



**PRAATT** | FINE ARTS  
CENTER

**SUMMER 2010**

The Place to Make **ART**

CLASSES  
STUDIO RENTAL  
EXHIBITIONS  
EVENTS

**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 is an arts education and resource center dedicated to promoting creative development and artistic engagement to the local and global community.

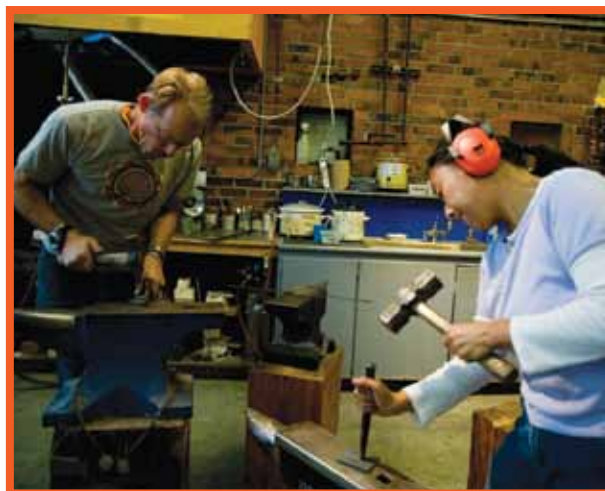
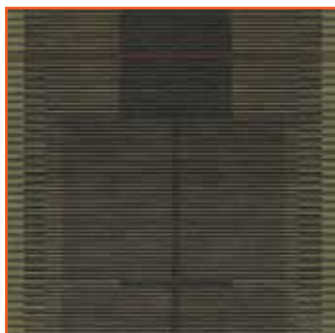


Photo: Jonathan Steinberg

## pratt programs



Images (l-r):  
Layne Goldsmith, Burl,  
hand-woven rug, photo by  
Layne Goldsmith Studios;  
Walter Lieberman, Arctic  
Moon, 2005, Enamel on  
Blown Glass; Fernandez  
Sanchez, mixed media book

**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.

**Free Fridays:** To support learning and practicing new skills, included with many Pratt classes is free access to the studios and equipment on certain Fridays.

**Studio Rental Program:** Serving over 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.

**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.

**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.

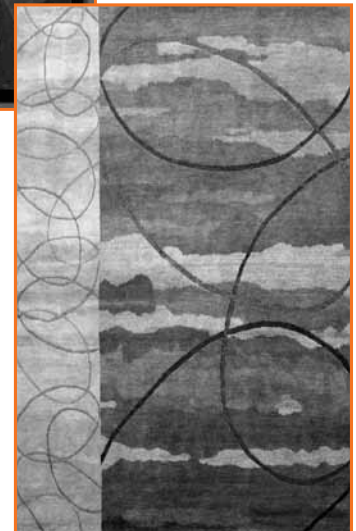
**Scholarships, Work Study and Tuition Assistance:** As part of our commitment to make classes affordable to everyone, Pratt offers an array of financial support programs. In addition, tuition for all Pratt classes is subsidized by supporters.

**Tailored Learning and Art Parties:** From private classes to large events, Pratt can design and deliver specialized, hands-on learning experiences.

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).

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**Photos, (clockwise from above):** Greg Clark, Gioia, 2009, blown glass, photo courtesy of the artist; Lisabeth Sterling, Young Raisins, 2009, sandblasted and engraved cameo glass on etched copper, photo by Robin Brewer; Diane Saffitz, hand woven rug; Cover Image: Juan Alonso, Coronado, 2009, ink & graphite on clayboard, photo courtesy of the artist

## 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.

# pratt location

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

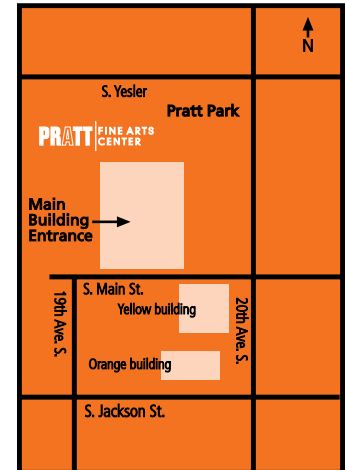
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[www.pratt.org](http://www.pratt.org)

## 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.

## PARKING

There is free parking at Pratt. Monthly controlled access parking is also available next door in the Legacy at Pratt Park apartments. Come and go as you please for classes or studio times 24/7. Call 206-682-2668 for more information.



## membership at pratt

Members play a vital role in Pratt Fine Arts Center's success. Membership fees help support our dynamic programs and facility and 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!



Photo credit: Breanna Guidotti

## membership levels

### Apprentice \$50

- Discounts at Member Partner stores (see full list on page 30 or at [www.pratt.org](http://www.pratt.org))
- Early entry to select events
- Voting privileges at the Annual Members Meeting

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

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

### Master \$100 *All benefits of Journeyman level plus:*

- 10% discount on all classes & workshops, with the exception of certain programs

## 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 Summer Quarter are due on 4/19/2010 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. 2010 – 2011 applications and information will be available on 4/1/2010 and due 7/1/2010. For more information, please visit [www.pratt.org](http://www.pratt.org).

## work study

A limited number of work study opportunities are available each quarter. Participating students earn credit toward tuition in exchange for assisting Pratt staff. Applications for the Work Study program are available from Julie Custer at [jcuster@pratt.org](mailto:jcuster@pratt.org).

# drawing

## Drawing Fundamentals: How to Draw What You See

Anyone can learn to draw; it is a matter of seeing what is in front of you. Learn the fundamentals of rendering realistically by studying line, shape, form, light, and shade as they relate to the world. Interpret objects by examining their basic geometric shapes. Master the principle of perspective as it relates to composition. Through careful observation of light and dark, learn to translate what you see into successful black and white drawings. Prerequisite: None

**Class #1117 • Will Bonner**

Mon.-Thurs., 10am-1pm, 6/14 - 6/24

8 Sessions

Non-members: \$260/Master Members: \$234

## Drawing Fundamentals: Perception Fundamentals

A whole new world opens up when you slow down to really look at what is around you. Take a contemporary approach to drawing, perceiving the three-dimensional world afresh and translating it into two dimensions. Everyone sees and thinks differently, so a variety of approaches will be presented. You will find the tools that work best for you. Learn how to perceive line, mass, value, depth, movement, and perspective while getting acquainted with a range of drawing materials. Prerequisite: None

**Class #1110 • Jane Richlovsky**

Tues., 7-10pm, 7/6 - 8/24

8 Sessions

Non-members: \$260/Master Members: \$234

**Class #1111 • Jane Richlovsky**

Thurs., 10am-1pm, 7/22 - 8/26

6 Sessions

Non-members: \$200/Master Members: \$180

## Drawing Fundamentals: Visual Analysis

Drawing is the foundation of the visual language. Learn to effectively see through observation and then record this information through drawing. You will build your rendering skills starting with line and progressing to value and onto proportion, shape, form, space, light, and shadow. These techniques can be used to lead the viewer's eye and to

convey a specific feeling or mood, as desired by the artist. Prerequisite: None

**Class #1114 • Alice Case**

Wed., 10am-1pm, 7/7 - 7/28

4 Sessions

Non-members: \$130/Master Members: \$117

**Class #1135 • Alice Case**

Wed., 10am-1pm, 8/4 - 8/25

4 Sessions

Non-members: \$130/Master Members: \$117

## Drawing Fundamentals: Drawing from Value

Learn to use value in an intentional and sophisticated way. Focusing on light as a com-

positional base, observation tool, and means of expression learn basic value structures and the behavior of light. Using light as the primary point of observation you will sharpen your ability to observe. Learn how to make calculated choices about light and dark and manipulate value to create expressive effects and content. You will draw primarily from still-life and engage in informal group critiques to reinforce course content. Prerequisite: None

**Class #1113 • Ryan Finnerty**

Wed., 2-5pm, 7/7 - 8/11

6 Sessions

Non-members: \$200

Master Members: \$180



**Dana Aldis, Julia, charcoal, white & red chalk on grey toned paper**

Photo courtesy of the artist

## Drawing & Compositional Expression - 4th Quarter

This class features mentored development and progressive building of drawing and creative skills with one teacher over four quarters. Fourth quarter puts together our work with three dimensional objects and two dimensional reproductions and focuses on creativity, with an introduction to colored pencils. Topics include color mechanics, limiting color and value palettes, finding geometry in composition, and generating and developing ideas. Share discoveries in lively open discussions. Prerequisite: Third Quarter Drawing & Compositional Expression or instructor permission

**Class #1119 • Julia Hensley**  
Mon., 1:30-5:30pm, 6/14 - 8/16  
(no class on 6/28 & 7/19)

8 Sessions

Non-members: \$360/Master Members: \$324

## Figure Drawing

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, challenging class demystifies the drawing process by applying techniques 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 #1116 • Jeanne Ferraro**  
Tues., 6-10pm, 7/6 - 7/27

4 Sessions

Non-members: \$180/Master Members: \$162

**Class #1136 • Jeanne Ferraro**  
Tues., 6-10pm, 8/3 - 8/24

4 Sessions

Non-members: \$180/Master Members: \$162

## Teen Drawing & Mixed Media - Constructed Body

(Description in Youth/Teen section on page 24)

## This Illustrator Goes to Market: Part Three

Once you have created a book or books it is time to get into the market! Learn to develop your marketing skills, refine your portfolio tools, track your submissions, and understand contracts and licensing. Demonstrations of



**Colleen Hayward, Sweetbriar 10 (detail), 2006, mixed media drawing**  
Photo by Lynn Thompson

some fun techniques such as pop-ups, games, puzzles, and mazes will be covered. Prerequisite: None

**Class #1137 • Rollin Thomas & Doug Keith**  
Wed., 6-10pm, 6/30 - 8/18

8 Sessions

Non-members: \$350/Master Members: \$315

## NEW Creative Drawing

How do you take your basic drawing skills and use them to develop concepts from your imagination? This class utilizes the design elements of line, shape, form, value, and perspective, as well as symbolism and text to help you manifest your creativity in a visual art form. This non-referential drawing class allows you to explore the language and mediums of art to suit your personal expression. Prerequisite: Drawing Fundamentals or equivalent

**Class #1118 • Will Bonner**  
Mon.-Thurs., 1:30-5:30pm, 6/14 - 6/24

8 Sessions

Non-members: \$350/Master Members: \$315

## NEW Steps Toward a Body of Work

Using drawing as the means, you will plot the course to a body of work. Working directly and imaginatively from observation, a kernel of an idea will reveal itself as a larger concept. All wet and dry drawing media and choices of scale, surface, composition, touch, and tone are methods to excavate and expand your visual thought process. The goal is to initiate a sustained creative project that will be worthy of continuation after this course is complete. Prerequisite: Drawing or Painting Fundamentals or equivalent

**Class #1120 • Colleen Hayward**

Mon., 9am-1pm, 6/28 - 8/2

6 Sessions

Non-members: \$260/Master Members: \$234

## NEW Continuing Drawing: Inhabited Space

Continue to improve your drawing skills while exploring the use of line quality and expanding your understanding of compositional elements. Working from the still life and the space it inhabits, you will increase your skill at handling value, perspective and the power of line and texture. Prerequisite: Drawing Fundamentals or equivalent

**Class #1112 • Lise Graham**  
Wed., 6:30-9:30pm, 7/21 - 8/25

6 Sessions

Non-members: \$200/Master Members: \$180

## Workshop: Portrait Drawing in Trois Crayons

Trois Crayons is a drawing technique using white, red and black chalks on toned paper. It is a classical style of drawing used by Rubens, Watteau, and Fragonard. Using contemporary drawing materials (Prismacolor pencils and Canson Ingres Papers) you will focus on structure, proportion, and anatomical detail of the head to create accurate and beautiful portrait renderings. You will explore composition by creating quick thumbnail sketches from the model before moving to more finished works. Clothing and drapery techniques will be covered. Prerequisite: Drawing Fundamentals or equivalent

**Class #1115 • Dana Aldis**  
Sat.-Sun., 10am-6pm, 6/26 - 6/27

2 Sessions

Non-members: \$180/Master Members: \$162

# painting

## Acrylic

### 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, and 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 #1097 • Aaron J. Power**  
 Fri.-Sun., 10am-6pm, 7/23 - 7/25  
 3 Sessions

Non-members: \$270/Master Members: \$243

#### NEW 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. Study from still-life and landscape and explore abstraction while learning color, paint application, and composition. Prerequisite: None

**Class #1105 • Ryan Finnerty**  
 Wed., 9am-1pm, 7/7 - 8/11  
 6 Sessions

Non-members: \$270/Master Members: \$243

#### Acrylic Painting I - 4th Quarter

This class features mentored development and progressive building of painting skills with one teacher over four quarters. It encompasses painting techniques, color theory, drawing, composition, and art history. Fourth quarter includes use of black and white, color distribution, and an introduction to earth colors. Work from still life, reproductions, and the environment. Focus on modeling form and using pattern. Build skills and join in discussions as you learn from master works. Prerequisite: Third quarter Acrylic Painting I or instructor permission

**Class #1102 • Julia Hensley**  
 Tues., 1:30-5:30pm, 6/15 - 8/10  
 (no class on 6/29), 8 Sessions

Non-members: \$340/Master Members: \$306



**Jessica Dodge, What the Hedgehog Knows (detail), 2009,**  
 reverse oil painting on glass  
 Photo courtesy of the artist

#### Acrylic Painting II- 4th Quarter

This class features mentored development and progressive building of painting skills with one teacher over four quarters. It encompasses painting techniques, color theory, drawing, composition, and art history. Fourth quarter includes advanced techniques such as scraping and sgraffito, modeling with paint, making a series, integrating texture, controlling mood with color, using pattern, developing a personal direction, and studio practice. Work from still life, real life surroundings, and reproductions. Prerequisite: Third quarter Acrylic Painting II or instructor permission

**Class #1104 • Julia Hensley**  
 Thurs., 1:30pm-5:30pm, 6/17 - 8/12

(no class on 7/1), 8 Sessions  
 Non-members: \$340/Master Members: \$306

## Oil

#### Reverse Oil Painting on Glass

Painting on glass gives a luminescence unlike any other medium. Learn all the variations of this intriguing technique. Prepare your framed glass, plan your composition in reverse, and layer applications of oil paint on glass to achieve a range of effects with adjustments and manipulations. You should be able to complete at least one painting by the end of the class. Prerequisite: None

**Class #1103 • Jessica Dodge**  
 Wed., 1:30-5:30pm, 7/7 - 7/28  
 4 Sessions

Non-members: \$170  
 Master Members: \$153

## Oil Painting Fundamentals

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 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 or equivalent

**Class #1092 • Emily Gherard**  
**Mon., 9am-1pm, 7/5 - 8/16 (no class on 7/19)**  
**6 Sessions**  
**Non-members: \$250/Master Members: \$225**

**Class #1093 • Emily Gherard**  
**Thurs., 6-10pm, 7/8 - 8/12**  
**6 Sessions**  
**Non-members: \$250/Master Members: \$225**

## Intermediate Oil Painting

This class is for anyone with previous oil painting experience who wants to refresh their knowledge or develop their technique. Discover your individual working method by reviewing how to prepare surfaces, choose a composition, and select a color palette. You will paint a master copy but most of the class time will be spent on individual projects. You will receive individual input about artistic influences in your work and group critiques will be held. Prerequisite: Oil Painting Fundamentals or equivalent

**Class #1096 • Emily Gherard**  
**Tues., 9am-1pm, 7/20 - 8/24**  
**6 Sessions**  
**Non-members: \$260/Master Members: \$234**

## Special Topics in Painting

### NEW Connecting with the Landscape

This class is studio and plein-air painting. Explore approaches to landscape painting from Boudin to the present. Working from observation, we will take expeditions to find motifs. Further development of your ideas in the studio sessions. Emphasis will be placed on composition and exploration of color. Individual critiques will be ongoing. Oil and

Acrylic painters welcome. Prerequisite: Painting Fundamentals or equivalent

**Class #1089 • William Turner**  
**Mon., 1:30-4:30pm, 6/28 - 8/2**  
**6 Sessions**  
**Non-members: \$200/Master Members: \$180**

## Shiny, Fuzzy, Clear & Wet

Learn how to tackle special problems in representational painting: shiny and metallic surfaces, translucent objects, hair, fur, textures, and water. Develop tools for analyzing the visual structure of hard-to-represent objects by taking inspiration from how previous masters have handled these problems. Learn how to use paint and mediums to achieve the effects you want in your own style. Oil or acrylic painters welcome. Prerequisite: Painting Fundamentals or equivalent

**Class #1088 • Jane Richlovsky**  
**Thurs., 1:30-5:30pm, 8/5 - 8/26**  
**4 Sessions**  
**Non-members: \$180/Master Members: \$162**

## Watercolor

### Intensive: 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 life and photographs to abstraction and your imagination. You will gain a solid foundation of watercolor skills that can be used in illustration or fine art. Prerequisite: None

**Class #1091 • Yulia Chubotin**  
**Fri.-Mon., 10am-6pm, 7/16 - 7/19**  
**4 Sessions**  
**Non-members: \$350/Master Members: \$315**

## Encaustic

### 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 #1101 • Larry Calkins & Shaun Doll**  
**Fri.-Mon., 10am-6pm, 8/27 - 8/30**  
**4 Sessions**  
**Non-members: \$390/Master Members: \$351**

## visiting artist

### juan alonso



**Juan Alonso, Fulguratus #4 (detail), 2009, ink & graphite on clayboard**  
 Photo courtesy of the artist

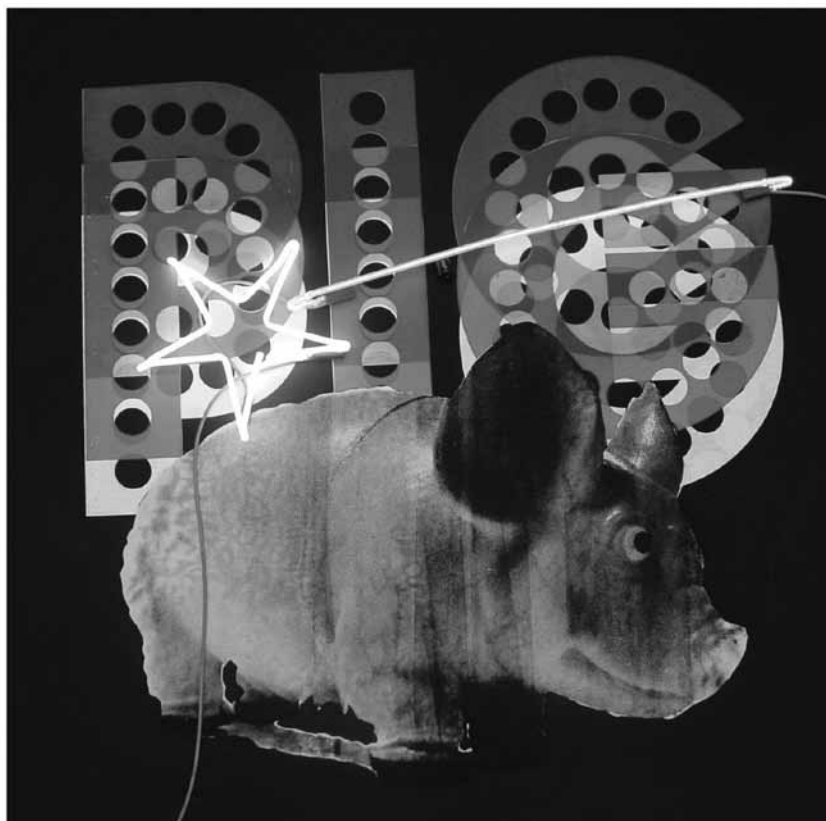
### Art for a Socially Aware Society

This workshop is based on Juan's body of work titled 'Grey Matters' and will focus on the power of images conveying a thought without being literal. You will define a focus or cause you feel strongly about to create artwork based on your own individual message. A preliminary drawing using pencil will be translated into an acrylic painting on paper, canvas, or wood. Ultimately a combination of the content and the visual aesthetics will determine the success of the completed works. Prerequisite: Painting Fundamentals or equivalent

**Class #1100 • Juan Alonso**  
**Fri.-Sun., 10am-6pm, 7/9 - 7/11**  
**3 Sessions**  
**Non-members: \$270**  
**Master Members: \$243**

**Juan Alonso** left his native Cuba in 1966. His work is in public collections such as Seattle City Light, Microsoft, Safeco, and the Tacoma Art Museum. His public works are in Qwest Field, Sea-Tac, and Sound Transit. He is a recipient of the the "Neddy" Award and is represented by Francine Seders Gallery. [www.juanalonso.info](http://www.juanalonso.info)

# printmaking



Morgan Sims, Pig, screenprint on canvas with neon  
Photo courtesy of the artist

## 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, collograph, 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 #1124 • Kerstin Graudins**

**Thurs., 6-10pm, 7/1 - 8/19**

**8 Sessions, Free Fridays**

**Non-members: \$390/Master Members: \$351**

**Class #1178 • Kamla Kakaria & Shaun Doll**

**Fri.-Sun., 10am-6pm, 8/6 - 8/8**

**3 Sessions**

**Non-members: \$290/Master Members: \$261**

## 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 #1123 • Kerstin Graudins**

**Wed., 6-10pm, 6/30 - 8/18**

**8 Sessions, Free Fridays**

**Non-members: \$390/Master Members: \$351**

## Teen Screenprinting

(Description in Youth/Teen section on page 24)

## 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 #1164 • Rickie Wolfe**

**Wed., 10am-2pm, 7/7 - 8/18**

**7 Sessions**

**Non-members: \$340/Master Members: \$316**

## 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 work time to refine your own style and voice. Demonstrations will be done 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 #1127 • Rickie Wolfe**

**Tues., 10am-4pm, 7/6 - 8/3**

**5 Sessions, Free Fridays**

**Non-members: \$370/Master Members: \$333**

## 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 #1121 • Kim Van Someren**

**Tues., 6-10pm, 6/29 - 7/20**

**4 Sessions, Free Fridays**

**Non-members: \$200/Master Members: \$180**



**David Simpson, Beach X-ray #1S, 2009, Cyanotype**  
Photo courtesy of the artist

### **NEW Multiplate Etching**

The focus of this class is on multiple plate etching. Learn how to plan a multiple plate image, layer with color, and print rich and vibrant images. Individual instructor attention will encourage experimentation and development of your work. Use of copper plates is preferred.

Prerequisite: Etching Fundamentals

**Class #1131 • Kim Van Someren**  
Tues., 6-10pm, 7/27 - 8/17  
4 Sessions, Free Fridays  
Non-members: \$200/Master Members: \$180

### **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 #1126 • Lisa Hasegawa**  
Tues., 6-10pm, 6/22 - 7/20  
5 Sessions  
Free Fridays with instructor's permission  
Non-members: \$240/Master Members: \$216

**Class #1139 • Lisa Hasegawa**  
Wed., 6-10pm, 7/14 - 8/11  
5 Sessions  
Free Fridays with instructor's permission  
Non-members: \$240/Master Members: \$216

**Class #1138 • Lisa Hasegawa**  
Tues., 6-10pm, 7/27 - 8/24  
5 Sessions  
Free Fridays with instructor's permission  
Non-members: \$240/Master Members: \$216

### **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 #1129 • Romson Regarde Bustillo**  
Sun., 10am-6pm, 6/13

1 session

Non-members: \$100

Master Members: \$90

#### **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 #1128 • Romson Regarde Bustillo**  
Fri.-Sun., 10am-6pm, 6/18 - 6/20

3 Sessions

Non-members: \$280/Master Members: \$252

#### **Workshop: Block Print**

Have you always wanted to play with sharp tools but your mother wouldn't let you? 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, hand printing, and printing on the press. This workshop will emphasize how to adapt this process to a home environment. Prerequisite: None

**Class #1130 • Theresa Neinas**  
Sat.-Sun., 10am-6pm, 6/26 - 6/27

2 Sessions

Non-members: \$190

Master Members: \$171

### NEW Workshop: Cyanotype

This workshop will introduce you to cyanotypes, a 20th century photographic process, to create prints that are cyan-blue. Begin by preparing source materials such as drawings, paintings, prints, newspaper and magazine images, as well as found objects. Using both the sun and a light-exposure unit, you will make prints. Create entirely unique new compositions or use as a layer with other printmaking methods to find new possibilities in your work.

Prerequisite: Printmaking Fundamentals

**Class #1132 • David Simpson**

Sat.-Sun., 10am-6pm, 7/17 - 7/18

2 Sessions

Non-members: \$190/Master Members: \$171

### Workshop: The Painterly Print

Monotypes are a natural transition from painting to printmaking. This workshop explores 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: Printmaking Fundamentals

**Class #1122 • Eric Chamberlain**

Sat.-Sun., 10am-6pm, 8/14 - 8/15

2 Sessions

Non-members: \$190/Master Members: \$171

### Workshop: Lithography Fundamentals

Making a lithographic print is unlike any other printmaking process. If you are interested in making editions (multiples), this is the medium for you. Learn the basics of lithographic printmaking using aluminum plates. You will be encouraged to experiment with both wet and dry drawing mediums and photocopy transfer. Come ready with sketches and ideas. Registration and ink modification will be taught, and if time permits, polyester plate lithography and photolithography will be discussed.

Prerequisite: Printmaking Fundamentals

**Class #1134 Ben Moreau**

Sat.-Mon., 10am-6pm, 8/21 - 8/23

3 Sessions

Non-members: \$290/Master Members: \$261

### NEW Workshop: Painterly Screenprinting

In this class you will be introduced to monotype and painterly possibilities using an open screen technique along with various photo stencil applications. Learn how to incorporate screen printing into larger projects and onto a variety of materials. Image preparation on

the computer, registration, color mixing, and alternate water-based inks will be discussed. Prerequisite: Screenprinting Fundamentals

**Class #1133 Morgan Sims**

Fri.-Sun., 10am-6pm, 8/27 - 8/29

3 Sessions

Non-members: \$290

Master Members: \$261

## travel abroad



**Fernando Sanchez, mixed media book**

Photo by Mary Koruga

### Intensive: Bookmaking in Puerto Vallarta

Work with Mexican artists from the art group, *La Malaguas*, in this week-long intensive. Using painting and drawing along with basic printmaking and book binding techniques, you will create unique artist books. Techniques include photo transfers, lithography, monotypes, etching and finishing methods. This workshop will culminate with a show of the books in Seattle. Beginners are welcome.

February 12-19, 2011—\$1,275.

For more information, please contact 206.328.2200 x229 or [kkakaria@pratt.org](mailto:kkakaria@pratt.org).

# diverse disciplines



Jodi Waltier, Luck O'Plenty, 2009, mixed media on linen and china silk  
Photo courtesy of the artist

## Art of Bookmaking

If you like to work in series or are looking for a new way to develop artwork and ideas in a book format, this class is for you. Discuss grouping and sequencing images and how multiple images can alter the content of one image. Learn to make accordian bindings, concertina bindings, and the Coptic stitch. Review paper choices as well as sewing and folding techniques. You will create three blank books as well as one book with created images and binding of your choice. Prerequisite: None

**Class #1108 • Haley Farthing**  
Wed., 6-10pm, 6/23 - 7/14  
4 Sessions  
Non-members: \$190/Master Members: \$171

## Art RX: Art for What Ails You

When times get tough, it's time to paint! Art reflects life; when you trust your artwork, you give it room to breathe and find its way naturally. The process of artmaking is like dreaming on paper; images, feelings, and ideas take shape and reveal themselves in poetic clarity. Enjoy innovative, playful, and thought-provoking explorations in painting, drawing, collage, and mixed media in an environment where the inner critic is not invited. Prerequisite: None

**Class #1006 • Vedika Dietrich**  
Thurs., 10am-4pm, 7/22 - 8/12  
4 Sessions  
Non-members: \$270  
Master Members: \$243

## From Old Tin Thing to Art Bling! Bling!

Enter the wonderful world of tinsmithing. Learn to 'quilt', perforate, bend, and twist metals. You'll get started soldering, copper-foiling, and using a stump as an anvil. Manipulate sheet materials with various small tools. Clean out your house and bring in scrap metal and a can opener to the first class, as well as license plates, tin lunch boxes, cookie tins, junk jewelry, or anything you'd like to tinker with during class. Prerequisite: None

**Class #1000 • Ross Palmer Beecher**  
Tues., 1:30-5:30pm, 8/10 - 8/31  
4 Sessions  
Non-members: \$220/Master Members: \$198

## 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. Prerequisite: None

**Class #1001 • Rickie Wolfe**  
Thurs., 10am-2pm, 7/8 - 8/12  
6 Sessions  
Non-members: \$270/Master Members: \$243

## Workshop: Deconstructed Cloth

Share ideas and methods while exploring the vast world that is cloth. Knitting, knotting, felting, and weaving are the traditional means for turning fiber into cloth. In this workshop you will explore an entirely new direction including folding, clamping, bound resist dyeing, hand painting using stencils, stamping, and screening as well as image transfer from drawings to cloth, needle felting, and knotless knitting. Inspiration will come from samples, a slideshow, and informative demonstrations. Prerequisite: None

**Class #1007 • Jodi Waltier**  
Friday-Sun., 10am-6pm, 7/30 - 8/1  
3 Sessions  
Non-members: \$250  
Master Members: \$225



**Adele Eustic, handwoven rug (detail), 2008**  
Photo by Rachel Meginnes

### Studio Work/Public Art

Figure out if creating public art is the right direction for you. This workshop will assist you to make the transition from the studio to the public arena with your artwork. Learn about researching projects, how to get your foot in the door, collecting resources, and finding the right medium/materials and fabricators. Find a balance that is right for you to achieve the best in both worlds. Prerequisite: None

**Class #1109 • Juan Alonso**  
Sat.-Sun., 10am-4pm, 6/19 - 6/20  
2 Sessions  
Non-members: \$150  
Master Members: \$135

### Workshop: Text Art III

Learn to incorporate words into visual art by combining book arts with visual poetry, type-written art, collage, and assemblage. Love of text, word fragments, boxes, signs, and books is welcomed. Explore the work of Kurt Schwitters, who pioneered Modernist collages of paper and textual fragments. Schwitters' term for word-collages 'merz' played off the German

word for commerce, 'Kommerz,' emphasizing the industrial, factory-like aspect of the creative process that found later expression in the formation of the Bauhaus. Prerequisite: None

**Class #1004 • David Francis**  
Sat.-Sun., 10am-6pm, 8/14 - 8/15  
2 Sessions  
Non-members: \$180/Master Members: \$162

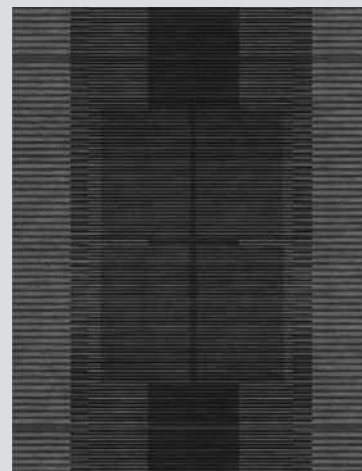
### NEW Workshop: Exploring Your Sketchbook

In this mixed media workshop you will learn how to get in the habit of drawing and creating a dialog with your sketchbook. Begin by covering the pages from front to back with clay washes, paint, and ink to alter the clean white surface. Then you will begin to work in your sketchbook using a variety of media such as photocopy transfer, inks, writing, collage, and stenciling. Prerequisite: None

**Class #1008 • Larry Calkins**  
Fri.-Sun., 10am-6pm, 8/20 - 8/22  
3 Sessions  
Non-members: \$260/Master Members: \$234

## visiting artist

layne goldsmith



**Layne Goldsmith, Burl, handwoven rug**  
Photo by Layne Goldsmith Studios

### Design Your Own Artist Carpet

Do you want to design and produce a hand-woven Tibetan carpet from your own artwork or custom design? Through visual presentations, examples of woven carpets, strike offs, and yarn samples, you will acquire a toolbox of stylistic and structural possibilities for creating your own designs. Some experience with color and design is useful, but not required. Most importantly you need to have an interest in hand woven carpet. Prerequisite: None

**Class #1106 • Layne Goldsmith**  
Tues., 7-10pm, 8/10  
Sat.-Sun., 8/14-15, 10am-6pm  
3 Sessions  
Non-members: \$450  
Master Members: 405

**Layne Goldsmith** is fluent in the world of the imagination and has spent over 30 years teaching, she is a professor of art in the Fibers program at the University of Washington. From "what happens if..." she charts the path to "what is possible". Her studio work is included in private and public collections nationally and internationally. [www.laynegoldsmith.com](http://www.laynegoldsmith.com)

# sculpture



**Ed Trobec, Untitled, Bronze**  
Photo courtesy of the artist

## Sculpture

### Felt Sculpture

Explore the limitless possibilities of turning wool fibers into two and three dimensional objects. Wool has incredible transformative qualities, allowing its fibers to bind together to create a solid mass, making felt the clay of the fiber world. You will learn about the unique properties of wool and its many uses, both traditional and contemporary. Emphasis will be placed on flat techniques using raw wool and commonly available felt materials. Prerequisite: None

**Class #1162 • Jean Hicks**  
Sat.-Sun., 10am-6pm, 8/21 - 8/29  
4 Sessions  
Non-members: \$320  
Master Members: \$288

### Figurative Sculpture

Learn figure sculpture and understand human form in three dimensions. You will begin by mastering the skill of direct rendering in clay from live models. Modeling in clay is one of the central methods sculptors use for studying the figure. Using the additive and subtractive capacities of clay, you will explore anatomical and structural issues with an emphasis on understanding mass, volume, proportion, center of gravity, balance, and negative space. Prerequisite: None

**Class #1159 • Jeanne Ferraro**  
Mon., 6-10pm, 7/5 - 7/26  
4 Sessions  
Non-members: \$200/Master Members: \$180

**Class #1160 • Jeanne Ferraro**  
Mon., 6-10pm, 8/2 - 8/23  
4 Sessions  
Non-members: \$200/Master Members: \$180

## Moldmaking

### Workshop: Moldmaking I

Moldmaking is an invaluable skill for a sculptor and it's 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 #1168 • Susan Balshor**  
Sat., 9:30am-5:30pm, 6/12  
1 Session  
Non-members: \$120/Master Members: \$108

### Moldmaking and Casting in New Materials

Explore moldmaking and casting materials while learning multiple mold types. Hollywood and the manufacturing worlds have developed numerous options for artists. You'll learn the characteristics of silicones, polyurethanes, foams, plastics, and latex materials. The class covers short-cuts, coloring, compatibility, release agents, solid, and roto-casting. By the end of class, you'll have the necessary skills to make various mold types and cast in materials with varying visual, physical, and tactile qualities. Prerequisite: None

**Class #1163 • Scott Ball**  
Sat.-Sun., 10am-6pm, 8/7 - 8/15  
4 Sessions  
Non-members: \$350/Master Members: \$315

## 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 #1157 • Vance Wolfe**  
Mon., 6-10pm, 6/28  
1 session  
Non-members: \$60/Master Members: \$54

**Class #1158 • Alair Wells**  
Tues., 6-10pm, 6/29  
1 session  
Non-members: \$60  
Master Members: \$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 will get a feel for blacksmithing and create a few pieces to take home with you. Prerequisite: None

**Class #1156 • Patrick Maher**  
Sat.-Sun., 9:30am-5:30pm, 8/21 - 8/22  
2 Sessions  
Non-members: \$220/  
Master Members: \$198

#### 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 #1154 • Patrick Maher**  
Mon.&Tues., 6-10pm, 8/9 - 8/24  
6 Sessions, Free Fridays  
Non-members: \$330  
Master Members: \$297

### Workshop:

#### Forged Belt Buckle

Accessorize your wardrobe with a great new belt buckle of your own unique design and pick up some blacksmithing skills along the way. This is a fun class that can accommodate any skill level and ability. Learn the specific techniques needed to add your own personal interpretation to a basic belt buckle template that the instructor has designed. Please bring a belt with snaps. Prerequisite: None

**Class #1150 • Lauren Osmolski**  
Sat.-Sun., 9:30am-5:30pm, 7/17 - 7/18  
2 Sessions  
Non-members: \$220  
Master Members: \$198

### Workshop: Forged Garden Trellis

Create a decorative trellis for your garden! After reviewing safety as well as techniques such as tapering and drawing out of bar, punching, splitting, twisting, scrolling, and leaf forming, you will follow a simple trellis design that also allows room for your own creativity. This is a great workshop to learn traditional techniques from a professional blacksmith and create a finished product you can be proud of. Open to all skill levels. Prerequisite: None

**Class #1152 • Lauren Osmolski**  
Sat.-Sun., 9:30am-5:30pm, 7/10 - 7/11  
2 Sessions  
Non-members: \$220/Master Members: \$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 # 994 • Anthony Brigrance Cook**  
Sun., 1:30-5:30pm, 7/11 - 8/1  
4 Sessions, Free Fridays  
Non-members: \$220/Master Members: \$198

**Class # 995 • Anthony Brigrance Cook**  
Sun., 1:30-5:30pm, 8/8 - 8/29  
4 Sessions, Free Fridays  
Non-members: \$220/Master Members: \$198

### 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 #1141 • Sabah Al-Dhaher**  
Sun., 9am-1pm, 7/25 - 8/29  
6 Sessions, Free Fridays  
Non-members: \$330/Master Members: \$297

## Welding

### 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 #1148 • Vance Wolfe**  
**Mon., 6-10pm, 6/21**  
 1 session  
**Non-members: \$60/Master Members: \$54**

**Class #1149 • Alair Wells**  
**Tues., 6-10pm, 6/22**  
 1 session  
**Non-members: \$60/Master Members: \$54**

### 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 #1142 • Carla Grahn**  
**Sun., 9am-1pm, 6/27 - 8/22 (no class 7/4)**  
 8 Sessions, Free Fridays  
**Non-members: \$450/Master Members: \$405**

**Class #1144 • Mark Rudis**  
**Tues., 6-10pm, 6/29 - 8/17**  
 8 Sessions, Free Fridays  
**Non-members: \$450/Master Members: \$405**

**Class #1143 • Vance Wolfe**  
**Sun., 6-10pm, 7/11 - 8/29**  
 8 Sessions, Free Fridays  
**Non-members: \$450/Master Members: \$405**

### 3D Design and Welding Basics

Begin working in three dimensions and increase your understanding of sculpture.

Through projects and discussions, explore the elements and principles of design while creating steel sculptures that intuitively and imaginatively explore composition and form. Become familiar with welding processes, as well as plasma cutting and shop equipment. By developing technical and design skills, you'll gain an aptitude for working in steel and for seeing and creating. Attending the first two classes is mandatory. Prerequisite: None

**Class #1146 • Bill Baber**  
**Mon., 6-10pm, 6/28 - 8/16**  
 8 Sessions, Free Fridays  
**Non-members: \$450/Master Members: \$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 in the future at Pratt. Prerequisite: None

**Class #1147 • Carla Grahn**  
**Thurs., 6-10pm, 6/17 - 7/22**  
 6 Sessions, Free Fridays  
**Non-members: \$340/Master Members: \$306**

### 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 #1153 • Marc Mullin**  
**Sat.-Sun., 6-10pm, 8/28 - 8/29**  
 2 Sessions  
**Non-members: \$120/Master Members: \$108**

### Color on Steel

Explore the two dimensional qualities of steel. Create various patinas and color treatments on panels or small objects with custom results. After demonstrating different hot and cold techniques, you will develop your own compositions and experiment with a variety of colors and processes. This class is designed for new and experienced metal working students who are interested in its color and painterly characteristics. Prerequisite: None

**Class #1151 • Marc Mullin**  
**Wed., 6-10pm, 8/4 - 8/25**  
 4 Sessions, Free Fridays  
**Non-members: \$200/Master Members: \$180**

### 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 #1145 • Mark Rudis**  
**Wed., 6-10pm, 6/30 - 8/18**  
 8 Sessions, Free Fridays  
**Non-members: \$450/Master Members: \$405**

### Teen Sculpture Design - Public Art

(Description in Youth/Teen section on page 24)

## Bronzecasting

### 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 cost of the bronze are included in class fee. Prerequisite: None

**Class # 993 • Mark Walker**  
**Thurs., 6-10pm, 7/1 - 8/19**  
 8 Sessions, Free Fridays  
**Non-members: \$480/Master Members: \$432**



**Patrick Maher**, Untitled (fireplace screen), forged steel  
Photo courtesy of the artist

### **Advanced Bronze Pour**

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: deinvest 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 # 992 • Ed Trobec**  
Sat., 9am-1pm, 6/26 - 7/24 (no class 7/4)  
4 Sessions, Free Fridays  
Non-members: \$300  
Master Members: \$270

### **Bronze and Aluminum: Casting in Set Sand**

Add aluminum and bronze to your repertoire of art metals. This is a great course to begin casting metal or to expand your casting experience to include set sand. Set sand casting does not require a burn out kiln, making the process much more accessible and expedient. You will learn pattern making strategies, spruing, molding, pouring, chasing, and fabrication techniques. No experience is necessary and all materials other than the cost of metal used are included in tuition. Prerequisite: None

**Class #1166 • Alex Montgomery**  
Wed., 6-10pm, 6/30 - 7/21  
4 Sessions, Free Fridays  
Non-members: \$250/Master Members: \$225

### **Cast Iron Pour**

We are excited to offer this rare opportunity to participate in a cast iron pour. Casting iron is a unique process that recycles old cast iron and the resulting work has distinctive properties compared with other cast metals. In this class, you will be guided through the process of making patterns and setting sand molds, and finally work cooperatively while participating in the pour. The instructor has many years of experience working with the material and will be joined by several experienced casters to assist with the class. Prerequisite: None

**Class #1140 • Alair Wells**  
Tues., 6-10pm, 7/20 - 8/25 & Sat. 8/28  
7 Sessions  
Non-members: \$470  
Master Members: \$423

# hot glass



**Julie Bergen, Untitled, 2009**  
Blown and sandblasted glass  
Photo courtesy of the artist

## Hot Glass Casting

### Glass Casting I

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 #1038 • Cathy Chase**  
Sat., 6-10pm, 7/10 - 8/7 (no class 7/17)  
4 Sessions  
Free Friday to Cold Shop  
with current Cold Shop access card  
Non-members: \$360/Master Members: \$324

### NEW

### Experiments in Hot Casting

Are you a painter, sculptor, photographer, or multidisciplinary artist who is curious to try glass? This course will give experienced casters and those who are curious, the chance to experiment and explore using hot glass. Learn to make and use rigid sand cores, solid inclusions, and various ways to utilize the optics and light transmitting properties of hot cast glass. Team work and physical labor are essential to this process. Prerequisite: Previous casting or moldmaking is helpful but not required

**Class #1041 • Theresa Batty**  
Wed., 8/4 - 8/25 & Sat., 8/28, 6-10pm  
5 Sessions  
Non-members: \$420/Master Members: \$378

## 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, and 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 #1031 • Julie Bergen**  
Sat.-Sun., 1:45-5:45pm, 7/10 - 7/11  
2 Sessions  
Non-members: \$190  
Master Members: \$171

**Class #1032 • Hugh Willa**  
Sat.-Sun., 1:45-5:45pm, 9/4 - 9/5  
2 Sessions  
Non-members: \$190  
Master Members: \$171

### Glassblowing I

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. In addition, learn valuable technique 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 #1027 • Jeanne Ferraro**  
Sun., 6-10pm, 7/11 - 8/29  
8 Sessions, Free Friday to Cold Shop  
with current Cold Shop access card  
Non-members: \$690/Master Members: \$621

### Teen Glassblowing

(Description in Youth/Teen section on page 24)

### Glassblowing II

Learn about color application as well as teamwork, tool use, annealer, and glory hole operation. Learn to design by creating

a piece of your own and analyzing the steps needed to complete it. Students are encouraged to repeat this class before registering for Glassblowing III.  
Prerequisite: Glassblowing I

**Class #1028 • Paula Stokes**  
Mon., 6-10pm, 7/12 - 8/30  
8 Sessions, Free Friday to Cold Shop with current Cold Shop access card  
Non-members: \$700  
Master Members: \$630

### **Glassblowing III**

Learning to blow glass is like learning to play a musical instrument; it takes a lot of practice and expert instruction. Take your work to the next level and develop a working routine to effectively achieve specific, thin, and even forms using steady heat and efficient moves. Forms will include vase, cylinder, cone, hourglass, and others. Color application and theory will be discussed. Each session will include a demonstration and time to practice.  
Prerequisite: Glassblowing II

**Class #1030 • Cayn Thompson**  
Tues., 6-10pm, 7/13 - 8/31  
8 Sessions, Free Friday access to Cold Shop with current Cold Shop access card  
Non-members: \$700/Master Members: \$630

### **NEW Practical Vessels**

Bring your art and creativity into your everyday life! Learn to make objects that are functional such as cups, bowls, decanters, and flower pots complete with drainage. This class will introduce skills such as using calipers to blow to particular dimensions or make sets of items, drilling holes in glass while hot, and finishing techniques both hot and cold.  
Prerequisite: Glassblowing II

**Class #1040 • Julie Bergen**  
Thurs., 6-10pm, 8/12 - 9/2  
4 Sessions  
Non-members: \$350/Master Members: \$315

### **Beginning Hot Sculpting**

Want to work more sculpturally, but not sure where to start? Learn solid and blown sculpting techniques as well as the basics of working with the garage and hot torch. After establishing a base knowledge by working with literal and abstract shapes, plan, and construct your own forms. Learn to use a vari-

ety of crimps and tools to create new textures, forms, and skills. Prerequisite: One year of recent glassblowing experience

**Class #1034 • Nick Davis**  
Thurs., 6-10pm, 7/1 - 7/22  
4 Sessions  
Non-members: \$350/Master Members: \$315

### **NEW Workshop: Hot, Cold, Hot**

Learn new tips and tricks to working hot, then cold, then hot again. Create depth in your work by exploring the possibilities of cold working. Focus on an idea while taking it hot, cold, and then picking it back up in the hot shop. You will gain hands on skills in taking your work to the next level. Prerequisite: One year glassblowing experience

**Class #1035 • Hugh Willa**  
Fri.-Sun., 9:30am-5:30pm, 8/13 - 8/15  
3 Sessions  
Non-members: \$470/Master Members: \$423

### **NEW Workshop: Do More with Less!**

Learn fundamental ways of increasing efficiency both in and out of the hot shop. Preparation, intention, and commitment are key to a successful and productive time in the studio. We will address ways to eliminate unnecessary movement using heat and gravity. Develop proper technique and habits in the hot shop and learn from your mistakes. Discussions on formal elements of design, aesthetics, color, and balance will help to generate new ideas. Prerequisite: At least one year recent glass blowing experience.

**Class #1037 • Greg Clark**  
Fri.-Sun., 9:30am-5:30pm, 8/27 - 8/29  
3 Sessions  
Non-members: \$530  
Master Members: \$477

### **NEW Intensive: Glass Form, Your Form and What's In-between**

This class will focus on the motions in glassblowing that are not always noticed: precision heating, posture, and efficient movement. Breaking down the basics will be revisited and explored in class so that each student can improve their technical ability by understanding their individual difficulties. Dialogue about execution as well as aesthetics will be encouraged. More complex techniques

like optic twists, cane, and handles can be demonstrated and tackled by students, with the understanding that basics should be understood first. Prerequisite: Two years recent glassblowing experience

**Class #1167 • Janusz Pozniak**  
Thurs.-Sun., 9:30am-5:30pm, 7/15 - 7/18  
4 Sessions  
Non-members: \$700/Master Members: \$630

## **Coldworking**

### **Introduction to Coldworking**

Welcome to the wonderful world of coldworking! Start with the basics and build from there. Learn to cut, carve, polish, and sandblast glass while practicing safe use of all cold shop equipment. This class will include daily demonstrations. Expect to work hard, have fun and take home a work of art you will be proud of! Prerequisite: None

**Class #1042 • Rebecca Chernov**  
Sat.-Sun., 9:30am-5:30pm, 6/26 - 6/27  
2 Sessions  
Non-members: \$270/Master Members: \$243

**Class #1043 • Pat Bako**  
Sat.-Sun., 9:30am-5:30pm, 7/10 - 7/11  
2 Sessions  
Non-members: \$270/Master Members: \$243

**Class #1044 • Pat Bako**  
Sat.-Sun., 9:30am-5:30pm, 8/21 - 8/22  
2 Sessions  
Non-members: \$270/Master Members: \$243

### **Workshop: Advanced Coldworking**

Do you feel confident with the basics of coldworking but need refreshers on some techniques and equipment? Take your coldworking to the next level and give your glass work a new look. Bring your own pieces that need to be coldworked and we will discuss various finishing options as well as the most efficient ways to achieve the results you want. Learn advanced coldworking techniques on the cutting lathe and other equipment.  
Prerequisite: Introduction to Coldworking

**Class #1045 • Elli Bemis**  
Sat.-Sun., 9:30am-5:30pm, 8/7 - 8/8  
2 Sessions  
Non-members: \$270/Master Members: \$243

# warm glass



**Nick Ashman,**  
Dragon (detail), 2006  
Sculpted borosilicate  
Photo by Ashley Rose

## Kiln Casting

### Workshop:

#### Kiln Casting Small Work

Learn the fundamentals for creating wax forms and mold making on small, easily manageable scaled sculptures. By keeping the forms small, you can absorb the basics of this complex and wonderful process. No mold making experience needed. Just jump in and have fun making two small glass sculptures! Learn valuable techniques that will provide the foundation for more complex work in the future. Prerequisite: None

**Class #1070 • Susan Balshor**  
Sat.-Sun., 8/7-8, 9:30am-5:30pm  
& Mon., 8/16, 6-10pm  
3 Sessions  
Non-members: \$240/Master Members: \$216

#### Introduction to Pâte de Verre

'Pâte de Verre' is the ancient glass technique of working with glass pastes. Jump into this introductory class where you'll learn the methods to create glass pieces with the sugary finish of Pâte de Verre. Create clay positives, take a plaster/silica mold, and then fill the mold with glass pastes. Come play with glass frits and powders and have fun working with glass in a whole new way! Prerequisite: None

**Class #1069 • Katie Miller**  
Thurs., 6-10pm, 8/12 - 8/19  
2 Sessions  
Non-members: \$160  
Master Members: \$144

## Beadmaking

### Workshop:

#### Introduction to Beadmaking

Glass beadmaking is your chance to work hot glass on a small scale and at a bench torch. Learn techniques including molten glass manipulation, basic bead shapes, stringers for surface embellishment, marving 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 #1051 • Ellen Harbison**  
Sat.-Sun., 9:30am-5:30pm, 7/10 - 7/11  
2 Sessions  
Non-members: \$200/Master Members: \$180

#### 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 working 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 #1052 • Stacy Frost**  
Thurs., 9am-1pm, 7/8 - 8/19  
7 Sessions, Free Fridays  
Non-members: \$330/Master Members: \$297

#### 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 #1053 • Stacy Frost**  
Wed., 9am-1pm, 7/7 - 8/18  
7 Sessions, Free Fridays  
Non-members: \$330/Master Members: \$297

**Class #1095 • Cheryl Matson**  
Thurs., 6-10pm, 7/8 - 8/19  
7 Sessions, Free Fridays  
Non-members: \$330/Master Members: \$297

#### Teen Introduction to Beadmaking

(Description in Youth/Teen section on page 24)

**Workshop:**  
**Expanding the Color Palette**

Do you yearn for color that is more exciting than the same old 'beadmakers' colors? Learn to use vibrant shades of fuchsia, purple, color-shifting, and metallic glass colors that have previously only been available to furnace glass-blowers. This class will focus on aventurine, silver, and a variety of furnace colors. Learn to blow paper-thin balls that are smashed and mixed to create entirely unique colors for your beads. Prerequisite: Beadmaking I

**Class #1055 • Cheryl Matson**  
**Sat.-Sun., 9:30am-5:30pm, 7/24 - 7/25**  
**2 Sessions**  
**Non-members: \$200/Master Members: \$180**

**Workshop: Sculptural Floral Beads**

These are not beads with flowers on the surface, but beads in the shape of flowers! Learn to create sound, structural sculptural beads using many sculptural techniques as well as the use of color and shading to ensure your beads will have the illusion of lightness and fragility. By the end of the class, you will have increased your control and ability to shape glass. Prerequisite: Beadmaking I

**Class #1165 • Leslie Thiel**  
**Sat.-Sun., 9:30am-5:30pm, 8/21 - 8/22**  
**2 Sessions**  
**Non-members: \$200/Master Members: \$180**

**Workshop: Tiny Sculpture at the Torch**

There is a world of sculptural possibilities beyond beadmaking. This quick-paced workshop will introduce you to working 'off-mandrel' at the torch and will focus on creating small sculpture rather than beads out of soft glass. Open to beginners and advanced students alike, learn the techniques needed to create 'off-mandrel' small sculpture. Prerequisite: None

**Class #1057 • Rachel Rader**  
**Sun., 9:30am-5:30pm, 9/5**  
**1 session**  
**Non-members: \$110/Master Members: \$99**

**Flameworking**

**Workshop: Marbles and Pendants**

Marbles and pendants are beautiful objects in their own right and also make wonderful elements in more complicated jewelry and sculpture. Learn tube implosions, flat cane, and more! Explore a wide range of designs

including flowers and vortex. Other topics covered will be pendant hoops, rounding marbles, and color techniques. Turn your creative ideas into finished work with hands-on experience and instruction. Prerequisite: None

**Class #1050 • Mike Conrad**  
**Sat.-Sun., 9:30am-5:30pm, 8/14 - 8/15**  
**2 Sessions**  
**Non-members: \$260/Master Members: \$234**

**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 #1046 • Nat Franco**  
**Wed., 6-10pm, 7/7 - 7/28**  
**4 Sessions, Free Fridays**  
**Non-members: \$250/Master Members: \$225**

**Class #1047 • Justin Bagley**  
**Sat.-Sun., 9:30am-5:30pm, 7/17 - 7/18**  
**2 Sessions**  
**Non-members: \$250/Master Members: \$225**

**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 also be discussed. Prerequisite: Flameworking I

**Class #1048 • Nat Franco**  
**Wed., 6-10pm, 8/4 - 8/25**  
**4 Sessions, Free Fridays**  
**Non-members: \$250/Master Members: \$225**

**NEW Sculpting at the Torch**

Learn techniques to sculpt both solid and hollow forms with borosilicate glass on the torch. Focus on both traditional techniques and individual projects. Learn that with a little planning, any sculpted form is possible. Use 'learn to draw' books as reference guides, and break subjects down into simple geometric shapes. Learn to sculpt both realistic and abstract forms. Methods in texturing, murrini, and color

application will be covered to add detail to your forms. Prerequisite: Flameworking II

**Class #1049 • Nick Ashman**  
**Tues., 6-10pm, 7/6 - 8/10**  
**6 Sessions**  
**Non-members: \$380/Master Members: \$342**

**Fusing**

**Workshop: Introduction to Fusing and Slumping**

Explore the basics of fusing and slumping glass while making beautiful pieces in the kiln! Learn to cut, grind, assemble, and fire glass. With hands-on experience, you will gain knowledge and experience in using glass sheet, frit, powder, and more to achieve rich effects of line and color. Prerequisite: None

**Sasha Tepper-Stewart**  
**#1058: Sat.-Sun., 10am-4pm, 7/17 - 7/18**  
**#1059: Sat.-Sun., 10am-4pm, 9/4 - 9/5**  
**2 Sessions**  
**Non-members: \$190/Master Members: \$171**

**Fusing I**

Learn the art of fusing and slumping glass. Study the different principles of cutting and shaping glass and use glass frits, powders, and stringers to create exciting designs. Learn about metal inclusions, painting on glass, and proper kiln setup and firing. Prerequisite: None

**Class #1060 • Marja Huhta**  
**Tues., 6-10pm, 7/13 - 8/17**  
**6 Sessions, Free Fridays**  
**Non-members: \$300/Master Members: \$270**

**Teen Glass Fusing**

(Description in Youth/Teen section on page 24)

**Fusing II**

Getting great results from your fused glass projects requires practice, knowledge of the material, and learning tips and tricks. This class will give you all of that and more. Continue exploring the artistic potential of frits and powders and learn how to use fiber paper and other techniques to create dynamic designs. In this class, you will learn to achieve creative and predictable results. Come with your ideas and learn how to bring them to life! Prerequisite: Fusing I

**Class #1061 • Robin Oakes**  
**Wed., 6-10pm, 7/7 - 8/11**  
**6 Sessions, Free Fridays**  
**Non-members: \$330/Master Members: \$297**

## visiting artist

walter lieberman



**Walter Lieberman, Arctic Moon, 2005, Enamel on Blown Glass;**  
Photo courtesy of the artist

### Imagery in Glass

Imagery in glass will open the door to more complexity and richness in your work. It can be integrated into blown glass, casting, stained glass, or fusing. The emphasis will be painting on glass and embedding paint within glass. New digital imagery techniques with glass will also be discussed. The goal of this class is to give you an overview on the variety of ways to integrate imagery (figurative or abstract) into your own work. Prerequisite: None

**Class #1065 • Walter Lieberman**  
Thurs.-Sun., 9:30am-5:30pm, 8/5 - 8/8  
4 Sessions  
Non-members: \$510  
Master Members: \$459

**Walter Lieberman** is an internationally known glass painter and lecturer on the history of glass. His work is in Museum collections such as the Corning Museum of Glass and The Museum of Glass in Tacoma. He has taught glass painting at Pilchuck and Penland, as well as, workshops in England, Mexico, and Sweden.

### NEW Advanced Fusing: Independent Projects

Do you want to work on your own projects in fusing but need some individual instruction and support to accomplish it? Then this class is for you. The class will begin with a brief refresher on the basics and continue with plenty of individualized instruction to reach your goals. Use the warm shop, sandblaster, cold shop, slumping molds, and kilns to complete independent projects. Please bring your own glass and ideas for your project. Prerequisite: Fusing II

**Class #1062 • Marja Huhta & Katie Miller**  
Thurs., 6-10pm, 7/8 - 7/29  
4 Sessions  
Non-members: \$240  
Master Members: \$216

### Workshop: Fused Glass Cabochons for Jewelers

This class will focus on jewelers learning to create fused glass cabochons, 'jewels', while exploring their own unique style. Learn to cut, arrange, and stack glass as well as proper fusing techniques and cold working for cabochons. Create pieces that you then finish in your own settings outside of class or in the Jewelry/Metalsmithing studio at Pratt. This workshop pairs well with 'Rings and Pendants,' offered in Jewelry/Metalsmithing on page 22. Register for both classes and enjoy a 10% credit! Prerequisite: None

**Class #1067 • Marja Huhta**  
Sat.-Sun., 9:30am-5:30pm, 7/10 - 7/11  
2 Sessions  
Non-members: \$220/Master Members: \$198

### NEW Workshop: Tack Fusing for Texture

What is tack fusing and what can you do with it? By fusing at different temperatures you can create projects with unlimited unique textures. Learn the technical aspects of glass cutting and fusing, the use of layering, frits, powders, and stringers, and slumping into molds. Projects will include the use of colored and clear glass, and will show you how you can add texture to all your glass. Prerequisite: None

**Class #1068 • Robin Oakes**  
Sat.-Sun., 9:30am-5:30pm, 7/24 - 7/25  
2 Sessions  
Non-members: \$220/Master Members: \$198

### NEW Workshop: Cutting Through Color - Cameo Glass

Cameo glass is a lot more than Victorian necklaces! Learn relief carving to engrave and sandblast through layers of colored glass through hands on demonstrations. Create detailed surface imagery and designs on blown vessels, flashed glass, and fused glass tiles. All skill levels and glass focuses can benefit from this class. Prerequisite: None

**Class #1064 • Lisabeth Sterling**  
Sat. & Sun., 9:30am-5:30pm, 8/14 - 8/15  
2 sessions  
Non-members: \$300/Master Members: \$270

### Workshop: Dichroic Fused Glass Jewelry

Create fused glass jewelry while exploring your own unique style. Learn about glass compatibility and ways to combine dichroic glass to other glass, creating new work. Multiple techniques will be covered including how to cut, arrange, and stack glass, kiln operation, and proper fusing techniques. Learn how to shape your work by coldworking and fire-polishing in the kiln. Finally, learn to finish your pieces by using wrapping wire and adhering findings. Prerequisite: None

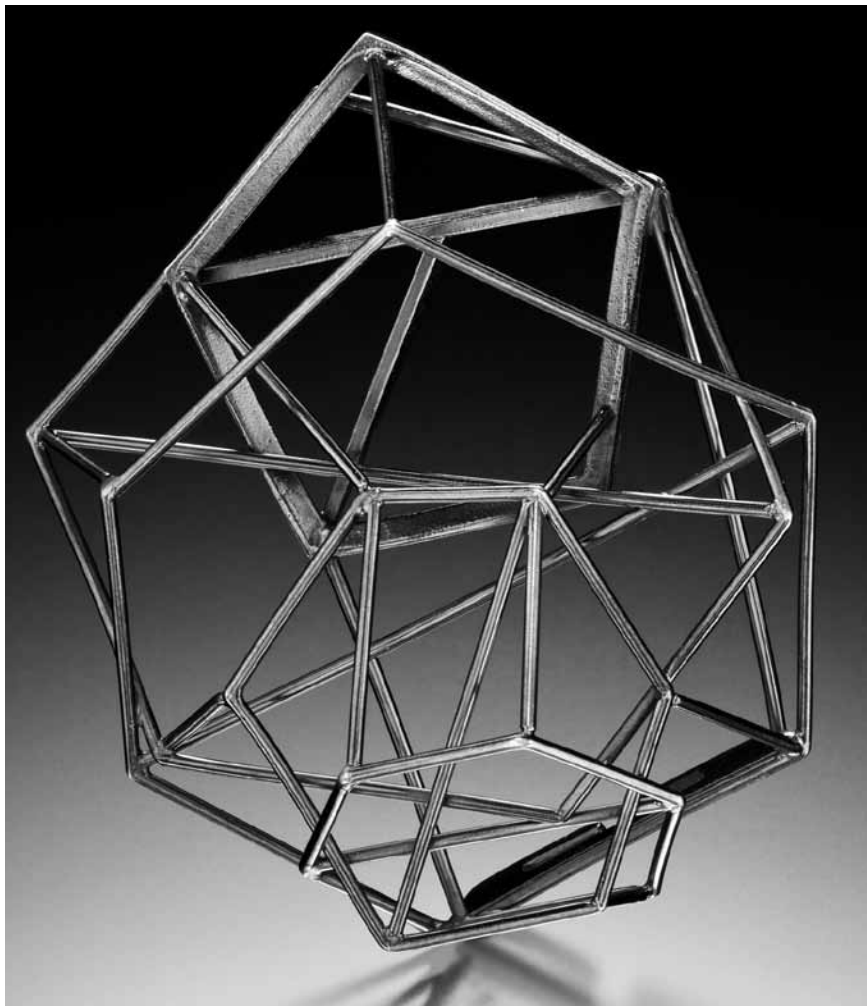
**Class #1066 • Marja Huhta**  
Sat.-Sun., 9:30am-5:30pm, 8/21 - 8/22  
2 Sessions  
Non-members: \$220/Master Members: \$198

### Intensive: Advanced Fusing and Design Elements

Explore the depths of working with thicker glass. This is a 'hands on class' and you will be experimenting with numerous advanced kiln-working techniques. Experiment with and apply these techniques to your own style. You will have the opportunity to learn about a variety of coldworking techniques to finish your piece. Don't miss this opportunity to learn how to make thick glass bowls along with lots of other exciting techniques. Prerequisite: Fusing II

**Class #1063 • Patty Gray**  
Wed.-Sun., 9:30am-5:30pm, 8/25 - 8/29,  
Fri. 6-10pm, Roll-up demo in hotshop  
5 Sessions  
Non-members: \$680  
Master Members: \$612

# jewelry/metalsmithing



**Sarah Loertscher, Structure Brooch, 2009, Sterling Silver**  
Photo by Hap Sakwa

## **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 #1017 • Sarah Loertscher**  
**Friday-Mon., 9:30am-5:30pm, 7/9 - 7/12**  
**4 Sessions**  
**Non-members: \$320/Master Members: \$288**

## **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 #1019 • Amy Reeves**  
**Wed., 6-10pm, 7/7 - 8/25**  
**8 Sessions, Free Fridays**  
**Non-members: \$320/Master Members: \$288**

**Class #1020 • Roger Horner**  
**Thurs., 9am-1pm, 7/8 - 9/2 (no class 8/5)**  
**8 sessions, Free Fridays**  
**Non-members: \$320/Master Members: \$288**

**Class #1021 • Susanne Lechler Osborn**  
**Thurs., 1:30-5:30pm, 7/8 - 9/2 (no class 8/5)**  
**8 sessions, Free Fridays**  
**Non-members: \$320/Master Members: \$288**

**Class #1022 • Sarah Gascoigne**  
**Sun., 6-10pm, 7/11 - 8/29**  
**8 Sessions, Free Fridays**  
**Non-members: \$320**  
**Master Members: \$288**

## **Jewelry/Metalsmithing II & III**

Expand your knowledge, skills, and sense of design while learning about granulation, reticulation, Kum-Bo, stone and pearl setting, hollow construction, using the hydraulic press, advanced soldering, and more. This quick class will build upon your basic skills and help you become a better jeweler and metalsmith. One session will be devoted to troubleshooting common problems. If you are ready to learn advanced techniques, but lack the time for a longer class, this is the one for you! Prerequisite: Jewelry/Metalsmithing I or equivalent, and ability to solder independently

**Class #1024 • Virginia Causey**  
**Wed., 9am-1pm, 7/7 - 8/11**  
**6 Sessions, Free Fridays**  
**Non-members: \$280**  
**Master Members: \$252**

### Small-Scale Electroforming in Copper

Learn how to grow copper surfaces over wax, glass, or plastic models. Electroforming is a great way to create complex forms, and since the final product is usually hollow, these forms are also lightweight. Electroforms can be soldered, plated, enameled, or colored with patinas. In this class, you will learn the steps involved in electroforming, and some simple mold making techniques to use with materials that would otherwise be unsuitable for this process. Electroforming is particularly well-suited to jewelry applications. Prerequisite: None

**Class #1014 • Amy Reeves**  
Wed., 1:30-5:30pm, 7/7 - 8/25  
8 Sessions, Free Fridays  
Non-members: \$400/Master Members: \$360

### Beginning Enameling

This class begins with basic sifting and covers various approaches to surface design. You'll work in copper, an affordable substrate that can be entirely covered with opaque colors, or worked to unusual advantage with transparent colors. You'll learn various ways to work metal before enameling to create simple forms to enamel upon. You will also be shown a range of supplemental enamel products that you'll be able to experiment with to round out your palette of materials and techniques. Prerequisite: Jewelry/Metalsmithing I helpful, but not required

**Class #1012 • Rebecca Tomas**  
Thurs., 6-10pm, 7/8 - 9/2 (no class 8/5)  
8 Sessions  
Non-members: \$340/Master Members: \$306

### 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 #1009 • Jennifer Stenhouse**  
Tues., 1:30pm-5:30pm, 7/6 - 8/24  
8 Sessions, Free Fridays  
Non-members: \$320/Master Members: \$288

### 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 processes, 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. The instructor provides silver to buy for casting. This class accommodates all skill levels. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #1018 • Jennifer Stenhouse**  
Tues., 6-10pm, 7/6 - 8/24  
8 Sessions, Free Fridays  
Non-members: \$330/Master Members: \$297

### Chasing and Repoussé

Welcome to a different world! Come and enjoy getting involved in the micro-world of chasing and repoussé! Discover how to use pitch and punches by making a sampler. Choose your own designs to create small tiles or pieces. The hydraulic press will help you create repeated forms to develop. Rise to the challenge of working from microphotography in deep relief and texture. Make a couple of tools. Your individual projects and needs will be encouraged and accommodated. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #1016 • Sarah Gascoigne**  
Wed., 1:30-5:30pm, 7/7 - 9/1 (no class 7/28)  
8 Sessions, Free Fridays  
Non-members: \$330/Master Members: \$297

### NEW Workshop: Rings & Pendants

This workshop covers everything you need to know to design and create rings and pendants with a cabochon setting. Demonstrations include the use of hand tools and equipment for sawing, drilling, soldering, bezel setting, and finishing. If you have an interest in jewelry-making, this is the perfect introduction. Novices and the curious are encouraged to enroll. This workshop pairs well with "Fused Glass Cabochons for Jewelers," offered in Warm Glass on page 20. Register for both and enjoy a 10% refund! Prerequisite: None

**Class #1015 • Jennifer Stenhouse**  
Sat.-Sun., 9:30am-5:30pm, 7/17 - 7/18  
2 Sessions  
Non-members: \$180/Master Members: \$162

### Workshop: Wire Wrapping

Discover wire wrapping, a technique dating back thousands of years before soldering was invented. You'll learn how to wrap, bend, and twist wire to create deceptively complex and professional looking pieces with minimal tools. No torch or heating of metal is needed, as all joints are mechanical and very durable. By the end of the weekend you will have made one or all of the following: a basic bracelet, ring, and/or pendant. Absolute beginners welcome! Prerequisite: None

**Class #1026 • Susanne Lechler Osborn**  
Sat.-Sun., 9:30am-5:30pm, 7/24 - 7/25  
2 Sessions  
Non-members: \$180/Master Members: \$162

### Workshop: PMC

Precious Metal Clay is a remarkable substance that is worked like clay but fires into a fine silver product that can be manipulated just like raw metal. Come learn how to make hollow forms, beads, molds, and stamps for texturing. You'll also learn how to solder, enamel, and finish your fired pieces. Experimentation is encouraged! This workshop accommodates beginner through advanced students. Supply fee is included in the tuition. Prerequisite: None

**Class #1023 • Virginia Causey**  
Sat.-Sun., 9:30am-5:30pm, 8/14 - 8/15  
2 Sessions  
Non-members: \$310/Master Members: \$279

### NEW Workshop: Earrings from Baubles, Bangles, and Beads

Design and make five pairs of earrings in two days! Rivet, dap, fold form, roller print, work with slotted shapes, use alternative materials, and create your own findings to make earrings with beads, wire, or sheet. The sky is the limit! Basic soldering will be taught but most work will be done with cold connections. The class will begin with exercises that jumpstart the creative process and lead to your five finished pairs of earrings. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #1011 • Micki Lippe**  
Sat.-Sun., 9:30am-5:30pm, 7/31 - 8/1  
2 Sessions  
Non-members: \$180/Master Members: \$162



**Theresa St. Romain, Ring, 2009**  
**Sterling Silver, iron binding wire**  
 Photo courtesy of the artist

# visiting artist

richard paille



**Richard Paille (detail), 2006,**  
**18 & 22K, black opal and diamonds,**  
**cast & fabricated; engraved,**  
**hammer & satin finishes.**  
 Photo courtesy of the artist

## Upscaling Your Jewelry

This workshop is designed to ground you in several important basics while adding specialty techniques (using gravers, chevron prongs, safe gold plating, and new bezel processes) to help round out your skill set. Learn how small-scale jewelers can incorporate techniques and practices commercial jewelers employ. Adding business skills to the technical mix is "key" to making everything work. Richard's teaching motto is "Invest in yourself." He believes the best buy a person can make is to add to their knowledge base, as this increases self-confidence, strengthens independence, and empowers people in their hopes and ambitions. Attend this workshop to significantly build out your own knowledge base. Prerequisite: At least one year Jewelry/Metalsmithing experience

**Class #1010 • Richard Paille**  
**Thurs.-Sat., 10am-6pm, 8/5 - 8/7**  
**3 Sessions**  
**Non-members: \$360**  
**Master Members: \$324**

**Richard Paille** has worked as a jewelry maker for 40 years. A graduate of the Gemological Institute of America (GIA), he operated a jewelry store in Seattle for many years. He has also filmed foreign, jewelry-interest documentaries and farmed pearls in the South Pacific. His work has sold across the US in stores, galleries, and art events. Currently he consults, produces commissioned work, and teaches jewelry making in Seattle.

## Workshop: Soldering

This workshop is designed for the student who has already taken beginning jewelry and would like to become more competent in silver soldering. Instruction covers theory and practice with demos. Handle the torch with confidence and accuracy as you learn advanced techniques and improve your torch techniques in general. You'll learn how to prepare and cut solder, when to use sheet versus wire, stick feeding, seam soldering versus sweat soldering, and how to solder hollow forms such as beads. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #1025 • Jane Martin**  
**Sat.-Sun., 9:30am-5:30pm, 8/21 - 8/22**  
**2 Sessions**  
**Non-members: \$160/Master Members: \$144**

## Workshop: Tools of the Trade - Using the Flex Shaft

The flex shaft is an incredibly versatile tool. Do you know all the things you can do with it? Drill, polish, cut, texture, and more! This information-packed, 2-day workshop will show you how to make the most of your flex shaft, and demonstrate what all those little attachments can do for you. If you have attachments that you were wondering about, bring them with you, along with any of your scrap sheet metal or jewelry pieces for experimenting upon. Prerequisite: Jewelry/Metalsmithing I or equivalent

**Class #1013 • Theresa St. Romain**  
**Sat.-Sun., 9:30am-5:30pm, 8/28 - 8/29**  
**2 Sessions**  
**Non-members: \$180/Master Members: \$162**

# youth

## Teen Drawing/Mixed Media – Constructed Body

Throughout history, the human body has been depicted in art as image and structure. This course utilizes the practices of drawing techniques and collage methods as ways of expressing the body. The figure is studied during life drawing; line, gesture, form, composition, text, and collage are introduced. The basic principles of design are also explored: unity, balance, rhythm.

**Class #1076 • Curtis Erlinger**  
**Tues., 10am-1pm, 7/6 - 8/17 (no class 8/10)**  
**6 Sessions**  
**Non-members: \$190/Master Members: \$171**

## Teen Introduction to Beadmaking

This is your chance to work with hot glass over a benchtop torch creating glass beads and more! Learn how to manipulate molten glass, create a variety of shapes, and how to apply designs to the surface of glass. Safety, creativity, and fun are emphasized.

**Class #1077 • Stacy Frost**  
**Thurs., 2:30-5:30pm, 7/8 - 7/29**  
**4 Sessions**  
**Non-members: \$150/Master Members: \$135**

## Teen Glassblowing

Discover the excitement of shaping molten glass! Learn the basics of glassblowing, starting with gathering from the furnace and then blowing and shaping bubbles. In addition you will learn valuable technique and safety information that will help you build a solid foundation. Receive lots of one on one attention. Beginning and experienced students welcome. Students must be a minimum of 15 years

**Class #1074 • Elli Bemis**  
**Wed., 10am-1:30pm, 7/14 - 8/18**  
**6 Sessions**  
**Non-members: \$330/Master Members: \$297**

## Teen Screenprinting

Discover the awesome possibilities of silk-screen printing. In this class you will learn all the methods of creating a silkscreen image. Experiment with stencils, photographic, and direct drawing processes while learning how

## summer art week for teens

June 28 - July 2

Be sure to check out our classes for Summer Art Week! Choose to sweat it out in the hotshop while learning how to manipulate molten glass; design t-shirts in the printmaking studio; make your own jewelry; or bend, twist, cut and weld metal in the sculpture studio, and more!

Contact the Youth Art Works Manager for more details. Call 206-328-2200 x224 or ehalaas@pratt.org

**Art Week Classes:** Frameworking, Glassblowing, Jewelry that Grows on Trees, Blacksmithing, Painting and Drawing, Printmaking, Screenprinting, Welding & Metal Sculpture

to use and register multiple colors. Bring in your own found images, photographs, and drawings to design and create your own screens. Design and print on t-shirts, stickers, posters, prints, patches, and more! Prerequisite: None

**Class #1073 • Kerstin Graudins**  
**Wed., 2:30-5:30pm, 7/14 - 8/18**  
**6 Sessions**  
**Non-members: \$230**  
**Master Members: \$207**

## Teen Sculpture Design - Public Art

Continue developing your welding and fabrication skills with a class that will produce a functional public art piece. Collaborate with the instructor and students to create a project from design to installation. After the class, you will have an understanding of bridging fabrication and creativity for the public good, with a work that people can enjoy for years to come. Experience in teen or youth welding or blacksmithing preferred.

**Class #1078 • Vance Wolfe**  
**Mon.-Fri., 10am-1:30pm, 7/26 - 7/30**  
**5 Sessions**  
**Non-members: \$240/Master Members: \$216**

## Teen Glass Fusing

Fusing is a fun, immediate, and gratifying method of working with glass in a kiln. By creating designs with chunks of glass (frit), threads (stringers), and fine glass powder, you will make intricate pieces that melt together with surprising results. Learn to cut, grind, assemble, and fuse glass while producing coasters, tiles, plates, bowls, jewelry, buttons, magnets, and more.

**Class #1079 Sasha Tepper-Stewart**  
**Tues., 2:30-5:30pm, 7/27 - 8/17**  
**4 Sessions**  
**Non-members: \$160/Master Members: \$144**

## Free Classes

### Kids Art Works

Kids Art Works is a free art education program for elementary school-aged children to explore self-expression through painting, drawing, sculpture, and other media. Activities and mediums change each quarter. Registration priority is given to students from the surrounding neighborhood. Advance registration is required, and a voluntary, pay-as-you-can tuition of \$15 is requested.

**Grades K-2**  
**Class #1169 • Sasha Tepper-Stewart**  
**Sat., 10am-11:30am, 6/26 - 8/14**  
**8 Sessions**

**Grades 3-5**  
**Class #1170 • Ellen Hochberg**  
**Sat., Noon-1:30pm, 6/26 - 8/14**  
**8 Sessions**

### Youth Art Works – Creating Comics (Grades 6-8)

Starting with the basic building blocks, learn how to plan and lay out your own comics. From superhero to manga comics, you will learn how to write and draw stories and create your own style. Make a comic to give to all your friends and family. Advance registration is required, and a voluntary, pay-as-you-can tuition of \$15 is requested.

**Class #1171 • Henry Chamberlain**  
**Sat., 2:30-5pm, 6/26 - 8/14**  
**8 sessions**

# instructors

**Sabah Al-Dhaher** was born in Nas-riyah, 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.

**Dana Aldis** received an MFA from the New York Academy of Art and a BFA at the Corcoran College of Art & Design. She has taught painting and drawing at Shepherd University in West Virginia. Dana's work has been exhibited in Washington DC, New York, Virginia and West Virginia. [www.danaaldis.com](http://www.danaaldis.com)

**Juan Alonso** left his native Cuba in 1966. His work is in public collections such as Seattle City Light, Microsoft, Safeco, and the Tacoma Art Museum. His public works are in Qwest Field, Sea-Tac, and Sound Transit. He is a recipient of the the "Neddy" Award and is represented by Francine Seders Gallery. [www.juanalonso.info](http://www.juanalonso.info)

**Nick Ashman** began blowing glass at Pratt in 1992. He has studied across the nation and in Murano, Italy. Nick has a strong background in Venetian stemware and sculpting in Borosilicate, and uses cross over torch techniques in the hot shop. Nick currently co-owns a glass studio in Ballard.

**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** has been working with glass since 1995. He has studied at Gossamer Glass Studios and Pratt Fine Arts Center and has apprenticed with several Pacific Northwest artists. Justin's unique work, made by hand in his Seattle studio, is exhibited locally.

**Pat Bako** received a BFA from the Rochester Institute of Technology. She studied at Pilchuck Glass School, Penland School of Crafts and Dominik Beeman Glass School in the Czech Republic. She has taught coldworking at Pratt, the Rochester Institute of Technology and The Pittsburgh Glass Center.

**Scott Ball** received a BFA at UW, MFA at SUNY-Albany, and is currently

the Sculpture Manager at Pratt. Scott has also worked on theatre, television, and retail projects in NYC where he managed casting/moldmaking and mecha-tronics projects. His work is primarily mixed-media and installation. He has shown in Washington and New York.

**Susan Balshor** has MA degrees in Sculpture and Philosophy. She has been a scholarship recipient, teaching assistant, artist assistant, and instructor at Pilchuck. For 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.

**Theresa Batty** received a BFA from Evergreen State College and MFA at Konstfacke Academy of Fine Arts & Design, Stockholm, Sweden. She received scholarships from Pilchuck Glass School, Pratt Fine Arts Center, a Fellowship at Wheaton Village Creative Glass Center, and instructs at Bornholm Glass and Ceramics School in Denmark.

**Ross Palmer Beecher** studied at the Rhode Island School of Design. She moved to Seattle in 1979 and is represented by the Greg Kucera Gallery. She has created public artworks for the Seattle-Tacoma International Airport, Vashon landfill, and Harborview Medical Center. Beecher is the recipient of SAM's 2002 Betty Bowen Artist Award.

**Elli Bemis** received a BFA from the Cleveland Institute of Art. She has received scholarships to study at Pilchuck Glass School and the Corning Museum of Glass and she has been teaching at Pratt since 2002. Her work has been exhibited locally and is represented in numerous private collections.

**Julie Bergen** started glassblowing 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 been teaching glassblowing for several years and her favorite glass forms are goblets, genie bottles, and sculpted shoes.

**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 Museums, 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)



**Cathy Chase, Glass Tool, 2009**  
**Cast Glass, Wood**  
Photo courtesy of the artist

**Alice Case** received an MFA in Painting from the University of Washington and a BFA with concentrations in painting and sculpture from Louisiana State University in Baton Rouge. She has taught at the University of Washington and her work has been shown in galleries in Baton Rouge and New Orleans. [www.alicecase.com](http://www.alicecase.com)

**Virginia Causey** has an extensive background in metal and jewelry fabrication, stone work, metal clay, and other artistic venues. 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.

**Eric Chamberlain** received an MFA from Southern Methodist University-Dallas and a BFA in Printmaking from the University of Washington. He has been a UW Artist in Residence. Eric's prints 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 worked in glass studios across the country, including the Studio at the Corning Museum of Glass, the Glass Axis, and Pilchuck Glass School. Rebecca's work has been exhibited nationally.

**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)

**Greg Clark** received a BFA in sculpture from the University of Washington. He has also studied at the RISD and Pilchuck Glass School and with artists like Boyd Sugiki, Janusz Pozniak, and Katherine Gray. Greg exhibits his work nationally and has installations and work in private collections locally.

**Mike Conrad** is a local artist whose roots are in lampworking, but he is now focusing on furnace work. Classical Italian techniques as well as contemporary American forms inspire him. Conrad strives to recreate his torchwork in the hotshop and take hotshop techniques to the torch.

**Anthony Brigrance 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, Pittsburg 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.

**Nick Davis** received a BFA from Emporia State University. He has worked at Penland School of Crafts and Pilchuck Glass School as a teaching assistant and various staff positions. Nick has assisted glass artists in Kansas, New Mexico, and Seattle where he currently lives and works.

**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)

**Jessica Dodge** attended Cornish College of the Arts and the School of Visual Concepts. She was in charge of scenery creation for Lars von Trier's film *Dancer in the Dark*. Her work can be seen at JADite Gallery in New York City and SAM Gallery in Seattle. [www.jessicadodge.net](http://www.jessicadodge.net)

**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)

**Curtis Erlinger** has taught throughout the country. He has served as an artist in residence at Woodin Elementary and an Americorps VISTA in Bothell, WA. Curtis' work has been exhibited nationally and internationally. He received an MFA in Painting from the University of Missouri, Columbia.

**Haley Farthing** received an MFA in painting from the University of Washington in 2009 and a BFA and BA in painting and art history from Boston University in 2007. She has taught drawing at the University of Washington and currently works as a preschool teacher. Farthing's work has been exhibited in Ohio, Boston, and Seattle. [www.haleyfarthing.com](http://www.haleyfarthing.com)

**Jeanne Ferraro** received an MFA from the Rochester Institute of Technology 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.

**Ryan Finnerty** received an MFA in Painting from the University of Washington and a BFA in painting from Savannah College of Art and Design. He has taught at the University of Washington and Gage Academy. Ryan's work has been exhibited nationally, in France, and at the Henry Art Gallery.

**David Francis** received an MFA in Poetry and PhD in Poetics from the University of Washington. He has been a Tacoma Museum of Glass Visting Artist, a Fulbright Scholar in Eastern Europe, currently serves on the Center on Contemporary Art's board and has taught at Cornish College of the Arts.

**Nat Franco** has worked with glass since 2001. His main focus has been on perfecting his flameworking technique. Nat's work is influenced by Urban and Indigenous Northwest art.

**Stacy Frost** is a working glass artist. She has studied with Lucio Bubacco, Larry Brickman, Roger Parramore, and Larry Scott. Stacy has taught in the United States, Italy, and Dubai, UAE. She received Pratt's 2008 Glass Instructor of the Year Award. Her work has been exhibited locally and in Japan.



**Walter Lieberman, Ascension, 2008**  
Enamel and ceramic decals on blown glass  
Photo courtesy of the artist

**Sarah Gascoigne** studied at the Central School of Art and Design in London. Her innovative work 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.

**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 Crawlspace, 4Culture, and Francine Seders Gallery. Her work can be seen at [www.sedersgallery.com](http://www.sedersgallery.com)

**Layne Goldsmith** is fluent in the world of the imagination and has spent over 30 years teaching, she is a professor of art in the Fibers program at the University of Washington. From "what happens if..." she charts the path to "what is possible". Her studio work is included in private and public collections nationally and internationally. [www.laynegoldsmith.com](http://www.laynegoldsmith.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.

**Lise Graham** received an MFA in Painting from the University of Washington and a BFA in Painting from Massachusetts College of Art. Pratt's Weekend Administrative Assistant, she has taught at the University of Washington and currently teaches at North Seattle Community College. Lise's work has been exhibited in Boston, Vancouver, BC, and at SOIL in Seattle.

**Carla Grahm** 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.artspants.com](http://www.artspants.com)

**Patty Gray** started fusing glass in the early 80s. Her and her husband have produced architectural fused/cast glasswork for installations in major hotels, public buildings, and private residences across the United States, as well as a large body of personal work. Patty teaches classes throughout the world.

**Ellen Harbison** has studied soft glass techniques with Larry Brickman, Cheryl Matson, Stacy Frost, Elaine Alhadeff, and Larry Scott. She has worked as a software developer for over twenty years. Ellen has sold her work in Pratt's Holiday Art Sale and Fine Art Auction for the last two years.

**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 a board mem-



**Ben Moreau, In Possession of a Great Unseen, Mighty Force, Lithograph**  
Photo courtesy of the artist

ber of Seattle Center for Book Arts, sole proprietor of ilfant press and is an Artist Trust GAP grant recipient. [www.ilfantpress.com](http://www.ilfantpress.com)

**Colleen Hayward** received a BFA from Kansas City Art Institute and an MFA from Indiana University; she works with a variety of concepts, materials, and processes. She has been a college/university professor at Cornish College of the Arts, Purdue University, Mount Holyoke College and San Diego State University. She is represented by Catherine Person Gallery. [www.colleenhayward.com](http://www.colleenhayward.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)

**Jean Hicks** has received degrees in history, Spanish and education, Jean also studied millinery under Wayne Wichern, developing a distinctive style of hand-blocked felt. Other influences include ceramics and studies at the Es-

cuela de Artes Aplicadas y Diseños in Spain. Her work can be found in numerous collections, theater collaborations, and interior design. [www.jeanhicks.com](http://www.jeanhicks.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.

**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.

**Marja Huhta** received a Ph.D. in Chemistry from the University of Michigan. Her journey began in glass by creating jewelry and immediately became addicted. She enjoys running her business, Glass Elements, selling her fused glass jewelry and housewares. Marja loves helping people find their joy in glass.



**Morgan Sims, Dogs, 2008**  
**Monotype and screenprint**  
 Photo courtesy of the artist

**Kamla Kakaria** received an MFA in Printmaking from the University of Washington. Pratt's Print & 2D Studio Manager, she also teaches at Kirkland Arts Center and Northwest Encaustic Studio. Kamla's work has been exhibited in Seattle area galleries including Shift, Kirkland Arts Center Gallery, and SAM Gallery. [www.kamlakakaria.blogspot.com](http://www.kamlakakaria.blogspot.com)

**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.com](http://www.dougkeith.com)

**Walter Lieberman** is an internationally known glass painter and lecturer on the history of glass. His work is in museum collections such as the Corning Museum of Glass and the Museum of Glass in Tacoma. He has taught glass painting at Pilchuck and Penland, as well as, workshops in England, Mexico, and Sweden.

**Micki Lippe** has served on Pratt's board and has taught here for many years. She received her BFA from Washington University in St. Louis. Her work has been exhibited throughout the country for the past four decades and has appeared in 500 Earrings, Art Jewelry Today 2, and Ornament magazine.

**Chuck Lopez** received an MFA from Alfred University, a BA from the University of Colorado and has been working glass for 20 years. Pratt's Glass Studio Technician, he has worked as a staff member and teaching assistant at Pilchuck Glass School. Chuck lives in Seattle and pursues his own work.

**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.

**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 Termi-

nal, Meridian Playground, and several Seattle P-Patches.

**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 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, Bumpershoot, Teatro Zinzanni, and the Fremont Solstice Parade. [www.cameronmason.com](http://www.cameronmason.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.

**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.

**Ben Moreau** received an MA and MFA from the University of Wisconsin-Madison and a BFA in printmaking from the Maine College of Art. In Wisconsin he was a printer's assistant at Tandem Press. He is currently a faculty member at Western Washington University. He is represented at the Davidson Gallery. [www.benmoreau.com](http://www.benmoreau.com)

**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.

**Theresa Neinas** received a BA in Art from the University of Washington. She co-founded the art group "No Rules" in 2001 and is an active member of the ArtsWest Artists Association. Her work has been exhibited locally and abroad and is a part of many private collections throughout the country.

**Robin Oakes** has been working with glass since 1980. She has worked with glass in a variety of ways, but now focuses on fusing glass. Robin has taught at Pratt since 2002. She exhibits her work nationally. Robin lives and works in the Seattle area.

**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.

**Lauren Osmolski** studied graphic design and ceramics. She works as a blacksmith and serves on the Northwest Blacksmith Association board. Lauren has taught at Northwest Blacksmith Association conferences, Meridian School, and Fire Mountain Forge. Her work has been exhibited nationally and is represented in the Espy Foundation collection among others.

**Richard Paille** has worked as a jewelry maker for 40 years. A graduate of the Gemological Institute of America (GIA), he operated a jewelry store in Seattle for many years. He has also filmed foreign, jewelry-interest documentaries and farmed pearls in the South Pacific. His work has sold across the US in stores, galleries, and art events. Currently he consults, produces commissioned work, and teaches jewelry making in Seattle.

**AJ Power** received a BS in Biology from Ohio University and works as a professional studio artist, drawing from diverse life experiences to create his paintings. Aaron recently received a public art commissions from the Van Asselt Community Center in Seattle. [www.ajpower.com](http://www.ajpower.com)

**Janusz Pozniak** was educated and trained in England. Since moving to the States, he has worked with a variety of glass artist including Dante Marioni, Lino Tagliapietra, Richard Marquis, and many others. Janusz has made a name for himself as an artist making modern designs as well as unique, humorous, and compelling works.

**Rachael 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.

**Amy Reeves** received a BFA from the University of Washington. She has studied with Andy Cooperman, Virginia Causey, and Maria Phillips, among others. Her work has been published in Art Jewelry and Metalsmith magazines and Lark Books' 500 Bracelets.

**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.janericklovsky.com](http://www.janericklovsky.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.

**David Simpson** uses Seattle's Puget Sound as the source for his work, collecting wood and sticks from a beach near his home to create a vast array of compositions, working primarily with cyanotypes, serigraphy, and relief printing. He is represented by Lisa Harris Gallery in Seattle. [www.davidsimpson.com](http://www.davidsimpson.com)

**Morgan Sims** received an MFA from the University of Wisconsin-Madison and BFA from the University of Washington. He incorporates imagery from popular culture and plays with abstraction and alternate meanings. He works primarily in printmaking and also creates works on canvas and neon sculpture. His work has been shown nationally. [www.morgansims.com](http://www.morgansims.com)

**Theresa St. Romain** is a practicing jewelry artist and has been teaching jewelry and metalsmithing at the Spruill Center for the Arts in Atlanta, Georgia for 7 years. Her work is shown at Topaz Gallery in Atlanta.

**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.

**Lisabeth Sterling** has studied at Pilchuck Glass School, The University of Minnesota, The University of the Arts, and Pennsylvania Academy of Fine Arts. She was a CGCA Fellow, is a member of the Guild of Glass Engravers, and shows

her work in galleries both nationally and internationally.

**Paula Stokes** received a BDes in Glass from the National College of Art and Design in Ireland. She studied at the International Glass Center in England and has taught at the Museum of Glass, Pilchuck Glass School and the Seattle Glassblowing Studio. Her work is represented locally by Vetri, SAM Gallery, and SHIFT.

**Sasha Tepper-Stuart** received her BFA from Alfred University where she studied glassblowing, glass casting and kiln-working. She combines all these techniques along with enameling and imagery. She teaches private lessons, group classes, is an artist assistant, a staff member at Pilchuck Glass School, and an instructor at Pratt.

**Leslie Thiel** describes herself as "a glass artist, not a lampworker, not a fuser". She has been working with glass since 1998, and has taught and exhibited widely. She is also active in the International Society of Glass Beadmakers.

**Rollin Thomas**, award-winning artist, illustrator, and author, has a BA in art and education. A member of the Society of Children's Book Writer's and Illustrators since 1981, he has 46 years of illustration experience. Rollin teaches children's book publishing at the University of Washington Extension program.

**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 and Jewelry Design from the University of Iowa. She is Pratt's Jewelry/Metals Manager and also serves as the contact for Washington State Enamelists.

**Ed Trobec** has sculpted and cast bronze for fifteen years. He helped develop Pratt's bronze casting curriculum and has taught advanced bronze casting classes at Pratt for several years. Ed's sculpture has been exhibited nationally and is represented in international collections.

**William Turner** received an MFA from the University of Washington, where he studied with Jacob Lawrence, Michael Spafford and Alden Mason. He is a Pollack/Krasner Grant recipient. William's work has been exhibited

nationally throughout his thirty-year artistic career and is represented in numerous public and private collections. [www.williamturnerart.com](http://www.williamturnerart.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.blogspot.com](http://www.kimvansomeren.blogspot.com)

**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 Mount Lake 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.

**Alair Wells** has a BFA in Sculpture from the Atlanta College of Art and an MFA from Louisiana State University. Alair has organized numerous iron casting events and exhibited nationwide. Before moving to Seattle she taught at Binghamton University. Alair also works as a metal fabricator and blacksmith.

**Hugh Willa** is a geneticist turned glassblower. He studied Genetics at the University of British Columbia and subsequently worked for the UW in Seattle, where his interest in blowing glass began. His work is focused on his interests in biology and on his fascination with the unique properties of glass.

**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 Point 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. Pratt's Sculpture Studio Coordinator, he is a gifted welder, woodworker and designer who enjoys architectural design, art and creating furniture.

# your gifts **make art happen!**

We want to thank the hundreds of individuals, businesses, and foundations who have made gifts to Pratt's Annual Fund so far this year. Your gifts make a real difference!

## 5 Wonderful Ways to Support Pratt Fine Arts Center:

Include an Annual Fund gift to Pratt in your class registration or membership renewal form.

Make a tax-deductible donation online at [www.pratt.org](http://www.pratt.org).

Double your gift through the matching gift program offered by your employer.

Consider providing for Pratt in your will. Call (206) 328-2200 x 260 for more information.

Honor someone special, family, friend, or mentor with a gift to Pratt.

Great Reasons to become a Pratt Member Today:

**Did you know that Pratt Members receive discounts at many art supply stores and organizations? Show your membership card, and enjoy:**

- 15% off framing at Baas Gallery & Framing
- 15% off framing at Frame Central and Museum Quality Framing
- 15% off framing at Framesmith
- 15% off Seattle Art Museum Memberships
- 10% off framing at Allison and Ross Fine Arts
- 10% off color at Olympic Color Rods
- 10% off at Frantz Art Glass and Supply\*
- 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 Utrecht Art Supplies
- 10% off supplies at Blick Art Materials

\*Some restrictions may apply.

For further details about membership partners and their locations, please contact 206.328.2200 X 264 or [membership@pratt.org](mailto:membership@pratt.org).

## thanks to **our sponsors**

Pratt would like to thank the following organizations for their generous support:

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Merck	Wyman Youth Trust



## 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, 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 [Pratt.Link](http://Pratt.Link) 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 the Tailored Learning program, Spring Into Art and Fall Into Art.

**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:** When a class is full, students are placed on a waitlist. If space becomes available, waitlisted students will be contacted by email or phone and offered a space in the class in sequential order. Waitlisted students should not attend the first day of class unless they have been contacted by Pratt. If paying by credit card, no charges are assessed until the student is fully enrolled. Students who pay by cash or check and are unable to join a waitlisted class will be issued a refund on the class start date.

**Withdrawals and Refunds:** If Pratt cancels a class or significantly alters it, a refund will be issued unless the student decides to enroll in an alternate. Students who withdraw two weeks or more prior to its first class date will receive a full refund minus a \$15 drop fee and the \$12 per class processing fee. Students who withdraw fewer than two weeks before the start of class will not receive a refund.

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

**Free Fridays:** Pratt Fine Arts Center offers students enrolled in classes the opportunity to practice techniques they are learning through the following Open Friday studio use policy. 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. Studio space and tools are limited, and sharing them is expected of all 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 Free Fridays and will be administered by the monitor working that day.

**Processing Fee:** A non-refundable \$12 per class processing fee applies to all students enrolling in classes and workshops. This fee is only refunded when Pratt significantly alters a class or workshop.

**Drop Fee:** A \$15 fee is applied to each class dropped at any point during registration. The fee is subtracted from any refund due to the student and charged when the tuition refund is due to the student. The fee does not apply to students who add one class for each dropped class within 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 alternate classes.

*Continued on following page.*

# summer 2010

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 \$100

## pratt fine arts center annual fund

Annual Fund Donation \$ .....

**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

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 \$12 processing fee for each class. **Processing Fee (\$12 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](mailto:rdavis@pratt.org).

# pratt summer calendar

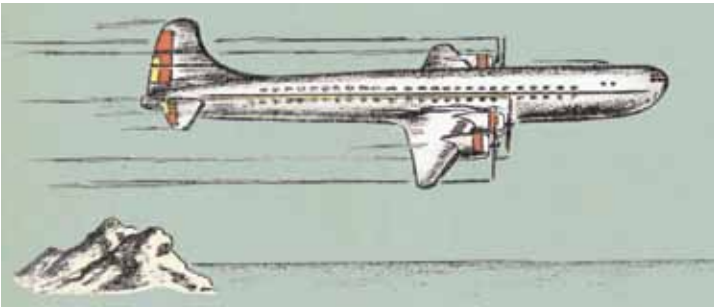
<p>june</p>	<p><b>1 NEW VOICES</b> at Pratt Hallway Gallery** <b>EXHIBITION RUNS</b> <b>JUNE 1-JULY 5, 2010</b> An exhibition of work from the Scholarship Program.</p>	<p><b>3 OPENING NEW VOICES</b> at Pratt Gallery at Tashiro Kaplan Studios* <b>EXHIBITION RUNS JUNE 3-25TH, 2010</b> <b>Opening: 6-8pm</b> An exhibition of exciting work in all disciplines by emerging artists in Pratt's Scholarship Program. Works by artists Tyler Kimball, Granite Calimpong, Jennifer Sievers, Isabella Leary, Katelin Harpel, Chris Downing and others.</p>	
<p><b>12 SPRING INTO ART</b> <b>JUNE 12-19, 2010</b> Try just four hours in our studios and get a taste of making art at Pratt. Registration begins April 1st!</p>		<p><b>28-JULY 2</b> <b>SUMMER ART WEEK FOR TEENS</b> at Pratt Be sure to check out our summer classes for teens!</p>	<p>Granite Calimpong, Stack #1, 2009, blown and sanblasted glass</p> 
<p>july</p>	<p><b>6 JUAN ALONSO</b> at Pratt Hallway Gallery** <b>EXHIBITION RUNS</b> <b>JULY 6-AUGUST 2, 2010</b> An exhibition by Visiting Artist Juan Alonso.</p>		
<p><b>7 OPENING CONFIGURATION</b> at Pratt Gallery at Tashiro Kaplan Studios* <b>EXHIBITION RUNS JULY 7-30, 2010</b> <b>Opening: 6-8pm</b> Configuration is a two person show featuring work in wood, glass and mixed media by artists Scott Trimble and Laura Ward. Both artists create work inspired by spatial relationships and patterns found in architecture.</p>		<p><b>16-AUGUST 1</b> <b>OPENING GALLERY IN THE GARDEN</b> <b>SWANSON'S NURSERY, 9701 15TH AVE NW SEATTLE, WA 98117</b> Go to <a href="http://www.pratt.org">www.pratt.org</a> or call 206-328-2200 x0 for more information</p>	
<p>august</p>	<p><b>3 STAFF SHOW</b> at Pratt Hallway Gallery** <b>EXHIBITION RUNS</b> <b>AUGUST 3-30, 2010</b> An exhibition of work from Pratt's staff.</p>	<p><b>5 OPENING ART BRIDGE</b> at Pratt Gallery at Tashiro Kaplan Studios* <b>EXHIBITION RUNS AUGUST 5-27, 2010</b> <b>Opening: 6-8pm</b> The Art Bridge Fellowship provides four emerging artist with stipends towards career development: Julia Henscheid, Michelle Kim, Sam McMillen and Armelle B. O'Neill.</p>	
<p>Arnelle Bouchet O'Neill, When Seeds Open, 2008, blown, carved and enameled glass</p> 			<p>* Pratt Gallery at Tashiro Kaplan Building 306 S. Washington St., Suite 102 Public Hours: Friday and Saturday 12-5pm and by appointment</p> <p>** Pratt Hallway Gallery 1902 S. Main Street Open during Pratt business hours</p>

# PRATT FINE ARTS CENTER

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Seattle, WA 98144-2206  
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## PRATT'S AUCTION IS MOVING!

BE SURE YOU SAVE THE DATE!

**5.15.10**

Pratt Fine Arts Center's 28th Annual Fine Art Auction  
Hangar 30 at Magnuson Park • 6310 NE 74th St • 5pm

### PRATT EXPOSED:

#### 2010 FINE ART AUCTION EXHIBITION

Friday, May 14, 2010, 6-9pm • Hangar 30 at Magnuson Park

Mark your calendar for this FREE opportunity to meet the artists of this year's auction and view hundreds of pieces of artwork before they enter private collections!

For more information, call 206.328.2200 or visit [www.pratt.org](http://www.pratt.org)



## GALLERY IN THE GARDEN

Join Pratt Fine Arts Center and Swansons Nursery as we celebrate summer in the garden. Stroll through Swanson's five acres of lush parklike displays and enjoy beautiful works of local hand-blown glass, forged ironwork and functional art for your garden.

### OPENING NIGHT CELEBRATION

FRIDAY, JULY 16, 2010  
6-9PM

Enjoy a beautiful evening surrounded by an array of art, gorgeous gardens, friends, food and festivities all benefiting Pratt Fine Arts Center. **\$50 ADMISSION**

SALE HOURS JULY 17-AUGUST 1  
9AM-6PM • FREE ADMISSION

Swanson's Nursery  
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Seattle, WA 98117