner's bench and discuss specific tools that students bring in. This is a great way to put an exceptionally sharp edge on your personal turning tools and increase your skills at the same time. Prerequisite: None

**Class #2519 • Jack Wayne**  
Sun., 9:30am-3:30pm, 3/25  
1 Session  
Non-member: \$90/Master Member \$81

## NEW Woodcarving - Finding the Figure

Michelangelo aptly described the work of carving as 'finding' or 'liberating' the form inside a solid block of material; a carver needs both the conceptual skills to 'see' the figure inside the block and the technical skills to set that figure free. Over the course of this class you will develop both skill sets through a combination of demonstrations and supervised work time, culminating in the completion of a human figure in wood at approximately 1:6 scale working with an in-class model. This class is designed for students of all levels and will focus on developing skills around easily accessible and affordable tools. Prerequisite: None

**Class #2523 • Julia Harrison**  
Mon., 6-10pm, 2/20 - 4/2 (no class 3/5)  
6 Sessions  
Non-member: \$320/Master Member \$288

## NEW Unconventional Carving

Woodcarving has a long history across many cultures resulting in very different ways of working, from tooling used to hand-work techniques to subject matter and the style of what is rendered. This class is designed to accommodate a variety of projects and ideas and instruction will be customized around each student, whether you wish to augment and carve unconventional materials such as reclaimed lumber, found objects, driftwood, or a traditional block of wood. This is a great way to get started carving, free of traditional, specific, or limiting projects. Focus on your own projects, ideas, and style. Prerequisite: None

**Class #2524 • Anthony Brigrance Cook**  
Sat., 9:30am-1:30pm, 3/3 - 4/7  
6 Sessions  
Non-member: \$320/Master Member \$288

# hot glass



Jessi Li, Gloria, 2011

## Hot Glass Casting

### Glass Casting: Basics and Beyond

If you are fascinated with hot glass, try casting it! Ladle molten glass into molds pressed into sand. Learn about sand molds and how to use other mold-making techniques such as plaster bandage, steel, and CO<sub>2</sub>-bonded sand. Participate in weekly demonstrations and discussions. This is a fun, active class that requires 100% student involvement. Work as part of a team for safe and efficient use of the studio. Beginners and continuing students are welcome! Prerequisite: None

**Class #2387 • Cathy Chase**  
Wed., 6-10pm, 1/11 - 2/15  
6 Sessions

Non-member: \$550/Master Member: \$495

### NEW Sandcasting and the Garage

Combine the look of solid cast glass with blown bubbles and bits. This course will cover simple sandcasting techniques where you will learn how to prepare sand, ladle glass, and use the garage to combine elements, bubbles, and bits. You will learn techniques in coloring castings from surface applications to methods of incising color. Combining casting and blowing will allow you to diversify your skill set as well as your aesthetic. Prerequisite: Beginning Glassblowing

**Class #2401 • Kristine Rumman**  
Wed., 6-10pm, 3/7 - 3/28  
4 Sessions

Non-member: \$360/Master Member: \$324

## Glassblowing

### Workshop: Introduction to Glassblowing

Beginner glass enthusiasts: here's your chance to try your hand at this fascinating and engaging art form. You will learn to gather glass from the furnace, blow, shape bubbles, and much more. Gain an appreciation for this process while you create paperweights and other basic forms with individualized assistance from the instructor. Prerequisite: None

**Class #2396 • Donna McCord**  
Sat.-Sun., 1:45-5:45pm, 1/14 - 1/15  
2 Sessions

Non-member: \$195/Master Member: \$175

**Class #2397 • Rachel Rader**  
Sat.-Sun., 1:45-5:45pm, 1/28 - 1/29  
2 Sessions

Non-member: \$195/Master Member: \$175

**Class #2398 • Julie Bergen**  
Sat.-Sun., 1:45-5:45pm, 2/25 - 2/26  
2 Sessions

Non-member: \$195/Master Member: \$175

### Beginning Glassblowing

Discover the universal appeal of shaping molten glass. Ease yourself into this art form with individualized instruction that covers all the basics of glassblowing, from gathering glass from the furnace to blowing and shaping bubbles. Learn to use the marver, shape with jacks, and begin paper shaping. In addition, learn valuable techniques and safety rules that will give you a solid foundation on which to build your

skills. In this class, you will have plenty of time to practice. Prerequisite: None

**Class #2388 • Jeanne Marie Ferraro**  
Sun., 6-10pm, 1/15 - 3/4  
8 Sessions

Non-member: \$690/Master Member: \$621

### Intermediate Glassblowing

Expand on and refine your basic glassblowing skills while working with the four basic shapes: bowl, cone, vase, and cylinder. Learn about teamwork and tool use as well as annealer and glory hole operation. Explore all the details of bits, handles, lip wraps, and beginning color application. Learn by designing a piece of your own and analyzing the steps needed to complete it. Students are encouraged to repeat this class. Prerequisite: Beginning Glassblowing

**Class #2389 • Paula Stokes**  
Mon., 6-10pm, 1/9 - 3/5  
8 Sessions

Non-member: \$700/Master Member: \$630

### Advanced Glassblowing

Are you ready to take your glass work to the next level? Develop the skills to work bigger, longer, and create more complicated pieces. Learn advanced color application and theory, sealed pieces, and switch axis while refining your skills. Teamwork and problem-solving will be emphasized including serving more complicated punties! Each session will include a demonstration and time to practice. Prerequisite: 1½ years glassblowing experience

**Class #2390 • Cayn Thompson**  
Tues., 6-10pm, 1/10 - 2/28  
8 Sessions

Non-member: \$700/Master Member: \$630

### NEW Found, Warm, Hot

Learn different ways of using glass in multiple studios and see found glass as a new artistic material. You will use recycled glass from thrift shops or home. Manipulate glass in the cold shop, then enamel it, then to the hot shop for further manipulation. Demonstrations will include cold-working techniques, enamel mixing, painting, and manipulating. Hot glass techniques will include the process of using a pick-up oven and blown manipulation. Prerequisite: Beginning Glassblowing

**Class #2494 • Kari Goldstein & Ashley Perez**  
Thurs., 6-9pm, 1/19 - 2/2 &  
Sat.-Sun., 9:30am-5:30pm, 2/4 - 2/5  
5 Sessions

Non-member: \$650/Master Member: \$585

## NEW Breaking the Mold

Interested in making multiples? Then make your own blow mold. Learn to build basic two part plaster molds from clay positives and transform them into glass. Move beyond the circular form and into more complex shapes. Build a strong conceptual basis for the objects and consider the many possibilities of blow molds, such as the ability to make multiples for a series or individualize each piece with hot sculpting techniques. This simple process will expand your technical ability as well as diversify your hot glass aesthetic.

Prerequisite: Beginning Glassblowing

**Class #2400 • Kristine Rumman & Jessi Li**  
Wed., 2/22 - 2/29 & Tues., 3/6 - 3/20, 6-10pm  
5 Sessions

Non-member: \$450/Master Member: \$405

## NEW Sculpting with Scotty D

Explore the logic and physics of sculpting with hot glass. This class will explore traditional Italian solid and bubble sculpting techniques. You will learn solid and cold core sculpting, bit work, common and special situation punties, garage work, team work, timing, and communication. Learn how to draw and dissect objects in order to make parts and assemble pieces into a final object. Be inspired by objects important in your life.

Prerequisite: Beginning Glassblowing

**Class #2392 • Scott Darlington**  
Thurs., 6-10pm, 2/9 - 3/29  
8 Sessions

Non-member: \$700/Master Member: \$630

## NEW Kiln Graffiti Meets Hot Shape

Learn three different kiln imagery techniques that will be rolled-up and placed on hot glass vessels. You will learn a whole 'library' of information that will allow you to move forward in your artistic pursuits.

Prerequisite: Beginning Glassblowing

**Class #2416 • Kari Goldstein & Raya Friday**  
Fri., 6-9pm, 2/24 - 3/2 &  
Sat.-Sun., 9:30am-5:30pm, 3/3 - 3/4

4 Sessions

Non-member: \$450 /Master Member: \$405

## NEW Intensive: Pull It, Fuse It, Roll It Up

In this class, you will pull square rods, flat cane, and anything else we can think of, then cut it, fuse it in the glory hole, roll it up - and make objects. It is experimental in nature, so let your imagination run wild! Paul has 25 years of glassblowing under his belt to share, and has been involved with Pratt for as long as he can remember. Prerequisite: Must have two years recent glassblowing experiencing

**Class #2393 • Paul Cunningham**  
Thurs.-Sun., 9:30am-5:30pm, 1/19 - 1/22  
4 Sessions

Non-member: \$670/Master Member: \$603

## NEW Workshop: Bits, Bits, Bits!

This is a workshop specifically about applying molten glass to blown and solid forms in the hot shop. Learn a wide spectrum of techniques, from how to make handles to how to sculpt flower petals. This class will also cover usage of the hot-torch in the hot shop.

Prerequisite: At least one year of recent glassblowing experience

**Class #2391 • Rachel Rader**  
Sat.-Sun., 9:30am-5:30pm, 2/11 - 2/12

2 Sessions

Non-member: \$350/Master Member: \$315

## Workshop: Fancy Feet

Want to make your pieces up to 60% fancier? Add a foot! Demystify these tricky little creatures and learn how they are nothing more than an applied bit or bubble. A variety of solid and blown feet will be taught in addition to punty particulars for each. Learn techniques to avoid having to cold work your pieces. Before long you'll be putting them on everything because after all, everything looks better with a foot! Prerequisite: Intermediate Glassblowing

**Class #2399 • Julie Bergen**  
Sat.-Sun., 9:30am-5:30pm, 3/24 - 3/25

2 Sessions

Non-member: \$350/Master Member: \$315

## Marvelous Murrini Part I

Learn how to make complicated murrini by creating the basic geometric component of a design and building out from there. Explore techniques like bundling and pulling down as well as hot sculpting with solid color in order to complete your designs. Teamwork and problem-solving will be emphasized including individual and class discussions. Use sketchbooks and/or visual aids to foster teamwork and communication. This workshop is designed to go along with Marvelous Murrini - Part II. Prerequisite: Two years of recent glassblowing experience

**Class #2394 • Kait Rhoads**  
Fri.-Sun., 9:30am-5:30pm, 3/9 - 3/11

3 Sessions

Non-member: \$530/Master Member: \$477

## Marvelous Murrini Part II

A perfect class to build on Kait Rhoad's Marvelous Murrini Part I. Learn how to use murrini to create finished pieces starting with design, cutting, preparation, and layout. You will learn how to roll up murrini onto a pipe through demonstrations and practice. Teamwork and problem-solving will be emphasized as part of the process. You must bring murrini and are encouraged to use sketchbooks to foster teamwork, communication, and learning. Prerequisite: Two years recent glassblowing experience

**Class #2395 • Chuck Lopez**  
Fri.-Sun., 9:30am-5:30pm, 3/16 - 3/18

3 Sessions

Non-member: \$530/Master Member: \$477



Rebecca Chernow, Solid Waste, 2011

## Coldworking

### Introduction to Coldworking

Alter the shape and/or surface texture of glass using tools and processes that don't rely upon heat. This includes grinding, carving, engraving, polishing, and sandblasting — all of which provide opportunities for artists to resolve aesthetic and functional issues, ranging from shape and surface quality to strength and stability of edges. In this class, you will try your hand at many coldworking methods using state-of-the-art tools. You will also discuss ways to adapt basic methods to home studio practice. Prerequisite: None

**Class #2402 • Rebecca Chernow**  
Sat.-Sun., 9:30am-5:30pm, 1/7 - 1/8

2 Sessions

Non-member: \$290/Master Member: \$261

**Class #2403 • Rebecca Chernow**  
Sat.-Sun., 9:30am-5:30pm, 2/25 - 2/26

2 Sessions

Non-member: \$290/Master Member: \$261

**Class #2404 • Rebecca Chernow**  
Sat.-Sun., 9:30am-5:30pm, 3/10 - 3/11

2 Sessions

Non-member: \$290/Master Member: \$261

# warm glass



Felicia Wartnik, Rubber Chord Necklace, 2011

## Beadmaking

### Workshop: Introduction to Beadmaking

Glass beadmaking is your chance to work hot glass on a small scale at a bench torch. Learn techniques including molten glass manipulation, basic bead shapes, stringers for surface embellishment, marvering for shaping, surface design application, bead cleaning, annealing in a kiln or vermiculite, and more. Although oriented toward beginners, continuing students are also welcome! Prerequisite: None

**Class #2467 • Donna Prunkard**  
Sat.-Sun., 9:30am-5:30pm, 1/7 - 1/8  
2 Sessions  
Non-member: \$210/Master Member: \$189

### NEW Workshop: Introduction to Beadmaking II

Designed as a follow-up to the workshop Introduction to Beadmaking, this workshop will review the basics including bead shaping, dots, and stringers. Building on these skills, you will work on perfecting bead ends, trying different shapes, and experimenting with new techniques like twisted cane and encasing. Prerequisite: Introduction to Beadmaking Workshop

**Class #2501 • Donna Prunkard**  
Sat.-Sun., 9:30am-5:30pm, 2/11 - 2/12  
2 Sessions  
Non-member: \$210/Master Member: \$189

### Beadmaking I

Get started making glass beads and marbles! This is a great opportunity to work with hot glass on a small scale. In addition to the basics, you'll learn bead shaping and how to work with frit, stringers, and murrini construction and application. This is your first step into the endless opportunities in the art of beadmaking. Prerequisite: None

**Class #2464 • Stacy Frost**  
Wed., 9am-1pm, 1/18 - 3/14 (no class 2/22)  
8 Sessions  
Non-member: \$390/Master Member: \$351

### Beadmaking II

Refine and improve the technical quality of your glass beads. In this class, you will develop expertise in encasing, shaping, and manipulating beads. Surface decoration, color application, and hollow bead making will also be covered. Learn everything you need to know to take your beadmaking skills to the next level. Prerequisite: Beadmaking I

**Class #2465 • Stacy Frost**  
Thurs., 9am-1pm, 1/19 - 3/15 (no class 2/23)  
8 Sessions  
Non-member: \$390/Master Member: \$351

**Class #2466 • Cheryl Matson**  
Wed., 6-10pm, 1/18 - 3/7  
8 Sessions  
Non-member: \$390/Master Member: \$351

### Workshop: Look Into My Crystal Ball

Have you ever tried to encase your bead and it doesn't look the way you want it to? Maybe the core color curls up over the edge of your clear? In this class you will learn a variety of different ways to encase your bead and achieve the results you want. Explore magnifying the entire core of your bead to add depth and interest. Learn which types of clear work best under different types of applications. Prerequisite: Beadmaking I

**Class #2473 • Leslie Thiel**  
Sat.-Sun., 9:30am-5:30pm, 1/21 - 1/22  
2 Sessions  
Non-member: \$210/Master Member: \$189

### NEW Workshop: Ring Around the Mandrel

Have you ever noticed how difficult it is to make large holed beads? This class will show you the basics of getting an even 'footprint' of glass on the large mandrel and how to build

the body of the glass large enough to decorate the surface. You will also practice even dot placement around the edge of the bead. Prerequisite: Beadmaking I

**Class #2504 • Leslie Thiel**  
Sat.-Sun., 9:30am-5:30pm, 2/4 - 2/5  
2 Sessions  
Non-member: \$210/Master Member: \$189

### NEW Workshop: Metals and Inclusions

Learn how to get the most by using metals on glass beads because a tiny bit of metal makes a bead look expensive and glamorous! You will use silver, copper, and pixie dust to make beads sparkle and shine. Prerequisite: Beadmaking I

**Class #2505 • Leslie Thiel**  
Sat., 9:30am-5:30pm, 3/10  
1 Session  
Non-member: \$110/Master Member: \$99

### NEW Workshop: Playing with Powder and More

Learn various applications of adding enamels to beads and off-mandrel pendants while using enamels safely. You will roll and dip beads in enamels, sift enamels, boil enamels, and create and use enamel stringers. You will also learn shaping techniques and stringer application. Prerequisite: Beadmaking II

**Class #2503 • Felicia Wartnik**  
Sat.-Sun., 9:30am-5:30pm, 3/3 - 3/4  
2 Sessions  
Non-member: \$210/Master Member: \$189

## Flameworking

### NEW Workshop: Introduction to Borosilicate

Learn to work with borosilicate tubing to create blown ornaments, beads, vessels, and other forms. Learn how to transfer a section of tubing to a blow-pipe, apply even heating to form bubbles, and experiment with color and design. Layering colors and shapes can create infinite options for your artwork. Learn how to heat and handle molten bubbles of glass and shape them with your breath. Prerequisite: None

**Class #2497 • Julie Conway**  
Sat.-Sun., 9:30am-5:30pm, 1/28 - 1/29  
2 Sessions  
Non-member: \$210/Master Member: \$189

**Class #2499 • Julie Conway**  
Sat.-Sun., 9:30am-5:30pm, 2/18 - 2/19  
2 Sessions  
Non-member: \$210/Master Member: \$189

## Flameworking I

Learn the fundamentals of flameworking, melting, and manipulating glass over a bench-top torch. Explore the artistic possibilities of this warm glass technique used for creating everything from beads to vessels to sculptures. You will learn about tools, safety, equipment, and techniques of this versatile and popular art form. The emphasis of this class is on borosilicate glass. Beginning and returning students are welcome. Prerequisite: None

**Class #2469 • James Minson**  
**Thurs., 6-10pm, 1/12 - 2/16**  
**6 Sessions**  
**Non-member: \$370/Master Member: \$333**

## Flameworking II

Take your flameworking skills to the next level and learn standards of borosilicate techniques including advanced hollow forms, incalmo, proper use of a blow hose, and goblet production. Applications of colored glass and annealing processes will be discussed. Prerequisite: Flameworking I

**Class #2470 • Justin Bagley**  
**Tues., 6-10pm, 1/17 - 2/21**  
**6 Sessions**  
**Non-member: \$370/Master Member: \$333**

## Delectable Edibles

Learn how to create 'edible' sculptures on the torch. Using soft glass, create sculptures dripping with maple syrup, plump with ripeness, and ready to 'eat'. With the introduction of blowpipes and punties, build on your experience with soft glass and go beyond making beads. Through demonstrations and individual instruction broaden your skills at the torch and create 'edible' masterpieces. Prerequisite: Beadmaking I or equivalent

**Class #2472 • Rachel Rader**  
**Mon., 6-10pm, 1/23 - 2/27**  
**6 Sessions**  
**Non-member: \$370/Master Member: \$333**

## NEW Workshop: Glass Garden

Learn how to create glass flowers, leaves, bees, butterflies, mushrooms, hollow baubles, and much more on the torch. Use these creations to add brightly colored glass accents to your garden, flower arrangements, or create an entire glass garden. Prerequisite: Beadmaking I or equivalent

**Class #2502 • Cheryl Matson**  
**Sat.-Sun., 9:30am-5:30pm, 2/25 - 2/26**  
**2 Sessions**  
**Non-member: \$250/Master Member: \$225**

## Kilnforming

### Kiln Casting I

Do you want to make glass sculptures but don't want to work out of a hot furnace? Kilncasting is the answer. Learn the hand-built refractory mold making process through a series of casting projects. Recreate every detail of a sculpture in glass by melting glass in a kiln into the molds you created. Prepare to complete assignments between sessions. Cost of glass is not included. Prerequisite: Moldmaking I

**Class #2407 • Susan Balshor**  
**Tues., 6-10pm, 1/10 - 2/28**  
**8 Sessions**  
**Non-member: \$490/Master Member: \$441**

### Workshop: Introduction to Fusing and Slumping

Learn the fundamentals of one of the most common forms of kiln-glass. Through exercises in glass cutting, demonstrations of layout, and discussions about color combinations, you will gain the foundation to help you design and create three fused and slumped glass plates. During this workshop, you will learn the basics of kilnforming - from types of glass and slumping molds, to kilns and firing schedules. Prerequisite: None

**Class #2413 • Marja Huhta**  
**Sat.-Sun., 10am-4pm, 1/21 - 1/22**  
**2 Sessions**  
**Non-member: \$215/Master Member: \$193**

### Beginning Kilnforming (formerly Fusing I)

Learn the basic techniques of kilnformed glass. Through discussions, demonstrations and hands-on experience, you will become adept at glass cutting, discover effects made possible by differing temperatures in the kiln, and learn about design and compositional elements - including basic color theory. Kiln firing schedules, basic coldworking, and slumping techniques will round out your introduction to kilnformed glass. This course will provide you with a solid foundation in kilnforming which will allow you to take more focused workshops and advanced intensives. Prerequisite: None

**Class #2405 • Kari Goldstein**  
**Wed., 6-10pm, 1/25 - 2/29**  
**6 Sessions**  
**Non-member: \$350/Master Member: \$315**

### Continuing Kilnforming (formerly Fusing II)

Enhance and refine your kilnformed glass skills in this continuing class. Practice the techniques introduced in Beginning Kilnforming and improve your work through thoughtful design, planning, and execution. Perfect your circle cutting, learn about color dilutions, test advanced slumping techniques, and practice your coldworking skills. Come prepared to work hard and learn how to get your best work out of the kiln. Prerequisite: Beginning Kilnforming

**Class #2406 • Katie Miller**  
**Tues., 6-10pm, 1/10 - 2/14**  
**6 Sessions**  
**Non-member: \$370/Master Member: \$333**

### Workshop: Kiln Glass Jewelry

Work small and create wearable glass art. You will be introduced to special glass types including textured, dichroic, and reactive glasses, to create unique kiln-formed jewels. Through discussions, demonstrations, and practice, you will learn kiln glass techniques and the cool affect temperature has on your projects. Learn how to finish your jewels into pendants, earrings, and pins by adhering findings and wire wrapping. Thoughtful design as well as simple coldworking methods and multiple firings will be encouraged. Prerequisite: None

**Class #2408 • Marja Huhta**  
**Sat.-Sun., 9:30am-5:30pm, 2/25 - 2/26**  
**2 Sessions**  
**Non-member: \$225/Master Member: \$202**

### Screenprinting on Glass

Screenprinting enamels onto glass is an exciting way to get imagery into your glass art. Learn the photosensitive process of how to make and re-use silk screens, and how to print, layer, and fuse imagery into glass. Throughout the course you will create a variety of intriguing glass pieces. Projects will focus on layering imagery to create depth and atmosphere. Be prepared to complete assignments between sessions to make the most of classtime. Prerequisite: None

**Class #2415 • Kari Goldstein**  
**Thurs., 6-9pm, Sat.-Sun., 10am-4pm**  
**3/22 - 3/29**  
**4 Sessions**  
**Non-member: \$260/Master Member: \$234**

### Advanced Kiln Forming: Pattern Bars

Learn this special technique that allows for more unique and complex designs in kiln formed glass. Using this method, harness the movement of glass in the kiln to create organic and geometric slabs of glass, e.g. pattern bars. Expand and stretch your design perspective by slicing up and utilizing pattern bars to create new complex plates and bowls. Enhance your coldworking skills while creating up to 6 pieces. Annealing for thicker, more complex work will be discussed and demystified.

Prerequisite: Beginning Kilnforming

**Class #2409 • Marja Huhta**

**Thurs., 6-10pm, 2/9 - 3/15**

**6 Sessions**

**Non-member: \$370/Master Member: \$333**

### Hollow Core Vessel

In this class learn the principles of the plaster/silica/talc method of working in pate de verre. Objects will be created in clay then cast into an investment mold. Learn plaster mold making while creating test tiles, bas-relief tiles, and a hollow core vessel. You will learn to use objects to make impressions and then cast into a mold. This class covers painting with pastes of glass and creating custom colors by mixing glass powders. Prerequisite: None

**Class #2411 • Delores Taylor**

**Wed., 6-10pm, 1/11 - 2/15**

**6 Sessions**

**Non-member: \$420/Master Member: \$378**

### Pâte de Verre: Bas Relief

Pâte de Verre is a fascinating technique that involves pressing colorful glass pastes into molds to produce glass sculptures with intricate color layers and textures impossible to create any other way. Learn how to make glass pastes, refractory molds, and the techniques and concepts necessary to create bas relief, glass tile, and other pieces in the kiln. Both beginning and continuing students are welcome. Prerequisite: None

**Class #2410 • Delores Taylor**

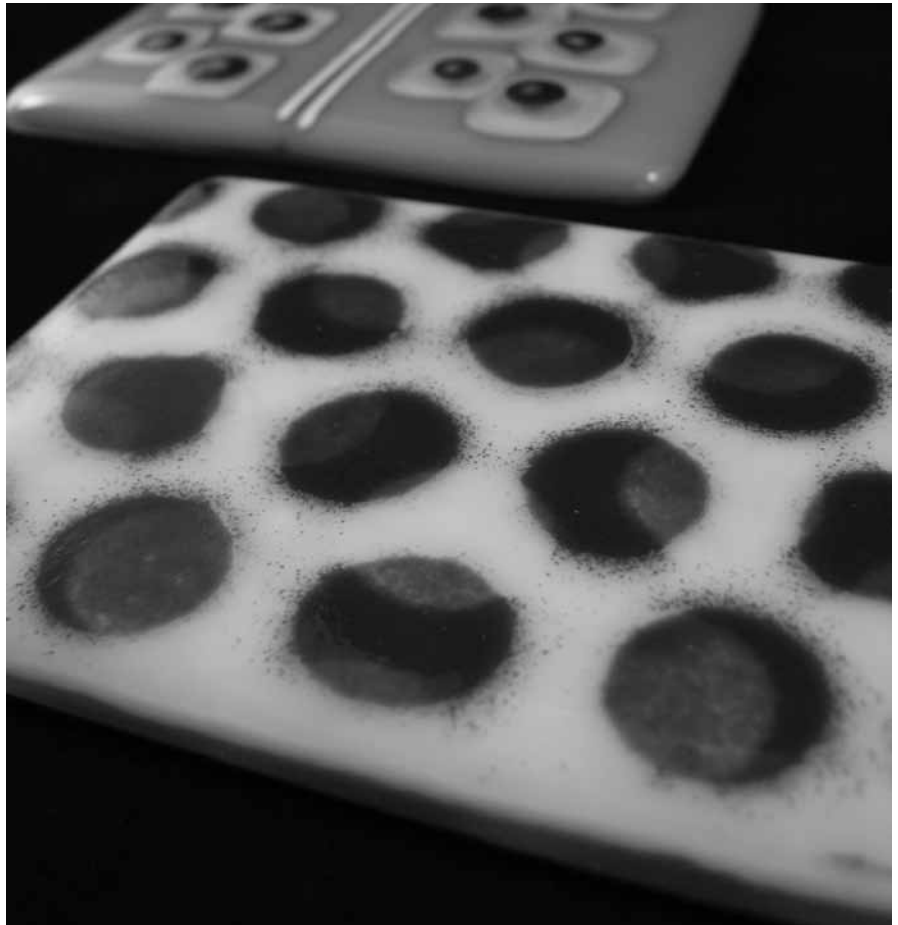
**Sat.-Sun., 9:30am-4:30pm, 2/25 - 3/4**

**3 Sessions**

**Non-member: \$320/Master Member: \$288**

### NEW Workshop: Reactive Glass

Different colors of glass are created using a variety of chemistries, e.g. mixtures of metals like copper or sulfur in silica. When some of these glasses are combined with one another their chemistries react and produce a new color or effect. Create effects using sheet glass, powder, stringers, and frit. Learn more about the basic chemistries of colored glass to create different



Katie Miller, *Reactivity*, 2011

Photo credit: Marja Huhta

effects and add new flair to your work. Create sample tiles and at least two finished pieces.

Prerequisite: None

**Class #2412 • Katie Miller**

**Sat.-Sun., 9:30am-5:30pm, 2/4 - 2/5**

**2 Sessions**

**Non-member: \$220/Master Member: \$198**

## Moldmaking

### Workshop: Moldmaking I

Moldmaking is an invaluable skill for a sculptor and this class is a great introduction to learning about the sculptural possibilities of plaster. You will practice making one and two-part molds, watch a demonstration of three-part moldmaking, and learn which materials can be poured into plaster molds to create multiples of your original. Prerequisite: None

**Class #2417 • Susan Balshor**

**Sat., 9:30am-5:30pm, 1/7**

**1 Session**

**Non-member: \$125/Master Member \$112**

### Workshop: Moldmaking II

Don't let moldmaking limit your creativity! In this workshop for continuing students, you will elevate your moldmaking skills, learn strategies for complex moldmaking, and work with flexible, versatile rubber molds. You will create a mold for a small sculpture with a back-up "mother" mold and pour waxes into the mold. Strategies for particular moldmaking problems will be discussed as well as the issues regarding the final casting materials, whether it be bronze or glass. Effective moldmaking skills can save you time and frustration!

Prerequisite: Moldmaking I

**Class #2418 • Susan Balshor**

**Sat.-Sun., 9:30am-3:30pm, Thurs., 6-10pm**

**1/14 - 1/19**

**3 Sessions**

**Non-member: \$300/Master Member \$270**

# jewelry/metalsmithing

## Intensive: Jewelry/Metalsmithing I with Sarah Loertscher

In four days, instruction covers the basics of metalsmithing with an emphasis on design. Jewelry is often a study in multiples, and for this intensive you'll take a favorite shape and continue repeating it in basic techniques. You'll learn piercing, filing, riveting, soldering, bezel setting, surface design, and finishing. Whether you're a beginner or taking this as a refresher course, expect to leave the class with one completed piece of jewelry, and the skills and materials to make many more.

Prerequisite: None

**Class #2335 • Sarah Loertscher**

**Thurs.-Sun., 9:30am-5:30pm, 1/12 - 1/15**

**4 Sessions**

**Non-member: \$350/Master Member: \$315**

## Jewelry/Metalsmithing I

Designed for beginners and those needing a refresher, this class introduces students to the fundamentals of metalworking. Via demonstrations, individualized instruction, and plenty of practice, you will develop basic skills in sawing, filing, soldering, riveting, texturing, and polishing, as well as the safe use of power and hand tools and studio chemicals. We encourage you to repeat this class with several teachers, not only to strengthen your skills, but also to benefit from the expertise of each instructor.

Prerequisite: None

**Class #2340 • Roger Horner**

**Wed., 9am-1pm, 1/11 - 2/29**

**(no class 2/8 & 2/22)**

**6 Sessions**

**Non-member: \$260/Master Member: \$234**

**Class #2342 • Peggy Foy**

**Sun., 6-10pm, 1/15 - 3/4**

**8 Sessions**

**Non-member: \$350/Master Member: \$315**

**Class #2341 • Sarah Gascoigne**

**Wed., 6-10pm, 2/15 - 3/21**

**6 Sessions**

**Non-member: \$260/Master Member: \$235**

**Class #2343 • Susanne Lecher Osborn**

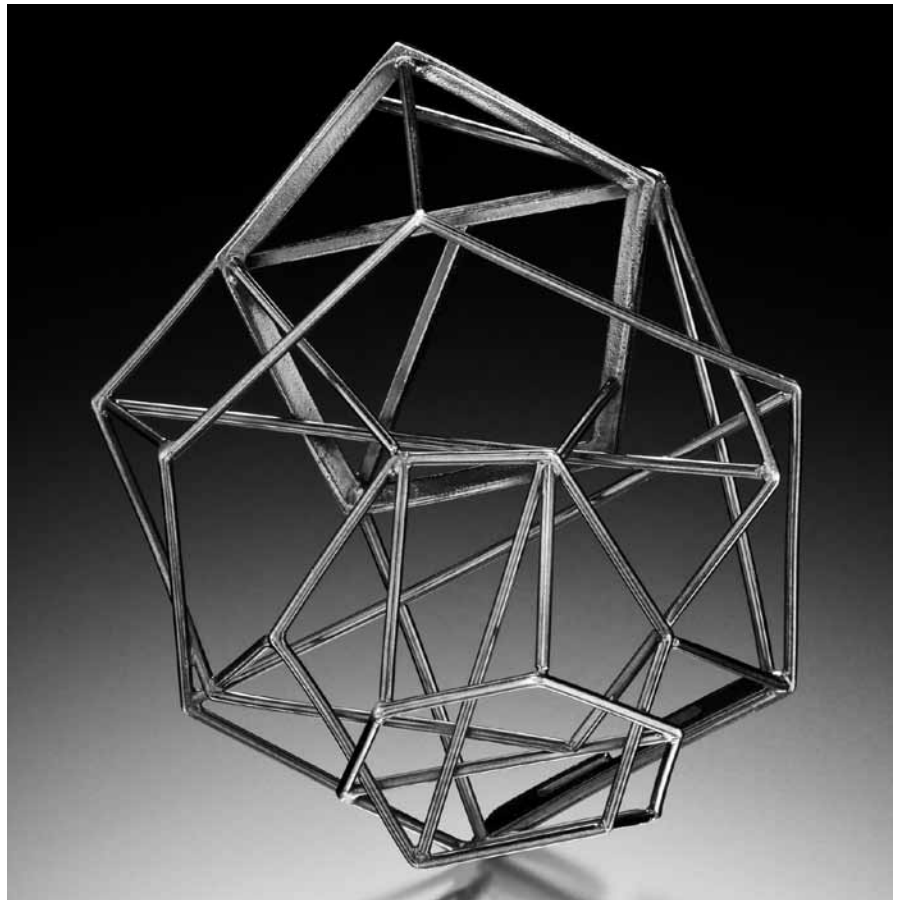
**Thurs., 1:30-5:30pm, 1/19 - 3/8**

**8 Sessions**

**Non-member: \$350/Master Member: \$315**

## NEW Quick Introduction to Metalworking

What can you make in 4 weeks? Find out in this fast paced, consolidated introduction to the craft of metalworking! Pared down to the most basic skills, the instructor will guide you through projects from start to finish while introducing you to the tools and techniques of a craft



Sarah Loertscher, Structure Brooch 1, Sterling Silver, 2009

Photo Credit: Hap Sakwa

that has been practiced for centuries yet is still relevant today. Perfect for absolute beginners!

Prerequisite: None

**Class #2338 • Sarah Gascoigne**

**Thurs., 9am-1pm, 3/1 - 3/22**

**4 Sessions**

**Non-member: \$175/Master Member: \$157**

## PMC & BronzeClay

Precious Metal Clay and BronzeClay are remarkable substances that are worked like clay, but fire into solid metal objects that can be manipulated just like raw metal. Come learn how to make hollow forms, beads, molds, and texturing stamps. You'll also learn how to solder, enamel, and finish your fired pieces. Experimentation is encouraged! This class accommodates beginner through advanced students, and may be repeated. Supply fee is included in the tuition. Prerequisite: None

**Class #2353 • Virginia Causey**

**Wed., 9am-1pm, 3/7 - 3/28**

**4 Sessions**

**Non-member: \$280/Master Member: \$252**

## Stone Setting – Bezel and Beyond

Cabochon, faceted or free form stone, found object — if you have it, you can learn how to set it! Although the basic bezel is a great place to start, many other settings often work better for a particular stone or better highlight its unique qualities. Expand your repertoire! Demonstrations include bezel, basket, prong, post, turtle, tube, flush, channel settings, and more. You will produce both samples and finished elements for jewelry applications.

Prerequisite: Jewelry/Metalsmithing I and ability to solder independently

**Class #2336 • Jennifer Stenhouse**

**Tues., 1:30pm-5:30pm, 1/17 - 3/6**

**8 Sessions**

**Non-member: \$360/Master Member: \$324**

## Introduction to Jewelry Lost Wax Casting

Learn how to design and create wax models for the centrifugal casting process. Additional topics include cuttlefish casting, direct pour pro-



Candace Beardslee, Daisy, Fine silver, 2010  
Photo courtesy of artist

cesses, creating stone settings in wax, finishing, problem solving, and small-scale production. You will be able to produce several finished pieces for jewelry, sculptural, and functional applications. This class accommodates all skill levels. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #2337 • Jennifer Stenhouse**

**Tues., 6-10pm, 1/17 - 3/6**

**8 Sessions**

**Non-member: \$360/Master Member: \$324**

### Soldering & Surfaces

Get good at soldering and broaden your design horizon. This class will present challenges and a lot of opportunity for soldering. You will explore building up extreme surface textures. You will design and make containers, settings, chains, a brooch pin, and hinges. You will probably take home four finished pieces and samples. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #2339 • Sarah Gascoigne**

**Wed., 1:30-5:30pm, 1/18 - 3/14 (no class 2/8)**

**8 Sessions**

**Non-member: \$360/Master Member: \$324**

### Advanced Soldering

This class is designed to expand your soldering skills and encourage confidence at the torch. We will review basic soldering joints, discuss various soldering techniques and their appropriate usage, cover common soldering problems and solutions, and have plenty of time in class to practice. You can expect to leave, at the end of the quarter, with a completed piece of your own design and an assortment of soldering

samples that will serve as helpful reminders of all you've learned. Prerequisite: Jewelry/Metalsmithing I or familiarity with soldering

**Class #2345 • Sarah Loertscher**

**Thurs., 6-10pm, 1/19 - 3/8**

**8 Sessions**

**Non-member: \$360/Master Member: \$324**

### Independent Projects with Susanne Osborn

Are you beyond JM 1, but not quite ready to work on your own? Are you looking to expand your technical vocabulary of different processes? This small, supportive, intermediate-level class emphasizes working time in the studio and one-on-one assistance from the instructor. Demonstrations will be provided as needed to address the technical as well as aesthetic challenges that arise in individual projects. This is a great class for completing older work or taking new ideas from start to finish. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #2344 • Susanne Lechler Osborn**

**Thurs., 6-10pm, 1/19 - 3/8**

**8 Sessions**

**Non-member: \$360/Master Member: \$324**

### NEW Workshop: More Jewelry That Grows on Trees

Whether you're a new or returning wood jeweler, you'll take this natural material to supernatural new heights using leaf, veneer, and exotic texturing techniques. Learn or review the basics of shaping wooden jewelry forms, then get creative with show-stopping transformations. Demos include: raised *ukibori* textures; all-over and patterned leafing; and

using paper-thin veneers to cover forms, create laminated clocks, build curved shapes, and construct layered setting for large stones. Make samples or use these techniques to complete 1-2 pieces. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #2346 • Julia Harrison**

**Sat.-Sun., 9:30am-5:30pm, 2/4 - 2/5**

**2 Sessions**

**Non-member: \$210/Master Member: \$189**

### Workshop: Let's Make a Ring

Have you ever wanted to make a special ring for yourself or for someone else, but you lack the basic skills? This workshop covers everything you need to know to design and create a ring with a stone setting. If you have an interest in jewelry-making, this is the perfect short introduction. This is a fun course for couples or anyone interested in making a unique Valentine's Day gift. Novices and the curious are encouraged to enroll. Prerequisite: None

**Class #2347 • Jennifer Stenhouse**

**Sat.-Sun., 9:30am-5:30pm, 2/11 - 2/12**

**2 Sessions**

**Non-member: \$210/Master Member: \$189**

### NEW Workshop: Metalworking for Beaders

Move your work to the next level, build skills, and save money by learning to make your own findings. You invest time in making beads or beading – finishing with simple handmade findings makes a difference; they enhance and upscale your work. Learn how to make various clasps, ear wires, head pins, jump rings, and decorative components. Basic soldering and fusing will be covered. The instructor will share additional tips and tricks based on decades of experience with beading and metalworking. Prerequisite: None

**Class #2349 • Virginia Causey**

**Sat.-Sun., 9:30am-5:30pm, 2/25 - 2/26**

**2 Sessions**

**Non-member: \$210/Master Member: \$189**

### NEW Workshop: Hand Felted Jewelry & Accessories

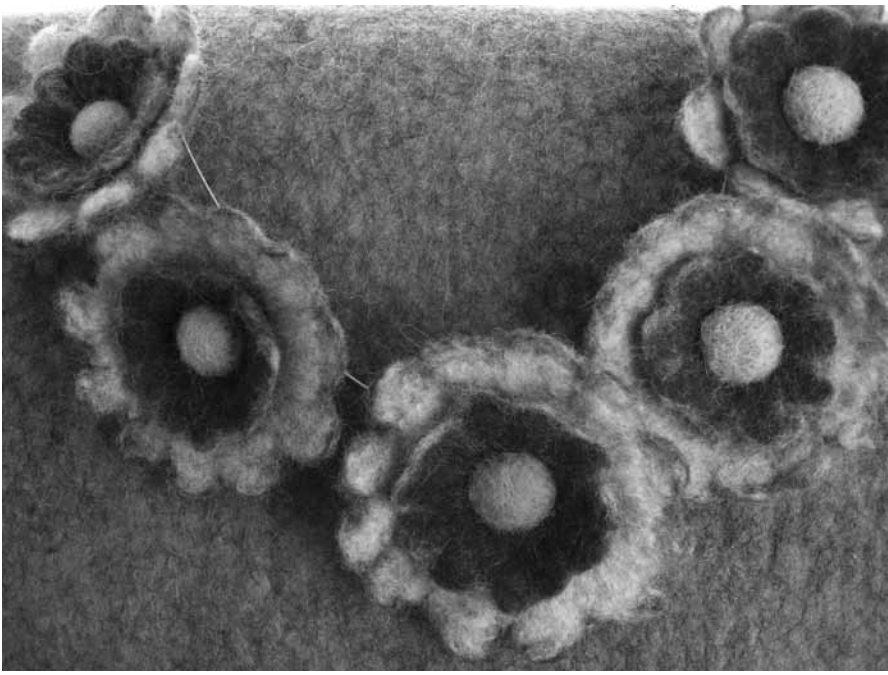
Felt is great for jewelry and accessories – it's easily made, lightweight, and works well with metal. Learn dry and wet felting, how to make various-shaped beads, coils, sheet, and 3-D objects, as well as how to turn these things into wearable jewelry and accessories. The class ends with information on stringing, clasp and brooch options, and all the information you need to make rivets, tabs, head pins, jump rings, and earwires to complete your pieces. Prerequisite: None

**Class #2351 • Susanne Lechler Osborn**

**Sat.-Sun., 9:30am-5:30pm, 3/3 - 3/4**

**2 Sessions**

**Non-member: \$210/Master Member: \$189**



Susanne Osborn, Daisy Necklace, Merino wool, stainless flexible wire, magnetic clasp, 2011  
Photo courtesy of artist

**Workshop: Metal Surface Treatment**

Learn how to manipulate and enhance your metal surfaces by using the rolling mill and other tools to create textures and patterns based on images from a variety of sources. The instructor will also cover construction techniques, fusing, gilding, overlay, inlay, and patinas. Your soldering ability will increase and your skill set will diversify over the course of this class, adding to your individual artistic growth. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #2352 • Jane Martin**  
Sat.-Sun., 9:30am-5:30pm, 3/10 - 3/11  
2 Sessions  
Non-member: \$210/Master Member: \$189

**Workshop: Introduction to Enameling**

Enameling is a great way to add color to your metal work, and this class will introduce you to this intriguing and often unpredictable medium. You'll learn enamel application methods, how to fire your work, and how temperature and firing time affect your piece. We have over a hundred transparent and opaque enamels for you to experiment with as you learn your way around building and layering color. Use provided metal, or bring your small, unsoldered copper or silver pieces. Prerequisite: None

**Class #2354 • Rebecca Tomas**  
Sat.-Sun., 9:30am-5:30pm, 3/17 - 3/18  
2 Sessions  
Non-member: \$210/Master Member: \$189

**Special Intensive: Chasing & Repoussé Using Japanese Tools**

Hone your chasing and repoussé skills in this intensive centered on the use of Japanese chasing tools called *dashitagane*. Unlike traditional European tools, the surface of the *dashitagane* is slightly textured, allowing them to hold or stick to your work. This makes it much easier to chase on curved surfaces without slipping and creating unwanted marks. Everyone will make a set of four *dashitagane* that will be used in concert with traditional European chasing tools, dapping punches, and forming hammers. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #2355 • Candace Beardslee**  
Sat.-Mon., 9:30am-5:30pm, 3/24 - 3/26  
3 Sessions  
Non-member: \$380/Master Member: \$342

**master artist intensive: vessel chasing with microcrystalline**

In this workshop we will explore the technique of chasing on a vessel form to create embellishment through designs and textures. In place of traditional pitch we will be using microcrystalline wax. We will also discuss how to make your own chasing tools and how to finish an edge by soldering on a wire rim. There will be a very modest supplies fee to cover the expense of your copper vessel. Also (and optional), some of the tools supplied by the instructor will be available for purchase at the end of the class. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #2348 • David Huang**  
Fri.-Sun., 9:30am-5:30pm, 2/17 - 2/19  
3 Sessions  
Non-member: \$430  
Master Member: \$387



David Huang, Luminous Relic 900, Copper, sterling silver, 23-k gold leaf, 2011  
Photo courtesy of the artist

# youth art works

## Teen Classes & Workshops

### Teen Fusing Glass in 3-D

In this class you will get to sample multiple methods of shaping glass in a kiln. Learn the basics of glass fusing and preparing slumping molds to create handkerchief bowls, plates, and 3-D reliefs, along with coasters and fridge magnets.

**Class #2517 • Kari Goldstein**  
**Sat.-Sun., 10am-2pm, 1/7 - 1/8**  
**2 Sessions**  
**All students: \$90**

### Teen Glassblowing

Beginning and experienced students are both welcome in this small, focused studio class. You will build a solid foundation as you learn to shape glass and create forms. Students must be a minimum of 15 years old.  
 Prerequisite: None

**Class #2515 • Rebecca Chernow**  
**Sat.-Sun., 10am-1:30pm, 1/7 - 1/15**  
**4 Sessions**  
**All students: \$250**

### Put a Ring on It -Teen Fabrication

Rings are one of the most popular and symbolic forms in jewelry. In one afternoon, you'll make two — one made from sterling silver Precious Metal Clay and another designed, cut, and soldered from sheet copper or brass. Though compact in size, the ring has much to teach you about the basics of jewelry fabrication as you move from sheet metal or PMC to dimensional, wearable forms. Keep it basic or go sculptural — the choice is yours.

**Class #2529 • Virginia Causey**  
**Sat., 2-6pm, 1/28**  
**1 Session**  
**All students: \$45**

### Strike it Big - Teen Forging

People like to pound metal — it's surprising how soft and malleable it is. Spend a morning making amazing sculptural forms working in a professionally-equipped studio. Your coordination and skill will evolve as you learn how to direct hammer blows, as well as when and how to anneal or solder for further forming. You'll take home finished pieces that will impress your friends and family. This is a great introduction to the art of metalsmithing and its tools and equipment.

**Class #2528 • Virginia Causey**  
**Sat., 9:30am-1:30pm, 1/28**  
**1 Session**  
**All students: \$45**



### Teen Screenprinting

Experiment with stencils, photographic, and direct drawing process while you learn to create a silkscreen image. Bring in found objects, photographs, and drawings to create your own t-shirts, posters, and more!

**Class #2446 • Kerstin Gaudins**  
**Wed., 3:30-5:30pm, 2/1 - 3/14**  
**6 Sessions**  
**All students: \$160**

### Teen Flameworking

In this class you will learn how to manipulate molten glass over a benchtop torch to create a variety of glass beads and small sculptures. Safety, creativity and fun are emphasized!

**Class #2514 • Rachel Rader**  
**Tues., 3:30-5:30pm, 2/7 - 3/20**  
**(no class 2/21)**  
**6 Sessions**  
**All students: \$170**

### Teen Introduction to Sculpture & Welding

Have you ever wanted to make something bigger than an x-box? In this class you will learn the fundamentals of sculpture as you learn to design and create 3-D sculpture in a variety of mediums including steel!

**Class #2512 • Matthew Nelson**  
**Wed., 3:30-5:30pm, 2/8 - 3/28**  
**(no class 2/22)**  
**7 Sessions**  
**All students: \$180**

## Free Teen Screen!

### Free Teen Screenprinting for Middle and High School Students

In this free workshop for middle and high school students, get a hands-on look at screenprinting. Bring a t-shirt and come prepared to make something fun to wear! Dinner included.

**Class #2516 • Kerstin Gaudins**  
**Sat., 5-9pm, 2/18**  
**1 Session**  
**All students: FREE**

### Teen Advanced Welding & Metal Fabrication

Expand and refine your metal making skills in this hands-on, project-based workshop. Bring your ideas and come ready to create! Prerequisite: Previous welding class

**Class #2513 • Matthew Nelson**  
**Sat., 10am-3pm, 3/10 - 3/17**  
**2 Sessions**  
**All students: \$140**

## Mid-Winter & Spring Break Art Weeks:

### Art Camps for Middle and High School Students!

Come join us for a week of awesome art making! Art week packages include welding, hot glass beadmaking, glassblowing, kiln-formed glass, drawing, painting, and printmaking.

For more information contact the Youth and Education Associate at 328-2200 x224 or visit [www.pratt.org](http://www.pratt.org)

## Parent and Me workshops!

### Parent and Me: Glass Fusing

Cut, stack, and fuse colored glass into decorative and functional glass tiles. You will get familiar with our flat glass studio as you learn to bend, twist, and melt glass to create shapes. Focus on creativity together in this fun family workshop.

**Class # 2518 • Kari Goldstein**

**Saturday, 2-6pm, 2/18**

**1 Session**

**Tuition for one Parent and one child: \$100**

### Parent and Me: Blockprinting - Art the Fun and Easy Way

Create a one of a kind block print the fun and easy way. You will learn how to design, carve, print, and express yourself with an art form that goes back hundreds of years. Work with colored inks and papers and go home with a piece of art ready to frame! There will be a half hour break so bring a sack lunch.

**Class #2530 • Theresa Neinas**

**Sat., 10am-2:30pm, 3/24**

**1 Session**

**Tuition for one Parent and one child: \$90**



## Saturday Art Classes

### Building in 3-D- A Cardboard Recycling Lab! (Ages 5 – 7)

Robots, birdhouses, creatures, or picture frames - practical or playful – you can create almost anything out of cardboard and still use it again! In this class you free your imagination as you explore the fundamentals of 3-D art and construction.

**Class #2538 • Aaron Murray**

**Sat., 12-1:30pm, 1/21 - 3/10**

**8 Sessions**

**All students: \$100**

### Comics and Cartooning (Ages 8-11)

Create your own characters and stories as you explore the art of comics and cartoons. Practice drawing people and expressions, explore different drawing techniques and materials, learn basic perspective, and make simple handmade animations and booklets. The class culminates with the students creating their own comic narrative, from roughs to finished ink drawings.

**Class #2509 • Greg Stump**

**Sat., 10-11:30am, 1/21 - 3/10**

**8 Sessions**

**All students: \$120**

### Art Star 101 (Ages 12 – 15)

Explore drawing, painting, printmaking, and sculpture in this class while developing on a specific theme. Brainstorm, create an artist statement, and follow an idea from start to finish. Themes will vary by individual choice and are only limited by the artist's imagination. The session will conclude with an art opening highlighting the artists work.

**Class #2511 • Aaron Murray**

**Sat., 2-4pm, 1/21 - 3/10**

**8 Sessions**

**All students: \$140**



## Free Sunday Youth Classes

Youth Art Works offers free experiential arts classes to children and youth ages 5-14. Students will explore self-expression through painting, drawing, sculpture and other media as they delve into the elements and vocabulary of art. Activities and mediums change each quarter. Priority is given to students from the Central District. Advance registration is required, and a voluntary, pay-as-you-can tuition of \$15-100 is requested.

**(Ages 5-7)**

**Class #2506 • Ellen Hochberg**

**Sun., 1-2pm, 1/22 - 3/11**

**8 Sessions**

**All students: FREE**

**(Ages 8-10)**

**Class #2507 • Ellen Hochberg**

**Sun., 2:30-4pm, 1/22 - 3/11**

**8 Sessions**

**All students: FREE**

**(Ages 11-14)**

**Class #2508 • Sara Ferguson**

**Sun., 4:30-6pm, 1/22 - 3/11**

**8 Sessions**

**All students: FREE**

## Pratt's ARTSpark Program

Pratt provides children and youth in grades K-12 with free experiential arts education in a wide variety of media to spark young imaginations, create the next generation of artists, and offer opportunities for youth from all backgrounds to build the skills they need to become healthy, inspired adults. Pratt's free youth programming is offered during the school day, after school, and on weekends at Pratt and nearby partner organizations such as The Seattle Urban League, Chinese Information and Service Center, and Washington Middle School.

To register for a youth art works class, a parent or guardian must complete and sign the youth artworks registration form. You may fax, mail, or drop off registrations in person. The youth registration form is available at [www.pratt.org](http://www.pratt.org) or in person at Pratt.

# instructors



**Hank Holzer, Splined Bench**  
Photo courtesy of the artist

**Sabah Al-Dhaher** was born in Nasriyah, Iraq. He studied classical art at the Institute of Fine Arts in Basra, Iraq and graduated first in his class. Sabah has taught stonecarving at Camp Brotherhood in Mt. Vernon, WA since 1998.

**Bill Baber** received a BFA from the University of Washington. Since 1976, he has taught art classes at The Bush School including sculpture, painting, ceramics, glass, and computer arts. He has taught at Pratt since 1994. He has sculpture and paintings included in collections throughout the Northwest.

**Justin Bagley** is a resident of Seattle, Washington and has been working with glass since 1995. He was trained at Pratt Fine Arts Center and his art can be purchased in local area shops. Each piece is unique and has been made by hand in his Seattle studio.

**Susan Balshor** has MA degrees in Sculpture and Philosophy. She has been a scholarship recipient, teaching assistant, artist assistant, and an instructor in 2004 at Pilchuck. For the past twenty years she has been working in both fine and industrial arts, creating primarily mixed media work incorporating bronze, wood, glass, plaster, steel, and paint.

**Candace Beardslee** has an MFA from University of Washington and a BA in Art Education from Central Washington University. Her work has been exhibited nationally and internationally and is held in the collections of the Victoria and Albert Museum, London, and the Tacoma Art Museum. Teaching experience includes North Seattle Community College, University of Washington, Penland, and Pratt. [www.candacebeardslee.com](http://www.candacebeardslee.com)

**Julie Bergen** started blowing glass after a 5-year career as a professional flute maker in Boston. She has an IT degree from the University of Massachusetts and is currently a graphic designer. She has studied with many amazing glassblowers in the Seattle area and has been teaching glassblowing at Pratt as well as other local studios for years. Her work can be seen at Seattle Glassblowing Studio, Vetri, and Kitty Hawk. [www.jkbglass.com](http://www.jkbglass.com)

**Cameron Berrier** grew up in a family of metal workers where he developed a passion for the craft. He has an AAS in technology, certifications with the American Welding Society, has studied at the Motorcycle Mechanics Institute, obtained a BS in technology management from Eastern Michigan University specializing in Welding/fabrication and motorcycles. Beyond that, he has years of experience working in various motorcycle and fabrication shops. Most recently he has been a welding technician at the Community College level.

**Andy Blakney** has been an Artist/Blacksmith for 15 years, co-founded Firelight Forge with Lisa Geertsen, and shows at Twilight Artist Collective. He's inspired by the Cascadian craftsman style and incorporates ideas of childhood marvel, mystery, and mischief. He's involved with the Northwest Artist Blacksmith Association and focuses on architectural commissions.

**Will Bonner** received an MFA in Painting from the University of Arizona and a BFA from the Cleveland Institute of Art. He has worked on numerous urban mural projects and has taught at the University of Arizona and Pima Community College. Will's work has been exhibited in Arizona and Cleveland.

**Romson Regarde Bustillo** was born in the Philippines and his work is represented in private and public collections including the Washington State Art Commission, ACRS, Qwest Stadium, and the Wing Luke Asian Museum. He has been an artist in residence and instructor for Pratt, Tacoma Art Museum, SAM, the James and Janie Washington Foundation, Wing Luke Asian Museum, and the Brooklyn Public Library.

**Larry Calkins** uses metal, fabric, paper, paint, drawings, photographs, found objects, wax, and clay in his paintings and sculptures. His work is currently exhibited at American Primitive Gallery in New York City, the Rice/Polak Gallery in Massachusetts, Gallery 500 in Pennsylvania, and G.Gibson Gallery in Seattle. [www.calkinsart.com](http://www.calkinsart.com)

**Lee Campbell** has been working and taking classes at Pratt for 10 years. He started working in bronze 8 years ago by taking the bronze classes at Pratt. For the last 6 years he has helped teach the Bronze I, II and patina workshops. His work combining bronze and glass is shown locally and nationally.

**Alice Case** received her MFA in Painting & Drawing from the University of Washington in 2009. Her work has been exhibited in San Francisco, Los Angeles and New York, as well as the Henry Art Gallery, Gage Academy of Fine Art, and a solo exhibition at East Shore Gallery in Bellevue.

**Virginia Causey** has an extensive background in metal and jewelry fabrication, stone work, metal clay, and other artistic ventures. Her involvement in teaching and creating jewelry art spans four decades. She has taught at Pratt for over 20 years. Her work has been exhibited nationally and internationally.

**Michael Cepress** received a BA in Art from the University of Wisconsin and an MFA in Fibers from the University of Washington. He has worked as a designer and educator for ten years. His work travels internationally with features in the New York Times, FiberArts, Seattle Magazine, and books on the subject of Wearable Art.

**Eric Chamberlain** received an MFA from Southern Methodist University-Dallas and a BFA in Printmaking from the University of Washington. He went to the Vermont Studio Center in January 2011. Eric's prints and paintings have been exhibited locally and nationally.

**Henry Chamberlain**, a cartoonist and writer, graduated from the University of Houston with a BFA in Studio Painting and minor in Creative Writing. He has created a number of comics including the graphic novel, Alice in New York, curated numerous art shows with fellow cartoonists, and contributed to various comics anthologies and publications.

**Cathy Chase** received a BFA from The Evergreen State College. She has been teaching at Pratt since 1997 and has taught at UrbanGlass in New York, Pilchuck Glass School and the National College of Art and Design in Dublin, Ireland. Cathy's work is represented in private and public collections.

**Rebecca Chernow** received a BFA in Glass Sculpture from Alfred University in New York. She has been an artist-in-residence at the Northlands Creative Centre for Glass in Lybster, Scotland, The Museum of Glass in Tacoma, and a visiting artist at the Australian National University in Canberra and the Jam Factory in Adelaide, Australia. [www.rebeccachernow.com](http://www.rebeccachernow.com)

**Yulia Chubotin** received an MFA from Kiev State Art Institute in Ukraine. She teaches at Kirkland Arts Center, Seattle Central Community College, and Frye Art Museum. Her paintings have been exhibited in numerous group shows and are represented in public and private collections in Canada, US, Russia, and the Ukraine. [www.chubotin.aedeneditions.com](http://www.chubotin.aedeneditions.com)

**Julie Conway** is the owner and designer of *illuminata*, a glass design studio creating functional and sculptural glass art works. Since 1997, Julie's passion for glass led her to explore the boundless forms of the medium utilizing her skills in the creation of hot, blown glass, lampworked glass forms, and cast glass sculpture. Julie's creates dynamic, collectible glassworks with a flair for modern design and function. [www.illuminataglass.com](http://www.illuminataglass.com)

**Anthony Brigance Cook** has exhibited sculpture and photography in London, Edinburgh, Los Angeles, Seattle, Boston, and Argyll, Scotland. He received his BFA from Cal Arts and his MFA from the Edinburgh School of Art.

**Paul Cunningham** began his glass career in 1984. He has taught glassblowing at Pilchuck Glass School, Pittsburgh Glass Center, and Urban Glass. Paul has worked with artists including Benjamin Moore, Lino Tagliapietra, Dante Marioni, Richard Royal, Dick Marquis, and Dan Dailey. Paul exhibits his work nationally and is in collections worldwide. [www.cunninghamglass.com](http://www.cunninghamglass.com)

**Steve Dando** has gained an enormous amount of experience and expertise over the length of his entire career as a woodworker and union shipwright where he worked in numerous workshops and shipyards. He has also been teaching woodworking for more than a decade.

**Scott Darlington** has been working with hot glass for 24 years. He has a BFA from the Appalachian Center for Crafts and an MFA from Ohio State. Scott worked as the hot shop coordinator at Pilchuck Glass School. He spent 4 years in Japan teaching at the Toyama City Institute of Glass Art. Scott is now the Glass Studio Manager at Pratt Fine Arts Center. [www.scottyardarlington.com](http://www.scottyardarlington.com)

**Vedika Dietrich** is a painter living and working in Seattle. She investigates the creative slipstream between opposites, where the mind disengages and nature takes over. Vedika has taught at the Academy of Art in Honolulu and offers classes in writing and painting. [www.artsurgery.com](http://www.artsurgery.com)

**Shaun Doll** is the founder of Northwest Encaustic and teaches encaustic painting and printmaking classes. His current encaustic work occupies the intersection of print arts and encaustic painting and can be seen at The Susan Woltz Gallery. His print work can be seen in various group shows in the Seattle area. [www.nwencaustic.com](http://www.nwencaustic.com)

**Sara Ferguson's** childhood passion of the urban arts influenced her to become a mural artist. Sara has created many public murals in cities across the nation and in Seattle. She has been on discussion panels for youth in the arts and hopes to create more opportunities for future female artists.

**Jeanne Marie Ferraro** received an MFA from the Rochester Institute of Technology's School of American Crafts in New York and a BFA from Kent State University in Ohio. She has shown sculpture, paintings and glass art internationally. She is represented locally by Traver Gallery. [www.jeanneferraro.com](http://www.jeanneferraro.com)

**Peggy Foy** received her BFA in Jewelry and Metalsmithing from the University of Georgia. She is a full-time jewelry artist and a Pratt Jewelry/Metals monitor. Peggy is an active member of the Seattle Metals Guild and the Society of North American Goldsmiths, and shows at fine craft fairs throughout Washington

**Adrian Freuen** received his MFA at the University of Oregon. He is represented internationally at Pont De Arts Gallery in Shanghai China. He has taught in China, India, and currently teaches at Gonzaga University in Spokane, Washington.

**Raya Friday** received a BFA from Alfred University. She has worked with glass for 14 years and has 8 years of experience teaching glassblowing. Raya has taught, performed, and worked at a variety of institutions including the Corning Museum Studio, Hot Glass Show, and Pilchuck Glass School.

**Stacy Frost** has been a glass artist since 2003. She has taught in the US, Italy, and Dubai. Her work is on permanent display at the Kobe Museum of Glass and can be found in the Seattle area. Stacy is the current president of "Fire and Rain," the Seattle chapter of ISGB. [www.stacyfrost.com](http://www.stacyfrost.com)

**Sarah Gascoigne** studied at the Central School of Art and Design in London. Her innovative work is sold at Goldsmith's Hall and Liberty's. Sarah rediscovered jewelry at Pratt after years spent raising children, small-scale farming, and designing software. She has worked in Pratt's jewelry studio in various positions since 2001.

**Lisa Geertsen** received a BFA from West Virginia University. She has been blacksmithing since 1999 and founded Firelight Forge in 2007 in Georgetown with her husband Andy Blakney. Her artwork focuses on designing and building custom commissioned works. Lisa has shown at the Pratt Gallery, Frida, and Twilight Artist Collective.

**Emily Gherard** received an MFA in Painting from the University of Washington and a BFA in Illustration from the Rhode Island School of Design. She was a Betty Bowen Finalist and received a PONCHO special recognition award. Emily's work has been exhibited at Crawspace, 4Culture, and Francine Seders Gallery. Her work can be seen at [www.sedersgallery.com](http://www.sedersgallery.com)

**Kari Goldstein** received a BFA from Rochester Institute of Technology, School for American Crafts in 2005. She has attended workshops at Haystack Mountain School of Crafts, the Pittsburgh Glass Center, and recently in the Czech Republic through Pratt Fine Art Center. Kari exhibits her work internationally.

**Carla Grahn** has studied forging, welding, and bronze casting for over ten years. She was the recipient of the 1994 Dan Starr Scholarship. Carla's work has been exhibited at galleries in France and Seattle, including a solo show at Davidson Gallery.

**Kerstin Graudins** received an MFA in Studio Art from New York University and a BFA in Printmaking from the University of Washington. Her work has been widely exhibited in Seattle and New York. [www.artsyppants.com](http://www.artsyppants.com)

**Stephanie Hargrave** received a BA in Creative Writing from UPS, with a minor in Studio Art. Since then, she has worked with metal, clay, oils and encaustic. She has been teaching workshops in her West Seattle Studio for 4 years. She is represented in Seattle, Minneapolis, Atlanta and Mobile.

**Julia Harrison** has shown her carved wood sculptures and jewelry at galleries on both coasts and in England, and was included in Metalsmith magazine's 2006 Exhibition in Print. She has taught wooden jewelry workshops at the Penland School of Crafts and the 92nd Street Y.

**Lisa Hasegawa** received an MFA in Book Arts/Printmaking from The University of the Arts in Philadelphia and a BFA in Printmaking from the University of Washington. She is sole proprietor of *ilfant* press and an Artist Trust GAP grant recipient. Her work can be seen online at [www.ilfant.com](http://www.ilfant.com)

**Julia Hensley** received a BFA from Boston University. She has taught drawing and painting to adults since 1999 at Kirkland Arts Center, North Seattle Community College, and Pratt Fine Arts Center. Julia is currently represented by the Paul Thiebaud Gallery in San Francisco. [www.juliahensley.com](http://www.juliahensley.com)

**Ellen Hochberg** received her MFA in Studio Art from New York University and BS in Graphic Design from Southern Illinois University. She has taught as an artist in residence and after-school arts director at Mercer Island schools for over 10 years. Her work has been exhibited both nationally and internationally.

**Adam Hollis** has a BFA in sculpture from the University of North Carolina at Asheville where he focused on mixed media, cast metals and ceramics. He has been working primarily in cast metals, mixed media, woodworking and performance metal casting. He has worked professionally as a moldmaker, welder, resin caster, and woodworker. He is currently a craftsman at Seattle Stair and Design and is the Woodshop Rental Coordinator at Pratt.

**Hank Holzer** is a very accomplished furniture designer/builder who began his woodworking career in 1981. He is a member of Northwest Fine Woodworking in downtown Seattle and owns and operates Holzer Ames Furniture with his wife Judith. He is known for his edgy, playful yet sophisticated designs that are often influenced by nature and dance.

**Roger Horner** received a BA, BFA and MFA from the University of Washington. He has his home and studio in Shoreline where he resides with his wife and partner, Eileen. He has taught at Pratt Fine Arts Center, Bellevue Community College, and the University of Washington.

**David Huang** was born, raised, trained, and is currently living in the Western Michigan region. He began his metalsmithing education at East Kentwood High School and continued on to earn his BFA with an emphasis in metalsmithing from Grand Valley State University. Working full-time as a self-employed artist since 2003, David is represented by galleries around the US. His work has been featured in Metalsmith Magazine, American Craft, and numerous other books and publications.

**Marja Huhta** received a PhD in Chemistry from the University of Michigan. Her journey in glass began by creating jewelry and immediately becoming addicted. She enjoys running her business, Glass Elements, selling her fused glass jewelry and housewares. Marja loves helping people find their joy in glass. <http://www.etsy.com/shop/GlassElements>

**Todd Jannusch** did his apprenticeship at the Northwest School of Wooden Boat Building and spent 11 years building and repairing wooden boats through out the Pacific Northwest. As an installation artist Todd's work focus's on creating alternative ways of viewing art. Todd is a photographer, woodworker and his work also includes the Seattle based installations "Gallery 40" and "Gallery (206)". He is also joining Pratt as our Woodshop Technician. [www.gallery40.com](http://www.gallery40.com) [www.gallery206.net](http://www.gallery206.net)

**Kamla Kakaria** received an MFA in Printmaking from the University of Washington and exhibits at Shift gallery in Seattle. She teaches at Pratt, Kirkland Arts Center, and Northwest Encaustic along with managing Pratt's Painting, Drawing, and Print Departments.

**Doug Keith** has over thirty years experience in illustration, graphic design, and fine art. He has received a television Emmy for his graphic designs and several Publishers Marketing Association awards for his children's book illustrations. Doug has created commissioned artwork for Windermere Real Estate, Puget Sound Energy and Evergreen Hospital. [www.dougkeith.biz](http://www.dougkeith.biz)

**Tina Koyama** has shown work and taught classes in beadwork and fiber arts locally and nationally. A member of Northwest Designer Craftsmen, Tina has a certificate in fiber arts from the UW Extension Program and an MA in creative writing. Tina is a 2009 PONCHO artist-in-residence at Pratt. [www.tinakoyama.com](http://www.tinakoyama.com)

**Jessi Li** grew up in Jersey City, NJ. She received her BA from Bard College at Simon's Rock in 2009. She moved to Seattle in 2010, as an artist in residence at Pottery Northwest. Jessi was awarded the Resident Artist Project Grant and the Art Bridge Fellowship which helped support her current figurative work combining clay and glass.

**Sarah Loertscher** received a BFA from Ball State University. A former core student at Penland School of Crafts, she has been monitoring and teaching at Pratt for the past two years. Her work can be found at the San Francisco Museum of Craft + Design and at Penland Gallery.

**Francesca Lohmann** was born in San Francisco, California, and studied the technique of Moku Hanga at the Rhode Island School of Design, receiving her BFA in printmaking in 2008. Her work has recently been exhibited in Seattle, WA, Providence, RI and Kyoto, Japan.

**Chuck Lopez** started working glass in 1989. With a background in computer science, mathematics, and philosophy, he received a BA in Philosophy from the University of Colorado, 1995, and a MFA from Alfred University, 1999. Chuck resides in Seattle, where he makes art, teaches, and works at Pratt Fine Arts Center

**Michael Loreface** earned his MFA from the Memphis College of Art. He has exhibited his work nationwide and works within the fields of painting, drawing, and filmmaking. In addition to being featured in New American Paintings, Michael has been an artist-in-residence at the Santa Fe Art Institute and Constance Saltonstall Foundation. [www.neoimages.net](http://www.neoimages.net)

**Kiki MacInnis** received an MFA in Painting at the Otis School of Art and Design in Los Angeles. She is a member of the SOIL. Kiki grew up in Taiwan and lived in Japan for three years. She has been studying Chinese calligraphy for the past four years. [www.kikimacinnis.com](http://www.kikimacinnis.com)

**Patrick Maher** studied at the Art Institute of Boston and Cornish College of the Arts. He has worked as a blacksmith since 1992 and founded Red Door Studios in 1996. Patrick has created extensive public and private artworks, including for the Edmonds Ferry Terminal, Meridian Playground, and several Seattle P-Patches.

**Kelda Martensen** received an MFA in Visual Art from Washington University in St. Louis and BA from Willamette University, including semesters at the University of Ireland and the University of Natal in South Africa. Her prints and artist books have been shown in Lithuania, Germany, Denmark, Korea and across the United States. [www.keldamartensen.com](http://www.keldamartensen.com)

**Jane Martin** received a BFA in Jewelry/Metalsmithing from the University of the Arts in Philadelphia. Her work has been published in Ornament, Lapidary Journal, and American Craft magazines.

**Cameron Anne Mason** delves deeply into surface design. She brings extensive research, studio technique and a sense for exploration and experimentation into her two- and three-dimensional artworks. Her work has been exhibited at The Textile Center, Greenwood Artwalk, Contemporary Quilt Arts Association, Bumbershoot, Teatro Zinzanni, and the Fremont Solstice Parade. [www.cameronannemason.com](http://www.cameronannemason.com)

**Cheryl Matson** has been making glass beads since 2002. She has studied with Larry Brickman, Elaine Alhadeff, Jim Smircich, and Kathy Johnson among others. Cheryl enjoys spending as much time as she can in her home studio creating wild and crazy sculptured beads.

**Donna McCord** received a BFA in Glass and Photography from California College of the Arts. She has studied at Scuola del Vetro Abate Zanetti in Italy with Victoria Ferro, and Pilchuck Glass School. Donna's work is represented in private and public collections in the United States, Italy, Greece and Sweden.

**Paul D. McKee** received a BFA from Cornish College of the Arts and an MFA from Wichita State University. Paul taught at Wichita State and currently teaches privately as well as for Dale Chihuly's Foundation; Seniors Making Art. His artworks are in private collections across the United States and Europe.

**Katie Miller** received a BFA from the University of Washington and an MFA from Tyler School of Art. She has been a student, staff member and assistant at Pilchuck Glass School. Katie's installations and sculptures incorporate video, metal, glass, fibers, beeswax, and found objects. Her work has been exhibited nationally. [www.millerkatie.com](http://www.millerkatie.com)

**James Minson** is a third generation flameworker. He has degrees from Sydney University, Tama Art University Tokyo, and Antioch University Seattle. He teaches internationally and his work is represented in several museum collections including the Corning Museum of Glass, Tacoma Art Museum and The Australian National Glass Collection.

**Marc Mullin** received his BA in Urban Planning and Art from the University of Washington. He developed an appreciation for ornamental ironwork while growing up in Italy and has rented Pratt's studios since 2000. Pratt's Sculpture Studio Coordinator, Marc's work is represented in collections in Japan, New Orleans, and Washington.

**Aaron Murray** has taught art to children and adults at the Seattle Asian Art Museum, the Museum of Flight and Kirkland Arts Center. He specializes in ceramic sculpture and woodcuts. Aaron was a PONCHO Artist in Residence at Pratt in 2003. His work can be found locally at Nancy.

**Theresa Neinas** is a Seattle, Washington based artist who transplanted from the Midwest. Five years after receiving her BA in Art from the University of Washington she started doing linoleum block prints. Self-taught in this discipline, she has embraced its challenges. Her art has been shown locally and abroad.

**Matthew Nelson** received his BFA in sculpture from University of Washington. He grew up in the northwest and has worked in several mediums primarily making sculpture. A former studio renter at Pratt, Matt currently works out of his studio in Georgetown. His current focus is metal furniture and forged artwork. Matt enjoys the challenge of using metal to create organic textures and forms.

**Susanne Lechler Osborn** is a German artist living in Seattle. She received an MFA from the University of Washington. Susanne shares her passion for metalsmithing by teaching, coordinating exhibitions, and making one-of-a-kind pieces. Her work has been exhibited nationally and internationally.

**Michael Ottersen** received a BFA from Tyler School of Art in Philadelphia. He teaches at Northwest College of Art and Kirkland Arts Center and is the recipient of an Artist Fellowship Grant. Michael's work is represented in the collections of University of Washington Medical Center and Pierogi Gallery in Brooklyn.

**Ashley Perez** is a multi-media installation artist who works with a variety of diverse methods and mediums to accomplish her artistic visions. She has worked with glass since 2004 and has received scholarships for study at Pilchuck Glass School, Stanwood, WA, Penland School of Crafts, North Carolina, and The Glass Furnace in Istanbul, Turkey. She currently lives and works in Seattle, Washington. <http://akldp.blogspot.com>

**AJ Power** received a BS from Ohio University while working as a scientific and magazine illustrator. He currently works as a fulltime artist in a Ballard studio, drawing from diverse work experiences to create his paintings. Power's artworks are currently at SAM Gallery Art Sales & Rental and Compound Gallery in Portland, OR. He also received a public art commission from the Van Asselt Community Center, Seattle in 2005. [www.ajpowerstudio.com](http://www.ajpowerstudio.com)

**Donna Prunkard** has a MS in Biochemistry from the University of Florida. She has studied lampworking from a variety of instructors including Roger Parramore, JC Herrell, Mauro Puccitelli, Larry Scott, Kimberly Affleck, and Genevieve Church. She shows her work nationally and is the on the board of Fire and Rain, our local bead collective.

**Rachel Rader** received a BFA in Glass from Virginia Commonwealth University. She uses glass, metal, clay and found objects including plastic toys, dryer lint and rhinestones in her sculptural works. Rachel has studied and worked at Pilchuck Glass School and Pratt. She works as a professional glass artist in Seattle. [www.rachelrader.com](http://www.rachelrader.com)

**Kait Rhoads** received an MFA from Alfred University. She was a Fulbright Scholar, Creative Glass Center of America Fellow and an Artist-in-Residence at Pilchuck Glass School and Pratt. Kait's work is in The Corning Museum of Glass and Seattle Art Museum collections. She is represented locally by Traver Gallery. [www.kaitrhoads.com](http://www.kaitrhoads.com)

**Jane Richlovsky** received a BA in Art and Filmmaking from Columbia College in Chicago. Her work has been exhibited at Tacoma Art Museum, A Shenere Velt Gallery in LA, The Painting Center in New York City, Heineman-Myers Contemporary Art in Maryland, Ballard-Fetherston Gallery, and SAM Gallery in Seattle. [www.janerichlovsky.com](http://www.janerichlovsky.com)

**Mark Rudis** received a BFA from Cornish College of the Arts and has been a teaching assistant for Bertil Vallien. He has worked with the Kienholtzes, Chris Burden, Marvin Oliver, and Ginny Ruffner. Mark's metal and cast glass works have been exhibited at CoCA and Lead Galleries in Seattle.

**Kristine Rumman's** interest in glass began at age sixteen, when she started classes at the Toledo Museum of Art. She went on to complete a BFA at Bowling Green State University, with a major in Three-Dimensional Studies and a concentration in glass. She currently lives and works as an artist in Seattle, WA.

**Natalie St.Martin** is a Seattle artist with an interdisciplinary practice combining visual arts, community work and theological studies. She holds an MFA in Interdisciplinary Art from Goddard College (2012) and a BA in English from the University of Washington (2003). She has taught painting at Seattle Pacific University since 2007.

**Jennifer Stenhouse** received an MFA from the University of Wisconsin, Madison. She has been an instructor and guest artist at the Vermont Art Exchange as well as a professor and Jewelry Department Chair at Savannah College of Art and Design in Georgia.

**Paula Stokes** received a BA in Glass from the National College of Art and Design in Ireland. She studied at the International Glass Center in England and taught at the Museum of Glass and Pilchuck Glass School. Paula teaches at Seattle Glassblowing Studio. Her work is represented locally by Vetri. [www.paulastokes.com](http://www.paulastokes.com)

**Greg Stump** is a longtime contributor to *The Stranger* and a former writer and editor for *The Comics Journal*. The creator of the weekly alternative strip *Dwarf Attack* and the co-creator of the *Urban Hipster* comic book series, he has been teaching to students of all ages in Seattle for more than a decade. His art can be seen online at [www.inyrshoes.wordpress.com](http://www.inyrshoes.wordpress.com)

**Mark Takamichi-Miller** received an MFA from the University of Iowa. He was a recipient of the Neddy Artist Fellowship Award for painting in 2002 and has taught at the Cornish College of the Arts. He is a two time McDowell Colony Fellow. He is represented locally by Howard House Gallery. [www.whitelead.com](http://www.whitelead.com)

**Delores Taylor** has been working in glass since the 1980s and has studied at Bullseye Glass Company, Pilchuck Glass School and The Studio of The Corning Museum of Glass. Delores teaches locally and throughout the United States. Her work has been exhibited nationally and internationally. [www.delorestaylor.com](http://www.delorestaylor.com)

**Leslie Thiel** has been a glass artist since 1995. She has studied with artists like Lucio Bubacco, Akihiro Ohkama, and Michael Barley. She teaches fusing, lampworking and wire working locally and nationally. She has been a leader for the ISGB for many years.

**Rollin Thomas** is a cartoonist and illustrator, author and fine artist, award-winning set and lighting designer, and has been an educator for over two decades. He has produced animations and weekly strips for trade magazines and advertising.

**Cayn Thompson** received a BFA in Sculpture and Glass from the University of Hawaii. He has studied glassblowing at the University of Hawaii, San Francisco State University, Haystack, Pratt Fine Arts Center, and Pilchuck Glass School.

**Rebecca Tomas** received a BA in Metalsmithing & Jewelry Design from the University of Iowa. She spent the following three years pursuing graduate coursework in papermaking and book arts at the university's Center for the Book. She is Pratt's Jewelry/Metals manager, and serves as the contact for Washington State Enamelists.

**Glenn Tramantano** is a mixed media artist whose work deals with issues of sexuality, nature and design. He received an MFA from Washington University in St. Louis and a BA from the University of Pennsylvania in Philadelphia, and has exhibited his work nationally. [www.glenntramantano.com](http://www.glenntramantano.com)

**Kim Van Someren** received an MFA in Printmaking from the University of Washington and a BA from the University of Wisconsin-Lacrosse. Her prints are in the collections of the University of Washington, University of Wisconsin, University of Iowa, NY Public Library, and the Yale Beinecke Rare Book and Manuscript Library. [www.kimvansomeren.com](http://www.kimvansomeren.com)



## PRATT IS THE PLACE FOR YOUR GROUP ART EVENT!

FOR A GOOD TIME CALL 206.328.2200.

For help designing the perfect team building event or private celebration, contact Brandi Clark at [bclark@pratt.org](mailto:bclark@pratt.org).

**Mark Walker** received an MFA from the University of Washington. He has taught 3D design and tool-making classes at Bellevue Community College and sculpture and drawing at Mountlake Terrace High School. Mark casts bronze at RockNob Studio in Enumclaw, WA and his work is exhibited locally.

**Jodi Waltier** received a BFA in Fibers from the University of Washington. She has taught at Penland School of Crafts, Coyote Junior High School, and The Valley School in Seattle. Jodi was a Washington State Arts Commission Resident Artist and currently operates Inner Sanctum Studios.

**Felicia Wartnik** has been working with glass since 2007. She has studied with Larry Scott, Lisa St.Martin, Margaret Zinser, JC Herrell and many others. Felicia has taught at Glass Stock and has had her work published in *The Flow* magazine. She splits her creative time between her home studio and the flame-working studio at Pratt.

**Jack Wayne** has been a woodturner for nearly 20 years. Very active in local woodturning clubs, he also frequently travels performing club demonstrations and teaching at symposiums. Jack will bring his many skills and talents to you in a comprehensive, easy, and humorous manner.

**Rickie Wolfe** received a BFA in Printmaking and Painting from Cornish College of the Arts. Pratt's Print Studio Coordinator, her work has been exhibited in galleries around Seattle and can be seen at SAM Gallery and at Fresh Paint Art in Los Angeles. [www.rickiewolfe.com](http://www.rickiewolfe.com)

**Vance Wolfe** received degrees in Philosophy and Comparative Literature from the University of Washington. He is a gifted welder, woodworker, and designer who enjoys architectural design, art, and creating furniture.

**Randy Wood** received a BFA in 1993 from Ohio University. His cartoons and illustrations have been published in *The Stranger* and *Tablet*. He is a member of SOIL Art Gallery and has exhibited at Aqua Art Miami, Big Cat Gallery (New York) and SOIL Art Gallery and Roq La Rue Gallery. [www.randywoodart.com](http://www.randywoodart.com)

# membership at pratt

Members play a vital role in Pratt Fine Arts Center's success. Membership fees help support our dynamic programs and facility. It is the creative energy of members that makes Pratt such a unique place! Becoming a member is also a great way to stay up-to-date about Pratt's gallery programs, art lectures, and newly introduced classes and workshops. Become a Pratt member today!



# membership levels

## Apprentice \$50

- Discounts at Member Partner stores
- Early entry to select events

## Journeyman \$75 *All benefits of the Apprentice level plus:*

- Opportunity to access studios on a rental basis as an independent artist

## Master \$120 *All benefits of Journeyman level plus:*

- 10% discount on all classes & workshops, with the exception of certain programs
- Early Registration for classes & workshops from Oct. 31 - Nov. 6

## Great Reasons to become a Pratt Member Today:

Pratt Members can show their membership card to receive discounts at many art supply stores and organizations, including:

15% off framing at Baas Gallery & Framing

15% off framing at Frame Central and Museum Quality Framing

15% off framing at Framesmith

10% off framing at Allison and Ross Fine Arts

10% off color at Olympic Color Rods

10% off at Cascade Glass Art Center\*

10% off at Crosscut Hardwoods

10% off supplies at Daniel Smith\*

10% off supplies at Dakota Art\*

10% off supplies at Bellevue Art and Frame

10% off glass color at Hot Glass Color and Supply

10% off supplies at Blick Art Materials

10% off coffee drinks at Broadcast Coffee

\*Some restrictions may apply. For further details about membership partners and their locations, please contact 206.328.2200 X 235 or membership@pratt.org.

## tuition assistance

A limited amount of financial assistance is available each quarter to adults and youth who otherwise cannot afford to participate in classes and workshops. Applications for Tuition Assistance for Winter Quarter are due on 11/30/2011 and available at [www.pratt.org](http://www.pratt.org).

## scholarships

Pratt offers several distinct merit- and financial-need based scholarships each year to adults and teens, artists of color, and emerging and established artists. 2011 – 2012 applications and information will be available on 4/1/2012 and due 7/1/2012. For more information, please visit [www.pratt.org](http://www.pratt.org).

## new this winter \$5 Fridays

The best way to hone your skills between classes is to participate in \$5 Fridays and practice what you've learned. \$5 Fridays provides a supervised studio environment that allows currently enrolled students to work independently in participating studios for only \$5. Participants must be currently enrolled in a class at Pratt and have a class meeting the same week as their Friday participation. Contact the front desk for more information.

## join our creative community – become a studio renter!

It can be difficult and expensive to set up your own studio with all the equipment you need to reach your full creative potential (not to mention the maintenance!). That's why renting studio time at Pratt is such a great opportunity! Not only will you have access to Pratt's industrial equipment along with a wide variety of small tools, you will also have access to one of the largest most diverse creative environments in Seattle. Most of our studios are available on a daily or monthly basis with some equipment available on an hourly basis. All you need to do to get started as a Studio Renter is become a member of Pratt at the Journeyman or Master level and schedule a free studio rental orientation and test.

## new! color processor

Pratt Fine Arts Center has a new color darkroom and will now be the only facility in Seattle offering analog color printing. The new darkroom will allow renters to print color images up to 30" using color film negatives and will be available for daily rental.

# pratt registration form

You may register in the following ways:

1. Online by visiting [www.pratt.org](http://www.pratt.org).
2. In person, at the main building, Monday through Sunday from 9am – 9pm.
3. By mail, using VISA, Master Card, Discover, American Express, check or money order. Send registration form to: 1902 South Main St., Seattle, WA 98144. Make checks payable to Pratt Fine Arts Center.
4. By fax, using VISA, Master Card, American Express or Discover. Fax 206.328.1260 anytime.
5. Download the registration form from our website [www.pratt.org](http://www.pratt.org) and either mail or fax it to Pratt.
6. If you are adding a class to an existing registration please visit [www.pratt.org](http://www.pratt.org) or call the Front Desk at 206.328.2200.
7. Full payment is required at registration.
8. We are unable to accept registrations over the phone.

## personal information

Please check if this is a new address

Name

Address

City

State

Zip Code

Day Phone

Evening Phone

Email

If you are under the age of 18, please specify age: \_\_\_\_\_

## demographic information (optional)

Gender

Male

Female

Birth Date

month

day

year

Ethnicity

African/American

Hispanic

Pacific Islander

Asian/American

Native American

Caucasian

Mixed Ethnicity

Please describe any physical or other limitations that may require accommodations:

Emergency Contact Name: \_\_\_\_\_

Phone: \_\_\_\_\_

**Member Discount:** Current Master Level members are eligible for a 10% discount on classes and workshops with the exception of Travel Abroad, Custom, and Mini classes.

**Confirmation:** Pratt confirms paper registrations by mail and within two weeks. Students who do not receive a confirmation or who have registered fewer than two weeks before the first day of class should contact the front desk to confirm enrollment and receive class information. Online registrations receive immediate confirmation. Pratt will not issue refunds to students who do not receive confirmations.

**Adding Classes:** Students may add classes to an existing registration by calling 206.328.2200 x0 or online at [www.pratt.org](http://www.pratt.org).

**Waiting Lists:** If a class is full the student will be placed on a waitlist. If space becomes available in a class, waitlisted students will be offered the space in sequential order and contacted by phone or e-mail. Please do not attend the first session unless you have been contacted by Pratt. If paying with a credit card, no charges are assessed until the student is placed in a class. Payments by cash or check from waitlisted students will be refunded when the class starts if the student is unable to join the waitlisted class.

**Withdrawals and Refunds:** If Pratt cancels a class or significantly alters a class a full refund will be issued unless the student decides to be placed in a different class. In order to withdraw from a class voluntarily students must submit a signed drop form to the front desk. Drop forms may be submitted by US Mail, e-mail, or fax, but must clearly bare the student's signature. Students who withdraw from a class at least ten days prior to its first meeting will receive a full tuition refund less the drop fee. The \$15 drop fee is associated with withdrawing from a class. Please note that the \$15 processing fee is not part of tuition and therefore is not refundable. Refunds will be issued within 14 business days from the date of

withdrawal. Students withdrawing fewer than ten days from the first day of class are not eligible for a refund.

**Missed Classes:** There are no discounts or refunds for missed classes.

**\$5 Fridays:** Pratt Fine Arts Center offers students enrolled in classes the opportunity to practice techniques they are learning through the \$5 Friday Program. Students enrolled in a class have access to that studio on the Friday of the week that their class occurs and only for the duration of their class session. The student may stay up to 8 hours to practice their techniques (in the studio in which their class occurs, not any other studio). Students must sign in and indicate which class they are enrolled in. Enrolled students have priority over independent users. The Studio Monitor has the authority to determine tool and space sharing, in addition to overseeing proper and safe use of tools and studio. If there is no monitor present, the studio is not open to students. We do not guarantee that every Friday will be available due to holidays, events, maintenance, and Pratt activities. Supplies and materials are limited on Student Rental Fridays and will be administered by the monitor working that day.

**Processing Fee:** There is a non-refundable \$15 per class processing fee for all students at Pratt enrolling in workshops or classes. Pratt refunds this fee only when Pratt cancels or significantly alters a class or workshop.

**Drop Fee:** There is a \$15 drop fee for each class dropped at any point during registration. The fee is subtracted from any refund due to the student. The drop fee is charged when a tuition refund is due to the student. The fee does not apply to students who add one class for each dropped class in a given quarter.

**Class Cancellations:** All classes not meeting their minimum enrollment one week prior to their start date may be cancelled. Pratt calls all affected students to explore placement in other classes.

*Continued on following page.*

Please enroll me in the following classes:

Title	Class #	
1. _____	_____	\$ .....
2. _____	_____	\$ .....
3. _____	_____	\$ .....
4. _____	_____	\$ .....
Subtotal		\$ .....

I am a current Master level member or have signed up for a Master level membership below and am eligible for Master Member prices.

**membership information**

**Membership Fee** \$ .....

To take advantage of the member benefits, including Master class prices please begin my annual membership:  Apprentice \$50  Journeyman \$75  Master \$120

**pratt fine arts center annual fund**

Pratt needs your support! Tuition only covers half of our operating costs. Your donation makes a difference!

**YES! Please accept my tax-deductible contribution\* to Pratt's Annual Fund** **Annual Fund Donation** \$ .....

My company has a matching gift program: Company Name .....

\*Pratt Fine Arts Center is a registered 501 (c)(3) organization. Donations are tax deductible to the extent allowable by law.

There is a required \$15 processing fee for each class. (\$15 x total number of classes - REQUIRED) \$ .....

**payment method**

**TOTAL DUE** \$ .....

Visa/MC/Discover/Amex  Check enclosed (payable to Pratt)  Cash  Gift Certificate # .....

Card Number ..... Exp. Date .....

Workstudy \$ .....  Staff \$ .....  Scholarship(s) \$ ..... Specify .....

Tuition Assistance \$ .....  Voucher .....

**X** .....

**signature required for registration**

For youth under 18, parent or guardian name and signature on application are required.

Submission of this signed registration form constitutes applicants acceptance of payment method indicated above and all terms and conditions in the registration policies including the conditions of Pratt's refund policy and the waiver below. Pratt reserves the right to cancel any class or workshop in which case we are liable only for the tuition, lab, model and processing fee paid by the applicant to Pratt. Pratt reserves the right to reschedule any class or workshop or replace any instructor. In the event of unreasonable conduct, Pratt reserves the unconditional right to terminate a student's enrollment. All the above terms and conditions apply to any class added to this registration.

Waiver: In consideration of my participation in the educational programs and use of the facilities, I hereby discharge and forever hold harmless Pratt Fine Arts Center, its staff, volunteers, the City of Seattle Department of Parks and Recreation and all agencies whose property and personnel are used as part of Pratt's program and any sponsoring, co-sponsoring or funding agency(ies) or individual(s) for responsibility for any injury, illness, death, damage, loss, accident, delay or irregularity which may be occasioned for any reason whatsoever during the course of my participation. I certify that I am physically able to participate in all the activities for which I am enrolled. Pratt assumes no responsibility for losses or additional expenses due to included beyond my control. I also give my permission for Pratt Fine Arts Center to use without limitation or obligation photographs, film footage, tape or video recordings that may include my image or voice.

If you have questions regarding these policies, please contact Ryan Davis at 206.328.2200 x265 or email rdavis@pratt.org.

## january

### 5 MADE AT PRATT

Opening: Thurs., January 5, 5-8pm  
at Pratt Gallery at  
Tashiro Kaplan Studios\*

**JANUARY 5 - 28**

This is a juried show from the artists who are part of the Studio Rental Program at Pratt. The work shown will represent all the studios at Pratt: printmaking, painting, drawing, glassmaking, sculpture, jewelry and diverse disciplines.



## march

### 1 EARTH & FIRE: MATERIALS AND METHODS

Opening: Thurs., March 1, 5-8pm  
NCECA reception (Open to the public) Tues., March 27, 5-8pm  
at Pratt Gallery at Tashiro Kaplan Studios\*

**MARCH 1 - 31**

Materials and process often fuel the artist's need to create. This show, curated by Susan Balshor in conjunction with the NCECA conference, presents work in clay and glass. Mediums similar in ingredients are brought to life through fire. The vocabulary of each artist is unique. Included in the show are: Jessi Li, Crista Mateson, Carol Milne, Patricia Haase, Nancy Blair, Julie Lindell, Susan Balshor, Sue Rose, Granite Calimpong, and Judy Hill



Crista Mateson, Banana Neck  
(detail of Shiitake Head),  
Kiln Cast Glass and Low Fired  
Ceramic, 2011  
Photo courtesy of artist

## february

### 2 SHOW OF HEARTS

Opening: Thurs., February 2, 5-8pm  
at Pratt Gallery at  
Tashiro Kaplan Studios\*

**FEBRUARY 2 - 25**

Show of Hearts is Lisa Geertsen's annual exhibit of her personal "heart project". With hand forged metal as her medium, her focus of this gathering of sculptures is based around the human heart's role in our lives and in our language.



Lisa Geertsen,  
Strings, forged copper and  
embroidering floss, 2011  
Photo courtesy of the artist

### 2 ARTIST LECTURE

6:30pm  
Painting & Drawing instructor  
Emily Gherard at Pratt



Emily Gherard, Untitled,  
2009, Oil on canvas on panel  
Photo courtesy of artist

### 17 MASTER ARTIST LECTURE: JEWELRY/METALSMITH ARTIST DAVID HUANG

February 17, 6:30pm at Pratt



David Huang,  
Luminous Relic 900,  
Copper, sterling silver,  
23-k gold leaf, 2011  
Photo courtesy of the artist

### 3 SHOPS & HOPS

Shops & Hops is not your average beer festival – join Pratt in Ballard as we make our way through some of the neighborhood's coolest artists' studios and taste some of our favorite local beer.

More info at [www.pratt.org](http://www.pratt.org)

\* Pratt Gallery at Tashiro Kaplan Studios,  
312 S. Washington St. Suite A  
Public Hours: Wed.–Sat. 12-5pm and  
by appointment

# PRATT FINE ARTS CENTER

1902 South Main Street  
Seattle, WA 98144-2206  
www.pratt.org

Non-Profit Org.  
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**PAID**  
Seattle, WA  
Permit No. 1354

IF YOU PREFER TO VIEW OUR CLASS CATALOG ONLINE AND BE REMOVED FROM OUR MAILING LIST, PLEASE CONTACT 206.328.2200

## CUSTOM CLASSES



Letterpress instructor Lisa Hasegawa and student, 2010  
Photo credit: Laura Hoppenjans

Would you like individual instruction for a specific technique or to experiment in a new medium? Would you like to take a short class with your family or friends? Does Pratt's course schedule conflict with your schedule? If so, Custom Classes may be the right option for you.

For more information about Custom Classes, please contact Education Program Manager at (206) 328-2200 x 222 or [aondrick@pratt.org](mailto:aondrick@pratt.org).

PRATT FINE ARTS CENTER

# HOLIDAY ART SALE

& hands on holiday party

**ONE WEEKEND ONLY**

**November 18 - 20, 2011**

Don't miss your chance to find unique holiday gifts for all of your friends and family. Featuring the works of local artists in glass, jewelry, painting and sculpture, you are sure to find something for everyone on your list!

For information on the free hands-on holiday party visit [www.pratt.org](http://www.pratt.org).

**OPENING NIGHT CELEBRATION**

Friday, November 18, 2011

7 - 9pm

\$20 Admission

**VIP PARTY**

Friday, November 18, 2011

4 - 7pm

\$50 Admission

**SALE CONTINUES:**

**November 19 - 20, Free Admission**