

**Grow or Die**

As we did in 2001, The Drawing Studio is now entering another intense cycle of growth as we prepare to expand our space, our offerings, and our staff. (As of this writing, we are deep in negotiations for new space; watch for a formal announcement in our summer news-letter.) You, our readers, are possibly tired of hearing about growth again and again. Still, as those of you who come to the Studio regularly already know, the place is churning and the excitement is infectious.

In Spring, we witness most dramatically the growth principle of "up and out," something we explore visually in Drawing Fundamentals. Living organisms are very different from the human-made world of bottles, bricks, and buildings. Life is more complex, chaotic, and changeable—harder to draw well, but always open to practice.

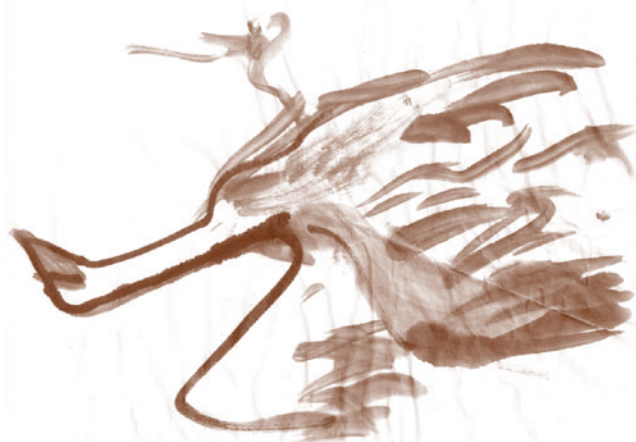
While physical growth is most evident in the young, all organisms are continuously renewing, despite their outward appearances. Modern science tells us that even as adults we keep growing new nerve cells and connections, something thought to be impossible until just recently. Other forms of growth—psychological, spiritual, artistic, social, and the like—are life-long. Maybe that's why change is often so hard for us humans: we're always behind the eight-ball trying to get a handle on all this constant growth.

Truth is, growth is our natural state: grow or die. As Andy's essay describes, the artistic and philosophical/perceptual shifts at The Drawing Studio have been gradual over the last six years in response to the numerical growth of our organization. These shifts manifest currently, for example, in an ongoing retooling of how we teach, in an exploration of exhibition as a learning domain, and in expanding opportunities for individual advising. In short, we are deep in the process of creating TDS as a center for shared art experience and action in the community.

The more obvious responses to growth struggle to keep up. It's a zoo around here: Students fall over each other and tempers sometimes flare as multiple classes and other activities compete for physical space.

Office staff and volunteers are buried under registration paper-work and hounded by constantly ringing telephones. Equipment and supplies are endlessly moved from place to place in search of adequate storage. All are opportunities to "practice growth," and habitsingers of the exhilarating journey beckoning us.

Spring finds The Drawing Studio pushing up and out. It's just natural. —Lynn Fleischman



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At TDS we are now scrambling to respond to the growth of what is essentially a uniquely new kind of art community, one centered upon the practices and skills of visual learning as an essential component of all our lives. Past models from my educational life give me not a clue about how to teach, operate, finance, and plan for this dazzling, unexpected turn of events. Luckily, in some ways I don't have to, because our growing body of TDS partners point the way, with many new suggestions for expanding The Drawing Studio into the kind of permanent home for studio art learning that is appropriate to our busy lives. Let me say it is both exciting and scary as hell to be, at the age of 75, at the cutting edge of yet another new adventure, which I have come to call 'Life without a Net'.

Of course we need and have many brilliant professional artist/teachers to give shape and leadership to the learning. But those of us trained by the professional art schools, like me, risk becoming quietly irrelevant to this new spirit of art learning together, as long as we cling to old notions about art as an esoteric mystery, a province reserved exclusively for an inner circle of artists who treat the study of art as secret knowledge. In this context, even though I am The Drawing Studio's educational founder, I find myself as much a student as everyone else.

The Drawing Studio is expanding because it is redefining itself not as a specialized profession, but as a central conversation that engages all of us, young and old, who love the practice of art as a medium of communication and personal expression. We have come to recognize that at whatever level of studio skill one finds oneself at any given moment, or whatever our 'day job' may be, we are always colleagues in the process, as we practice in classes, in open drawing sessions, in our workshops, seminars, excursions and exhibitions. Thankfully many step up as well to volunteer time and skills in the work of administering our vibrant and growing organization.

op a body of work like most artists, meaning mostly alone. Gradually it has begun to occur to me that people in the performing arts (music, theatre, dance, etc.) continue working and learning with each other long after their school days are over, often over their whole lives. Why would we think that visual artists could live without the regular opportunity to share and receive feedback from others who practice too?



214 North Fourth Ave. • Tucson, AZ 85705-8439  
 (520) 620-0947 • fax: (520) 620-0558  
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 www.thedrawingstudio.org

**The Drawing Studio, Inc.**

Spring 2007 Newsletter and Schedule  
 Vol. XIII, No. 2 • March 1 through June 3, 2007

From the Founder and Education Director

**Life Without a Net**

We who live in the 21st century find ourselves awash in a sea of visual imagery unprecedented in any other time in history. This phenomenon has given rise to a broad new interest in the foundation of visual intelligence far beyond the professional art world. People from all walks of life are asking, "Where do images come from?" "How are they made and communicated?" "How can I actively participate?" A few art educators over time have noted that a basic source of answers to these questions lies in the studio practices of art rather than in intellectual knowledge. The Drawing Studio is predicated on a new need to make these practices accessible and relevant to all.



To begin, a small confession: When we began The Drawing Studio in 1992, it was, in my own mind at least, a kind of private laboratory for my teaching experiments. While it was true that many people enjoyed and learned art skills from me in those first years, I was more focused on developing a new strategy for art learning than I was concerned about what might be happening to the students who were passing through my hands.

But as time has passed, I began to invite new master teachers to join us because more students just kept coming, and mostly by word-of-mouth. Not only were they coming, but also I began to notice that, unlike most art institutions, no one seemed to be leaving. The Drawing Studio, in other words, has quietly been taking on a life of its own. Kindred art practitioners, professional and non-professional, at all levels of skill, have been forming friendships and relationships. A TDS community is evolving, generated from 'the bottom up' by people from many walks of life who want to be part of such a permanent guild for making art together as a lifelong process of learning and practice.

It is so obvious when I reflect back upon my own student art school days, that the comradeship of learning together was such an essential part of what nourished our souls as artists. But that guild aspect was invisible to me until I was on my own, trying to devel-

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Spring 2007 Newsletter & Schedule  
 www.thedrawingstudio.org  
 email: tds@thedrawingstudio.org

**Life Without a Net — 2007 Annual Fund Kicks Off**  
 Registration for Art of Summer VI Intensive for Teens Opens March 15

For expanded information about our courses and activities,  
 please visit our website @ [www.thedrawingstudio.org](http://www.thedrawingstudio.org)

**Policy regarding payment of fees and refunds is as follows:**

- 1) Payment in full is expected with registration, unless other arrangements have been made. Early registration is advisable since class space is limited.
- 2) Full refunds will be made in the event of a class cancellation or if a student withdraws two weeks or more prior to starting date of the class. After that time, you may request either a half (50%) refund or full credit toward another class to be taken within six months of withdrawal.
- 3) No refunds will be made after a course begins. To register . . . fill out this form, clip and mail with payment to:

**THE DRAWING STUDIO**  
 214 N. Fourth Avenue • Tucson, AZ 85705-8439 • fax: (520) 620-0947 • website: [www.thedrawingstudio.org](http://www.thedrawingstudio.org)

**Class Registration Form**

Name \_\_\_\_\_ Email Address \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

Course/Dates: \_\_\_\_\_ Fee: \_\_\_\_\_  
 Course/Dates: \_\_\_\_\_ Fee: \_\_\_\_\_

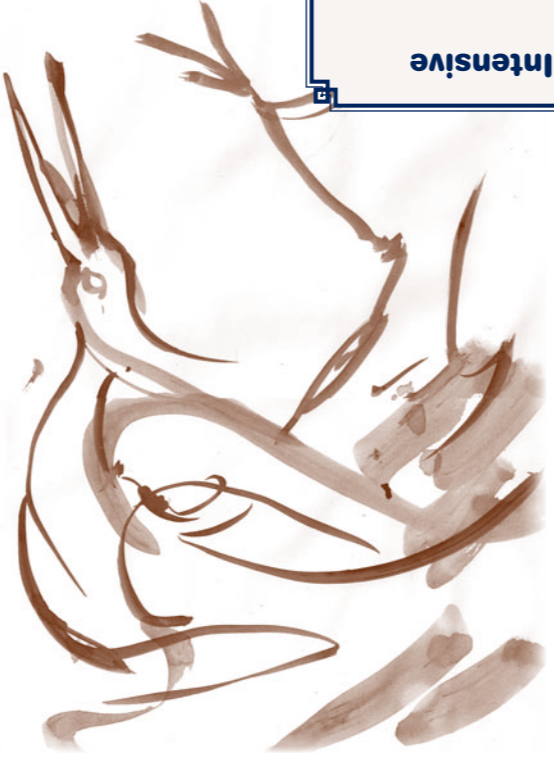
Payment Type: \_\_\_\_\_  
 Check # \_\_\_\_\_ Credit Card (Please indicate card type) \_\_\_\_\_  
 Card Holder Name \_\_\_\_\_ Card Number \_\_\_\_\_ Expiration Date \_\_\_\_\_  
 Card Holder Signature \_\_\_\_\_ Visa \_\_\_\_\_

Additional Contribution to TDS: \$ \_\_\_\_\_ (Your contribution is fully tax-deductible.)

If new to TDS, how did you hear about us? \_\_\_\_\_

**Art of Summer VI Teen Intensive**  
 Open House  
 Sunday, April 29, 2007 • 3-5 PM  
 The Drawing Studio • 214 N. 4th Ave

- Tour the Studio and Teaching Facilities
- Meet Faculty
- Register
- Apply for a Scholarship
- Get Answers to your Questions



Meetings of the Exhibition Council, the group responsible for organizing exhibitions in the TDS Gallery and elsewhere, are held monthly (usually from 4-6 PM on Wednesdays). If you are interested in volunteering to help with any aspect of the exhibitions program, please call the office 620-0947 for the date of the next meeting.

**In The Drawing Studio Gallery**  
 March 1-31: *Out of the Box*, a jur-  
 ted show of work by Associates  
 of TDS; reception from 6-9 PM,  
 Saturday, March 3  
 April 3-28: *Calahandiu*,  
 collage and prints by Richard Force  
 Callahan; reception from 6-9 PM,  
 Saturday, April 7  
 May 3-June 2: *Birds of a*  
*Feather*?, pastel and charcoal  
 drawings by TDS faculty member  
 Pat Dolan; reception from 6-9 PM,  
 Saturday, May 5.  
 June 4-July 27: Gallery is trans-  
 formed into a working and teach-  
 ing space for the Art of Summer  
 Intensive program in the visual art  
 for teens. An ever-changing array of  
 student work-in-progress energizes  
 the walls. Check it out!

The Drawing Studio would like to thank Ellen Fountain, who designed and has maintained our website over several years, for her extraordinary gift of service to TDS. Over the years, many people have let us know that Ellen's work set a standard in the Tucson art community. We appreciate both her generosity and professionalism. We would also like to extend a welcome to Catharine Kim, who is taking over the website, beginning with the Spring quarter.



**2007 Annual Fund Kicks Off**  
 Life Without a Net—

Gifts from individuals are our second-largest source of financial support, exceeded only by tuition income (gifts of a different sort, and also from individuals). Unlike many nonprofit orga-  
 nizations, we limit our asking for gifts to twice a year—the Spring Annual Fund, and in 2007, the TDS 15th Anniversary Party in November. Your response has been sincere and gratifying over these last five years. The outpouring of love for and commitment to the work of The Drawing Studio that we have seen is truly remarkable. Our very ambitious goal this year is to raise \$50,000 more—the estimated upfront cost to get us into new space—for a total of \$120,000. There is only one way to accomplish this work. We are not subsidized by government beyond a few small, though important, grants. There are no Medicaid prizes or do-com philanthropists hiding in the shadows (that we know of, anyway). Instead, and ultimately more powerful, there is The Drawing Studio community—hundreds of individuals of all ages, walks of life, financial means, colors, shapes, and sizes, all drawn together by a love for the act of art in the world. Out of this love, please consider a generous gift to TDS.

**The Art of Summer VI**  
 Intensive Studio Practice in the Visual Arts  
 for Teens 13-18  
 New! Advanced curriculum for returning 3rd & 4th year students, and 1-4 week options in Session II

Session I: June 4-28, 9 AM-3 PM, Monday through Thursday  
 Core Instructors: Betina Fink and Meredith Milstead

Session II: July 9-August 2, 9 AM-3 PM, Monday through Thursday  
 Core Instructor: Cynithia Miller

**What's New in the Art of Summer VI?**

Each session provides 80 hours of instructional studio time to allow for in-depth investigation and practice. Returning 3rd and 4th year students can now pursue an advanced curriculum that is project-based and incorporates teamwork, independent studio time, research, excursions and consultations with other artists, collections, and libraries.

Session I is a four-week immersion experience. Session II allows students to register for one to four weeks. Students can sign up for all four weeks for a complete immersion intensive program in the visual art for teens. An ever-changing array of student work-in-progress energizes the walls. Check it out!

Working with the core instructor(s), students will hone fundamental skills in drawing and painting. Students will also pursue various options for in-depth study with visiting guest-artists.

**Costs:** \$450/session; \$800 for both. Session II by the week: 1 week: \$130; 2 weeks: \$250; 3 weeks: \$360. Additional 10 % discount for payment in full by May 31.

Full and partial scholarships are available.

For more information, registration forms and scholarship application, call 620-0947, Email [youth@thedrawingstudio.org](mailto:youth@thedrawingstudio.org), or see our website after March 15.

**Attention, adult artists!**

Do you have expertise in a particular medium or genre? Would you be willing to work with individual or small groups of teens who are eager to acquire your skills? Do you have a few hours to volunteer during June and/or July? Please give Betina Fink, ACFs Coordinator, a call at 620-0947 or email [youth@thedrawingstudio.org](mailto:youth@thedrawingstudio.org).



## The Drawing Studio: Mission and History 2006

The mission of the Drawing Studio is to teach, demonstrate, share and encourage the art studio practices from which the skills of visual intelligence are cultivated by people at any age or walk of life. We view the practice of art as a life-long exploration that includes continuous learning from each other.

In service to our mission, we offer the following:

- regular sessions to practice drawing from observation, and to pursue the related skills of composition and technique;
- a curriculum and resource library serving beginning through advanced students and teachers;
- opportunities for fellowship, research, and professional support through exhibitions, special projects, seminars, workshops, and travel;
- public outreach supporting the practice of art among underserved populations through teaching and other activities tailored to individual learning needs.

In 2000, The Drawing Studio, Inc., became a tax-exempt, 501(c)(3) organization.

### Board of Directors

V. Bruce Cobb, *President*  
 Paul Mohr, *Treasurer*  
 Richard Barber  
 Mariana Carreras  
 Mary Croll  
 Sara Dobbis  
 David Ellington  
 Lynn Fleischman, *ex officio*  
 Carolyn Gibbs  
 Andrew Rush  
 Joseph Wittmann  
 Gerrie Young

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Andrew Rush, *Founder/Education Director*  
 Lynn Fleischman, *Executive Director*  
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 Imo Baird, *Newsletter Design*

## Spring 2007 Courses, Short Courses, and Workshops

### COURSES AND SHORT COURSES

#### Drawing Fundamentals:

##### Drawing Fundamentals I (Part 1)

*Section A*  
 Taught by Meredith Milstead  
 Eight Tuesday evenings, 6–9 PM  
 April 3–May 22

*Section D*  
 Taught by Paul Mohr  
**Northwest Site: Casas Adobes Congregational Church (6801 N. Oracle)**  
 Eight Monday evenings, 6–9 PM  
 March 5–Apr. 23

The foundation course of The Drawing Studio—for those who want a thorough grounding in the “grammar” of drawing. This course is for the complete beginner, as well as art students who either missed a basic drawing course in their earlier education or want to review the principles and current practices of drawing. We recognize that to enroll in this course some people have to overcome some very real fears & doubts about their ability to learn to draw. What we promise is that you will discover not only that you can draw, but you will acquire the core of what it is to draw, which is how to observe.

*Fee: \$165 (\$150 for Associates)*

##### Drawing Fundamentals I (Part 2)

*Section A*  
 Taught by Deborah Steinberg  
 Prerequisite: Drawing Fundamentals I (Part 1) or equivalent experience  
 Eight Wednesday evenings, 6–9 PM  
 April 4–May 23

*Section B*  
 Taught by Meredith Milstead  
 Prerequisite: Drawing Fundamentals I (Part 1) or equivalent experience  
 Eight Friday afternoons, 1–4 PM  
 April 6–May 25

*Section C*  
 Taught by Katie Cooper  
 Prerequisite: Drawing Fundamentals I (Part 1) or equivalent experience  
**Northwest Location: Casas Adobes Congregational Church (6801 N. Oracle Rd.)**  
 Eight Monday afternoons, 2–5 PM  
 March 5–April 23

Part 2 of our sixteen-week Drawing Fundamentals I course continues and expands the fundamental skills of drawing. It is open to anyone who has acquired basic organizing skills of shape and measurement, along with a basic knowledge of linear perspective and value (as presented in Fundamentals I (Part 1)). This course continues the fundamental studies with an emphasis on how to plan the work steps behind every successful drawing, introducing a wider range of drawing materials and how each tool opens a new domain of observation.

*Fee: \$165 (Associates \$150)*

#### Intermediate and Advanced Drawing:

**Drawing With Color I**  
 Taught by Betina Fink  
 Prerequisites: Drawing Fund pts 1 and 2, or equivalent  
 Four Thursday mornings, 9 AM–Noon  
 April 5–26

A good follow-up to Drawing Fundamentals; this study transitions work done with graphite and charcoal to full color renderings. For the artist ready to play with color, who is not sure of the basic mechanics of how to manipulate color and make it work. Understanding how to use color is the key to developing and expanding skills in standard observational drawing. Instruction in color theory, color layering, blending, as well as general instruction in using color pencils or pastel pencils. This course is repeatable.

*Fee: \$110 (\$100 Associates)*

**Pastel Drawing**  
 Taught by Betina Fink  
 Prerequisites: Drawing Fund pts 1 and 2 and Drawing with Color, or equivalent  
 Four Thursday mornings, 9 AM–Noon  
 May 3–24

Observational practice in discovering light, form and space using soft (chalk) pastel. A good follow-up to Drawing with Color or for the artist interested in exploring the pastel medium. Practice color layering, blending, composition as it relates to observational drawing.

*Fee: \$110 (\$100 Associates)*

**Introduction to Drawing Portraits**  
 Taught by Paul Mohr  
 Prerequisite: Drawing Fundamentals I (Parts 1 and 2) or equivalent experience  
**Northwest Location: Casas Adobes Congregational Church (6801 N. Oracle Rd.)**  
 Eight Tuesday afternoons, 2–5 PM  
 March 6–Apr. 24

The art of portraiture combines two very special skills: the ability to work from observation, and the patience to allow the relationship between the drawer and the

sitter to evolve. Using step by step exercises, students will develop an understanding of facial anatomy and the role of light and shade, using a variety of sitters and technical approaches.

*Fee: \$175 (Associates \$160)*

**Drawing Portraits II: Expanding Your Insight**  
 Taught by Paul Mohr  
 Prerequisite: Intro to Drawing Portraits or equivalent  
**Northwest Location: Casas Adobes Congregational Church (6801 N. Oracle Rd.)**  
 Eight Tuesday evenings, 6–9 PM  
 March 6–April 24

Deepen your study of portraiture by exploring the conventions of portraiture (bust, half figure, etc.) and engaging in extended studies involving longer poses. *Note: this course is intended to provide ongoing instruction and may be repeated as often as desired.*

*Fee: \$175 (Associates \$160)*

**Creative Color Landscapes with Pastel**  
 Taught by Pat Dolan  
 Prerequisite: Drawing Fundamentals or equivalent; basic pastel experience  
**OASIS, 3<sup>rd</sup> Floor, Macy’s, El Con Mall**  
 Open to adults 50 and over  
 Four Tuesday afternoons, 1–3 PM  
 March 27–April 17

Develop your understanding of and skill in using color to create vibrant landscapes in pastel. Improve your ability to compose a landscape, capture light, and convey the vitality of the living world.

*Fee: \$55 (\$50 Associates)*

**Decomposing Composition**  
 Taught by Katie Cooper  
 Prerequisite: Drawing Fund pts 1 and 2, or equivalent  
 Eight Monday mornings, 9:30 AM–12:30 PM  
 Part 1: April 2–April 23  
 Part 2: April 30–May 21

Expand your understanding and skills of composition begun in Drawing Fundamentals. Part 1 focuses on the basics of traditional composition. Learn to

“read” the structure of master compositions and apply those principles to your own work. Learn to compose the elements of pictorial space when working from observation, using still-life at first; at least one class will take place outdoors. Part 2 will expand your ideas of composition beyond the traditional European ideal. Each week will introduce a different cultural and/or conceptual approach to pictorial space. We will then combine various experiments in “how to see” with drawing exercises to open ourselves to new ways of organizing the visual world. Either part can be taken on its own or combined for an 8-week course in composition.

*Fee: \$110 (\$100 Associates); \$35 (\$30 for any individual class, space permitting.)*

**Gain Perspective**  
 Taught by Catherine Nash  
 Four Friday mornings, 9 AM–Noon  
 April 13–May 4

“Perspective is to a painting what the bridle is to a horse.” —Leonardo Da Vinci

One of the seemingly difficult aspects of drawing is achieving the illusion of spatial perspective on a two dimensional surface. Learn several techniques that allow you to accurately observe and then translate your subject correctly. Enhance your images with the ability to draw varied views and perspectives with ease. After our first class at TDS, we’ll draw some inspiring downtown Tucson architecture.

*Fee: \$110 (\$100 Associates)*

**Expressive Improvisation: Combining Media in Drawing**  
 Taught by Catherine Nash  
 Prerequisite: Drawing Fund pts 1 and 2 or equivalent  
 Four Wednesday evenings, 6–9 PM  
 April 4–25

Experiment with gaining fluidity and expressiveness in your work while continuing to gain visual skills in drawing. A unique opportunity to expand and enrich your images through layering textures and mark-making while combining a wide variety of both wet and dry medias and exploring varied subject matter. Unless the playful power of improvisation!

*Fee: \$110 (\$100 Associates)*

**Botanical Illustration**  
 Taught by Deborah Steinberg  
 Prerequisite: Drawing Fund pts 1 and 2 or equivalent  
 Wednesday afternoons, 2–5 PM  
 Part 1: April 4–25  
 Part 2: May 9–May 30

As introduced in Drawing Fundamentals, the organizing principles and skills required to visually render nature are different from those required by the human-made world. This class is designed to help students hone their technical skills in drawing from nature. Part 1 focuses on the use of B/W media: graphite, charcoal and ink while depicting various plant species. We will emphasize accuracy while exploring various grounds and media treatments. Part 2 introduces color, through

close evaluation of individual plants using colored pencil and watercolor. Students may enroll in one or both sessions.

*Fee: both parts, \$175 (Associates \$160); one part only, \$110 (Associates \$100)*

**Drawing the Human Figure**  
 Taught by Andrew Rush  
 Prerequisite: Drawing Fund pts 1 and 2; for more advanced students, maybe a new view from the bridge  
 Six Wednesday afternoons, 1–4 PM  
 April 4–May 9

A basic course that reviews six aspects from which to see the human body—not just as an object, but as one of the spiritual homes that manifests the consciousness of the Universe. In each of the drawing sessions I will distinguish via the exercises what I call the abstractions. They are: 1. Organizing principles; 2. Structure, both visible and invisible 3. Gravity, the center; 4. Expression, being alive; 5. Energy as motion; 6. Critique and Summing up.

*Fee: \$170 (\$150 Associates); includes model fees*

#### Painting:

**Themed Watercolor Painting**  
 Taught by Ellen Fountain  
 Four Tuesday mornings, 9 AM–Noon  
 April 3–24  
 Limited to 10 students

April 3–Games People Play (include items from a game)  
 April 10–Enclosures (theme of containment/confinement)  
 April 17–Tick Tock (theme of time/movement)  
 April 24–Rip Offs (appropriating from the masters)  
 Each self-contained session has a specific theme as the starting point for focusing and developing your watercolor painting. Introductory remarks/visuals will help get you started. Registrants will be given a syllabus prior to class so they can bring any reference materials they need. Critique/discussion at the end of each session.

*Fee: \$110 (\$100 Associates); \$35 (\$30 for any individual class, space permitting.)*

**On Location Watercolor Landscape Painting**  
 Taught by Ellen Fountain  
 Six Wednesday afternoons, 1–4 PM  
 March 14–April 18

Practice your observation, visual/mental editing and painting skills at a different Tucson area location every week. The emphasis is desert landscape, with exercises in composition, value plans, small color studies, note-taking in your sketchbook and supplemental information gathering with your camera. Handout materials, some short demos, and a 1/2 hour of critique/sharing at the end of each session. All levels of watercolor painters are welcome. In cases of really bad weather, individual sessions may be rescheduled. *Locations/maps provided.*

*Fee: \$150 (Associates \$135) for all six classes; \$105 (Associates \$95) for any three classes; \$30 (Associates \$25) for any individual class.*

**Introduction to Painting in Acrylics or Oils**  
 Taught by Betina Fink  
 Four Thursday evenings, 6–9 PM  
 April 5–26

Based on painting from observation, class includes basic color mixing information as well as layering, glazing, mediums, composition. For the new painter, this class provides a foundation in basic techniques; for the intermediate or returning painter, a freshening practice to get ready for more; for both, a good pre-class for Painting from Observation in Acrylics and Oils. Bring all supplies to first class.

*Fee: \$110 (Associates \$100)*

**Observational Painting in Acrylics or Oils**  
 Taught by Betina Fink  
 Four Thursday evenings, 6–9 PM  
 May 3–24

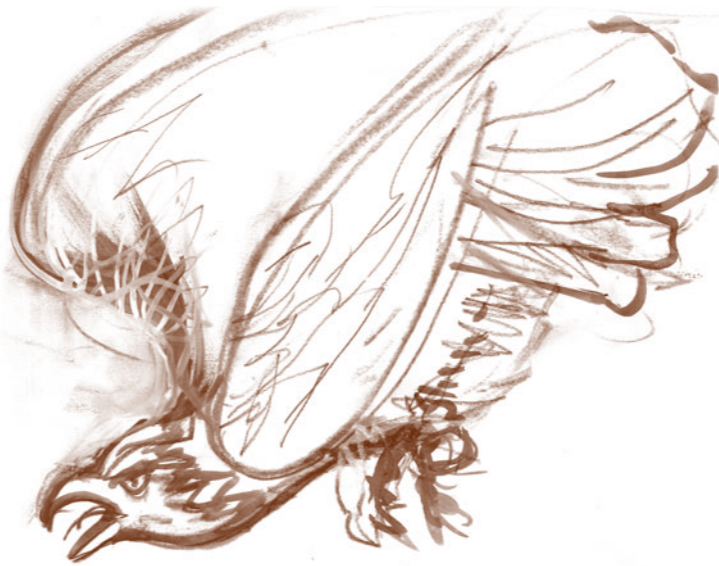
A study of the fundamental building blocks of observational painting practice. Paintings are developed using traditional color layering and glazing techniques. Qualities of light, form and space are studied as they relate to composition and skilled painting technique. General instruction in color theory, scumbling and glazing, composition and still-life painting. For acrylic and oil painters. Pre-requisite: Some painting experience.

*Fee: \$110 (Associates \$100)*

**Beginning/Intermediate Acrylic Painting**  
 Taught by Cynthia Miller  
 Six Monday afternoons, 1–4 PM  
 April 2–May 7

Often regarded as the *bête noir* of painting mediums, acrylics are actually more like the quick-drying, troublesome cousin who is more fun than ever once you get to know each other. Water-based, versatile, and forgiving, acrylics can help you tackle value studies luscious layering, and multi-dimensional brilliance. Explore the medium through guided exercises and demonstrations; individual goals emphasized.

*Fee: \$150 (Associates \$135)*



**Acrylic Painting Mixed Media**  
 Taught by Cynthia Miller  
 Prerequisite: beginning acrylic painting  
 Three Wednesday mornings, 9 AM–Noon  
 May 2–16

For acrylic painters who are looking to enhance their process by combining chalk and oil pastels with oil paint sticks. This combination brings greater depth, texture and vivid layering to acrylic painting possibilities.

*Fee: \$95 (Associates \$85); includes some materials*

**Painting and Composition**  
 Taught by Mariana Carreras  
 Prerequisites: Drawing Fundamentals and Beginning Painting.  
 Five Thursday evenings, 6–9 PM  
 May 31–June 28

This course, excellent for the beginner or recent painter, offers continued painting experience and valuable information about composition. There will be models in a variety of set-ups providing multiple approaches. We will concentrate on different painting methods and what makes a strong design.

*Fee: \$150 (Associates \$135), includes model fees*



**Abstract Painting**  
 Taught by Carolyn Gibbs  
 Six Tuesday afternoons, 12:30–3:30 PM  
 April 3–May 8

Develop your own personal “grammar” of mark-making and brush handling. Work with spontaneity while holding the skills of design, color, and value. Suitable for continuing and beginning abstract painters.

*Fee: \$150 (\$135 Associates)*

**Advanced Abstract Painting**  
 Taught by Josh Goldberg  
 Prerequisite: At least one prior class with instructor  
 Eight Friday mornings, 8:30–11:30 AM  
 April 6–May 25

Students will develop their own metaphors, symbols, and archetypes. They will freely interpret literature and personal history as the basis of the subject matter of their paintings. Technical concerns explored will be the **diptych** and **triptych** forms, scale distinctions of “large” and “small”, color saturation, gesture, simple and complex composition, and the aesthetics of space and balance.

*Fee: \$175 (Associates \$160)*

**Printmaking: Introduction to Relief Printmaking**  
 Taught by Joe Marshall  
 Four Thursday evenings, 5:30–8:30 PM  
 April 5–26  
 Limited to 10 students

Relief printmaking has an appealing directness and vitality. The surface of the block (wood or linoleum)

renders the image, areas that are cut away do not print. Ink is rolled on the block’s surface, paper is placed upon it and rubbed by hand to produce the image. Students will learn cutting and proofing to develop an image from a block. Students are encouraged to bring drawing and sketches.

*Fee: \$110 (Associates \$100); includes all materials except plates and cutting tools*

**Intaglio Printmaking Lab**  
 Directed by Andrew Rush  
 Six Tuesday afternoons, 1–5 PM  
 April 3–May 8

For experienced students who want a mix of independent work time along with occasional critiques or consultations with the instructor or lab technical assistants. Rush will be encouraging both larger plate work as well as color printing projects.

*Fee: \$160 (Associates \$145); includes additional hours of independent studio time TBA*

#### Other Media:

**Beginning Collage**  
 Taught by Pat Marohn  
 Six Thursday mornings, 9 AM–12 noon  
 April 12–May 17

Beginning with the basic steps in creating a collage, focus on the principles of good design and move toward finished works that go beyond craft and technique. Learn how to recognize a limitless cache of materials: found, invented, rubbed, attic finds, pre-printed, photos and much more.

*Fee: \$150 (Associates \$135)*

**Sculpting the Human Figure**  
 Taught by Melody Peters  
 Prerequisite: basic drawing experience (fundamentals, figure, or equivalent)  
 Four Wednesday mornings, 9 AM–Noon  
 April 4–April 25

Sculpting the figure in the round increases your understanding of how the human body is put together. Catch the gesture of a pose through simplification of major masses. Suitable for both beginning and more experienced students.

*Fee: \$125 (Associates \$110), includes model fees*

**Drawing in Clay**  
 Taught by Gerrie Young  
 Six Thursday evenings, 5:30–8:30 PM  
 May 3–June 7

Open to all skill levels, this class explores the third dimension of drawing by translating drawings into sculptural forms. Students will extract imagery from clay using sgraffito, block sculpting, bas relief, or slab building techniques. Drawings will be intensified with glaze and clay patina and wash techniques. All drawing imagery, whether abstract or representational, can be applied to clay. Develop skills in perspective, balance, color, and texture, as well as carving, faceting, and sprigging.

*Fee: \$120 (Associates \$105)*

#### WORKSHOPS:

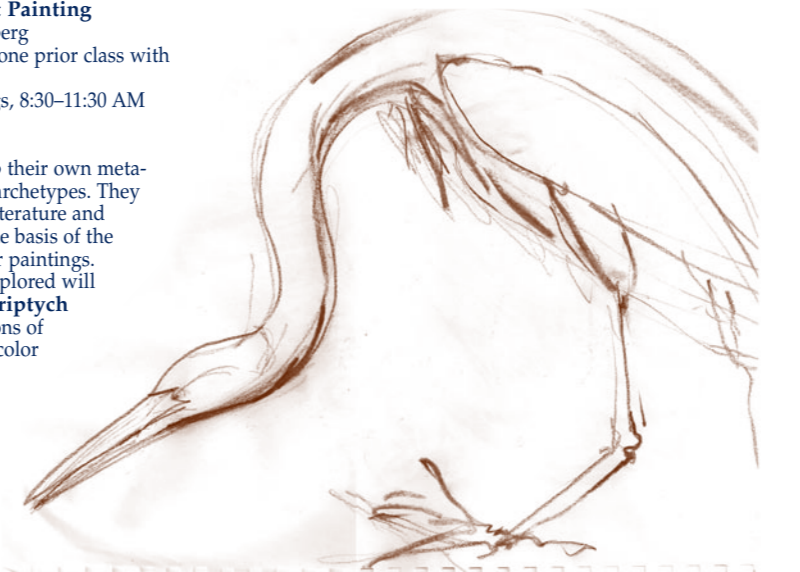
**Monoprint Workshop**  
 Taught by Midge Angevine with Janice Angevine  
 Saturday and Sunday, 9 AM–4 PM  
 March 10 and 11

Beginners and experienced monoprinters welcome. Working first in black and white and then in color, beginners will learn basic additive and subtractive techniques, including use of stencils. Technical advice and assistance will be provided for more experienced monoprinters working on individual projects. Ink, plates, rollers provided; paper available at cost.

*Fee: \$120 (Associates \$105)*

**Drawing with Charcoal and Chalk**  
 Taught by Cynthia Miller and Betina Fink  
 Prerequisite: Drawing Fund pts. 1 and 2 or equivalent  
 Saturday, 10 AM–3 PM  
 March 31

Explore traditional charcoal drawing with the added color of chalk pastels. Class will address fruits and vegetables, then plumb the still-life shelves of TDS for



lively subject matter. A good course for those drawing students who wish to deepen the color and value sense of their work.

*Fee: \$55 (Associates \$50)*

**Watercolor on Gesso**  
 Taught by Ellen Fountain  
 Two Saturday mornings, 9 AM–Noon  
 May 12 and 19

Watercolor on Yupo (polypropylene plastic) “paper” is the darling of the watercolor world these days, and one reason is that you can wipe paint back to white paper even when it’s dry. Come try a much more permanent



surface (gessoed paper) with the same ability to wipe off dry paint back to white or near-white, AND explore creating your own unique textural surfaces to paint on. Some materials supplied.

*Fee: \$60 (Associates \$50)*

**Tempera-Ink Resist**  
 Taught by Pat Marohn  
 Tuesday and Wednesday, 9 AM–3 PM  
 May 22 and 23

This approach to painting results in richly textured, dramatic and unique images achieved by no other method. It’s fun, too! Day 1 features discussion and demonstration, layering of pigments, and image development. Day 2 includes application of inks, alternating periods of drying and washing off and finally the refining of images. Participants usually complete two paintings.

*Fee: \$120 (Associates \$105)*

**When The Sitter Can’t Sit! Children, Pets and Posthumous Portraits**  
 Taught by Mariana Carreras  
 Friday, Saturday and Sunday, 9 AM–12 Noon  
 June 1–3

In this workshop we learn how to rely on photographic sources when the subject of our portrait cannot sit. We’ll discuss mood, composition, color, light, and unique drawing and painting techniques, as we endeavor to create an arresting and faithful likeness of our model.

*Fee: \$85 (Associates \$75)*

#### Teen Art Club

Saturdays, 1–4pm  
 Continuing Saturday Open Studio for teens through May 19.  
 “Drop in” and work on your own studio projects. TDS artists available for advice. No registration required.

*Fee: \$10.*

On selected Saturdays TDS Faculty will offer focused classes, for which advance registration is required:  
**March 17: Portraiture (with Paul Mohr) Fee: \$30.**  
**April 14: Relief Printmaking (with Joe Marshall) Fee: \$35.**

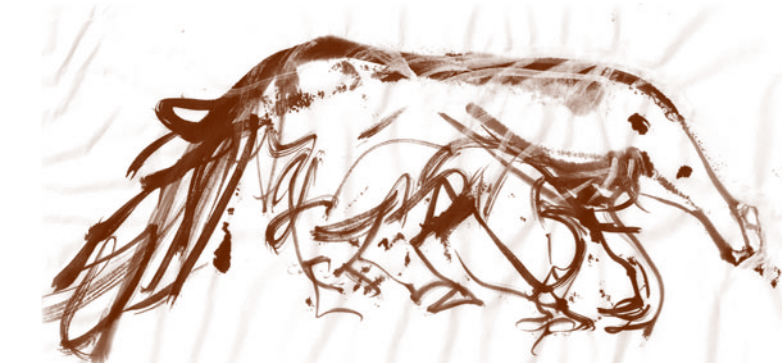
**Xtreme Portfolio Workshop**  
 April 5 & 6 (Thursday and Friday)  
 9 AM–Noon: Alternative Projects (with Cynthia Miller)  
 1–4 PM: Multi-media: Paper Casting and Relief Printmaking (with Catherine Nash).  
*Fee per class: morning at afternoon session, \$55; both sessions, \$100.*

**Open Studio Sessions: Figure Drawing**  
 We offer a series of weekly drawing sessions for those who want to practice drawing from the figure without instruction. Each session has a model. The program is organized and managed by Paul Mohr and Rebecca Olson and a dedicated volunteer staff of artist-monitors, who ensure the quality of each session. One may come any time, without reservations. \$6 for any session. The TDS office posts notices about changes in the Open Studio schedule due to holidays or other events. Spring open studio sessions:

Monday morning, 9:30 AM–12:30 PM, general studies Monday evening, 6–9 PM, general studies, long and short poses  
 Sunday morning, 9:30 AM–12:30 PM, general studies Sunday afternoon, 1–4 PM, one long pose; costume on last Sunday of month

There is no formal instruction in the open studios. Artists who would like an occasional critique and/or suggestions for their Open Studio drawings may arrange for a session at a modest fee from TDS teachers at any time.

**Current Open Studio Monitors:** Erika Atwood, Tom Bielejcz, Betty Counsellor, Carolyn Gibbs, Larry Gray, Stephen Judy, Pete McCray, Paul Mohr, Rebecca Olson, Herb Powell



## Faculty, Spring 2007

~**Midge Angevine**, BA: a founding member of TDS, past Board member, tutor in beginning watercolor and monoprint, and print room manager  
 ~**Mariana Carreras**, BFA, MFA, George Washington University: An oil painter who has exhibited in Europe and Latin America, is Lead Art Faculty at PCC Downtown Campus, and often lectures at TMA on a variety of topics related to art.  
 ~**Katie Cooper**, BA, MFA/Painting, School of Visual Arts, NYC; 12 years’ experience teaching in art residences and supervising regional community art projects; has exhibited widely over 30 years in Colorado, New York, and Arizona.

~**Wayne Crandell**, MFA, printmaking/art education, Univ. of AZ: more than 20 years’ teaching experience; exhibits locally and regionally; teaches figure drawing at TDS.

~**Pat Dolan**, BA, MS in Design, Institute of Design, Chicago; certified Spiritual Director, Tacheria School of Spiritual Direction; Artist with 25 years’ experience as adjunct faculty at PCC and Central Arizona College.

~**Betina Fink**, BA, MFA: Oil painter exhibiting and in collections nationally and in Europe. Adult and youth art educator with over 15 years experience. Youth Program and Art of Summer Coordinator since 2003. Teaches oil painting, pastel drawing and color theory at TDS.

~**Lynn Fleischman**, BFA, MFA: A founding member of TDS and now Executive Director; teaches monoprint and drawing fundamentals.

~**Ellen Fountain**, BFA, MFA: Signature Member of the National Watercolor Society; Recipient, TPAC Fellowship; taught in ACA’s Artist-in-Residence Program.

~**Carolyn Gibbs**, BFA, Commercial Design, Univ. of AZ: background in psychology and marketing; TDS Board member and open studio monitor, teaches figure drawing and abstract painting.

~**Josh Goldberg**, BFA, MA, Asian Studies and Art History, Mich. State: Active Arizona artist and art educator since 1990, exhibiting at UA, Davis Dominguez Gallery, teaches abstract painting.

~**Pat Marohn**, BFA, Syracuse U: Former Director of the Tubac Center of the Arts; taught for PCC in painting, drawing and design. An exhibiting member of the College Association of Southern AZ, and a member of SAWG.

~**Joe Marshall** is a printmaker