



oregon college of
art and craft

Summer
Camp
Information
Inside!



STUDIO SCHOOL & ART ADVENTURES

continuing education for adults & youth

Summer
'10



oregon college of
art and craft

www.ocac.edu

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Oregon College of Art and Craft is dedicated to excellence in teaching art through craft, contributing significantly to the continuity of contemporary craft as an artistic expression.

OCAC is accredited by the National Association of Schools of Art and Design and is supported by grants from the Oregon Arts Commission and the National Endowment for the Arts. OCAC has been granted Candidate for Accreditation status by the Northwest Commission on Colleges and Universities. Candidacy is not accreditation nor does it ensure eventual accreditation. Candidate for Accreditation is a status of affiliation with the Commission which indicates that the institution has achieved initial recognition and is progressing toward accreditation.

This school is a nonprofit corporation authorized by the State of Oregon to offer and confer the academic degree described herein, following a determination that state academic standards will be satisfied under OAR 583-030. Inquiries concerning the standards or school compliance may be directed to the Office of Degree Authorization, 1500 Valley River Drive, Suite 100, Eugene, Oregon 97401.

OCAC operates under 501(c)(3) status, and is governed by a self-perpetuating board of volunteer trustees. OCAC reserves the right to change programs, regulations and fees noted in this schedule.

OCAC is committed to equal opportunity for all persons, without regard to race, color, creed, religion, national origin, age, sex, marital or parental status, political ideas, sexual orientation or handicap, in the admission of students to educational programs and activities.

IMAGES: Stickeen Design and Photography and Stephen Funk Photography



NATIONAL
ENDOWMENT
FOR THE ARTS



OREGON ARTS
COMMISSION



Exploration 50+ adult program

EXPLORATION: A Fine Art & Craft Sampler for Adults 50 and Better

MAY 17-19; MON-WED 9:00AM-4:00PM

This three-day intensive program offers a wonderful opportunity to explore the world of fine art and craft. Exploration combines an art and craft lecture series with hands-on workshops to provide a well rounded, in-depth introduction to craft theory and creation. Exploration workshops are exclusively open to adults age fifty and better.

Each day of Exploration begins with a presentation from a working artist or craftsperson offering a new perspective through images of their work and ensuing lively discussion. Following the lecture, students head off to the hands-on workshop of their choice (select from one of the four three-day workshops on the opposite page). Workshops run five hours per day, broken up in the middle with an hour break for lunch (brown bag or in our café). Each of these workshops culminates in finished products for students to take home.

LECTURE SERIES

“Craft Today: Contemporary Artists Present their Work”

Explore new developments in contemporary art and craft. Local artists and craftspersons present their work while discussing process, inspiration, context and content. Dynamic group discussion will follow the presentations, together providing participants with insight into the local world of craft today.

Daily Schedule

9:00-10:00am	Lecture Series & Discussion
10:00am-noon	Workshops
Noon-1:00pm	Lunch Break
1:00-4:00pm	Workshops

Lunch

Treat yourself to lunch in the wonderful Hands On Café or bring a brown bag lunch. After your meal, take some time to explore our beautiful campus, studios, and Hoffman Gallery and Shop.

Tuition

\$190 plus workshop studio fee if registered on or before April 30 (\$210 after April 30).

Please note the 20% senior discount does not apply to Exploration tuition.

Registration

Full payment must be included with registration form. Workshops are filled on a first come, first served basis. Studio School policies apply. Please follow instructions for registration listed on the form on page 25.

WORKSHOPS (CHOOSE ONE)

Creating Ceramic Art with Majolica

EXP701 • MAY 17-MAY 19 (3 sessions); MON-WED
10:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE APRIL 30: \$190
TUITION RECEIVED AFTER APRIL 30: \$210
STUDIO FEE \$20

Majolica, a highly decorative style of ceramics, reached its heyday and flourished during the Italian Renaissance. This stable, tin-glazed earthenware brought art to the working classes in the form of decorative daily tableware and wall pieces. During this hands-on workshop, students will experiment with a variety of majolica colorants and application techniques on pre-fired tiles and bisque ware. Each participant will develop an individual sample color palette and complete a small decorated plate to take home. No prerequisite. Location: Ceramics Studio

SUSANNAH LINTS, INSTRUCTOR

Inspired by her study of Majolica and other decorative techniques in Italy, Susannah has established a successful studio in Vancouver, Washington, where she creates functional, colorful pottery using her extraordinary black majolica technique. Susannah shows her work in both national and local shows. BFA, Oregon College of Art and Craft

No Vacancy: Creating Backyard

Wildlife Habitats

EXP702 • MAY 17-MAY 19 (3 sessions); MON-WED
10:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE APRIL 30: \$190
TUITION RECEIVED AFTER APRIL 30: \$210
STUDIO FEE \$30

As wildlife habitat dwindles in our metropolitan areas, it becomes harder for birds and small mammals to find appropriate shelter and nesting sites. Whether you have an apartment balcony or are surrounded by several acres, you can help to restore native wildlife populations in your area by constructing habitats for them. This class is designed to teach beginners basic woodworking skills necessary to build a variety of creative shelters including avian nesting boxes, feeders, bat and bee houses. Each student will learn about appropriate designs to attract native wildlife and will create one or more shelter or nesting box appropriate for their backyard. No prerequisite. Location: Design Studio

PAULA REBSOM, INSTRUCTOR

Paula Rebsom's work explores the many complex relationships that humans have formed with nature and the wild through the combination of diverse media including reclaimed wood, fabric, sound and photography. In 2008 she was the recipient of an Oregon Arts Commission Individual Artist Fellowship and has shown her work at the Portland International Airport, Tilt Gallery, Autzen Gallery and most recently at the Regional Arts and Culture Council's installation space in the Portland Building. She is currently adjunct faculty in the art department at Marylhurst University. www.paularebsom.com MFA, University of Oregon



Paula Rebsom

Painting with the Silkscreen

EXP703 • MAY 17-MAY 19 (3 sessions); MON-WED
10:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE APRIL 30: \$190
TUITION RECEIVED AFTER APRIL 30: \$210
STUDIO FEE \$20

Using screen printing techniques, students will explore designs of their own creation by transferring them to fabric and manipulating them during the process. Fiber-reactive dyes will be applied to a blank silk screen and allowed to dry. The entire "painting" is then transferred onto fabric of your choice. Through experimentation and layering, students will create a finished product suitable for many uses, including as a tablecloth, wall piece or even yardage for a future constructed garment. No prerequisite. Location: Surface Design

JUDILEE FITZHUGH, INSTRUCTOR

Judilee Fitzhugh is the fibers studio manager at OCAC. Having spent more than twenty years following a structured lifestyle in the US Navy, Judilee's current life is filled with a different kind of structure: cloth. Judilee combines ideas and techniques to produce handwoven and surface-designed clothing, accessories and original art pieces. Certificate, Oregon College of Art and Craft

Simple Silver Bangles and Bands

EXP704 • MAY 17-MAY 19 (3 sessions); MON-WED
10:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE APRIL 30: \$190
TUITION RECEIVED AFTER APRIL 30: \$210
STUDIO FEE \$40

Silver rings and bangles have always been an effortless and chic way to accessorize. Designers often charge exorbitant prices for these staples of the modern woman's jewelry arsenal, but now you can learn how to make your own! In this three-day workshop students with no metalworking experience whatsoever will learn how to cut, file, forge and solder solid sterling silver wire and sheet into pieces of simple, elegant, wearable jewelry. Basic surface treatments and textures such as stamping and patinas will also be covered. Each student will produce several pieces of jewelry to wear home or give as handmade gifts. No prerequisite. Location: Metals Studio

MIEL-MARGARITA PAREDES, INSTRUCTOR

Miel-Margarita Paredes has won several awards for her art, including grants from the Society of North American Goldsmiths, the Peter S. Reed Foundation and the Women's Jewelry Association. Her work has been exhibited across the United States in venues such as SOFA Chicago, the John Michael Kohler Art Center, and the Museum of Arts & Design. Images of her work have been published in Metalsmith Magazine and Lark Books' 500 Metal Vessels. In 2008, she was a featured "Searchlight Artist" at the American Craft Council Show in Baltimore. www.mielmargarita.com MFA, University of Wisconsin-Madison



Studio School adult courses

The Studio School program at Oregon College of Art and Craft offers a relaxed yet inspiring setting for students of all skill levels. Adult workshops and classes bring visiting artists from around the country to share their knowledge and experiences.

Tours

OCAC welcomes visitors to the campus throughout the year and provides tours every day at 11:00AM and 1:00PM for those interested in either the undergraduate programs or the MFA in Applied Craft and Design. Please call 503.297.5544 to sign up for a tour.

Accommodations

Students traveling from out of town have numerous options for housing in the Portland area. The College keeps an updated listing of many nearby hotels and dormitories priced to fit into all budgets. Limited on-campus accommodations may also be available. Please call 503.297.5544 for more information about accommodations.

Meals

The Hands On Café offers home-cooked gourmet lunches and dinners on campus. The café is open for lunch 11:30AM - 2:00PM Monday through Friday, and dinner 5:30 - 7:30PM Monday through Thursday. Many campus visitors choose to eat before or after their class, tour, or shopping in the gallery shop.

Try It! One-Day Workshops

Try your hand at something new! Explore a new medium, expand your creative repertoire or just get your hands dirty. These workshops are designed to give participants an introduction to new materials and methods in just one day. Take one or take them all! See the full "Try It" workshop descriptions listed throughout the schedule.

BOOK ARTS WORKSHOPS

Illuminated Paper

FT701 • MAY 21-MAY 23 (3 sessions); FRI-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE MAY 12: \$225
TUITION RECEIVED AFTER MAY 12: \$245
STUDIO FEE \$30

Create a sampling of small lamps, lanterns and/or sculptures that lend themselves to illumination. Students will learn a series of hand papermaking techniques, including embedding wire and string to create structure within sheets of paper, shaping sheets of handmade paper over found structures or custom forms, and experimenting with various fibers to make unique handmade sheets. We'll investigate various natural and electric options for working with paper and light, as well as how to incorporate hardware and wiring into your designs. No prerequisite. Location: Dye and Surface Design Studio

HELEN HIEBERT, INSTRUCTOR

Helen Hiebert constructs installations, sculptures, films and artist books using handmade paper, thread and light to create transcendent experiences that alter viewers' perceptions of time, space and form. She teaches and lectures about papermaking and lamp-making internationally, and has recently exhibited her work at The Portland Building, Ogle and Reed College in Portland, and at the 10 Days on the Island Festival in Tasmania. Hiebert is author of Papermaking with Plants, The Papermaker's Companion, and Paper Illuminated. www.helenhiebertstudio.com

Double Raised Cords Meet the Gutter Wire

BA701 • JUN 4-JUN 6 (3 sessions); FRI-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE MAY 19: \$255
TUITION RECEIVED AFTER MAY 19: \$275
STUDIO FEE \$45

In this workshop, we'll investigate a non-adhesive spine system that combines exposed sewing on double-raised cords with an interior wire along the inside fold (gutter) of each signature. This unique structure can resolve many common problems in bookbinding, such as creating a flexible binding from pages that are thick and stiff or binding a large, heavy book for which a regular non-adhesive structure won't be sufficiently strong. The use of raised cords also helps achieve a successful connection from text block to covers without the need for a material such as leather bridging spine to boards. Students can expect to learn a great deal about the challenges binders face while producing a very versatile finished structure. Skills covered include creating a text block, collating folios into signatures and punching them, setting up the text block on a sewing frame and attaching one signature to the next. Finally, a cover will be created from painted and decorated ultrasuede-covered laminated board. This workshop is suitable for students of all skill levels. Location: Book Arts Studio

DANIEL KELM, INSTRUCTOR

Previous to his career in the book arts, Daniel received formal training in chemistry and philosophy and taught chemistry at the University of Minnesota. Daniel's experience with books began over thirty years ago with employment in various produc-

tion studios where he learned progressively more specialized traditional bookbinding techniques. In 1983 he opened his own studio, now called The Wide Awake Garage, where he designs and produces artist's books, interpretive fine bindings, and book sculptures. He is known for his innovative structures and extensive knowledge of materials. Daniel founded the Garage Annex School for Book Arts in 1990.

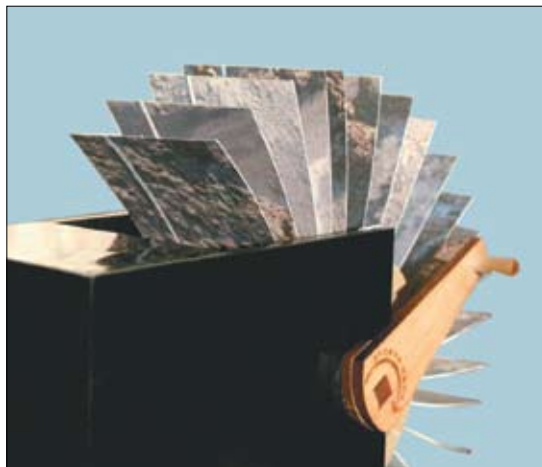
Animation with the Mutoscope

BA702 • JUN 26-JUN 27 (2 sessions); SAT/SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JUNE 9: \$184
TUITION RECEIVED AFTER JUNE 9: \$204
STUDIO FEE \$30

This unique workshop offers students a chance to work with an early form of animation—the Mutoscope, a device that works on the same principle as a flipbook. In this two-day workshop, we will explore the environment around the OCAC campus to capture a time-lapse photographic sequence of something that is usually imperceptible, such as the movement of clouds, the path of shadows, or evaporation. The second day of the workshop will be devoted to transferring our images onto pre-made cards designed for the “Retroscope,” a small form of the mutoscope made by the Sarabande Press. Photographs will be downloaded digitally and set up in a file for printing the retroscope cards. Students will have the option to alter and embellish their images digitally or by hand. Each student will take away their own Retroscope device and short animated reel of images. No prerequisite, but students must bring a digital camera and cable for downloading images. Location: Book Arts Studio/Computer Lab

HEATHER GREEN, INSTRUCTOR

Heather Green's projects and installations employ an extensive range of media and examine the nuances of place, memory and natural phenomenon. She has exhibited at the Museo de Culturas Populares in Hermosillo, Mexico, Oregon College of Art and Craft, The Center for Book Arts in New York, the Tucson Museum of Art, and has been collected by the Bio5 Institute. She is currently an adjunct instructor at Pima Community College and the University of Arizona. BFA & MFA, University of Arizona



Heather Green

Artist-in-Residence Workshop**Color Woodcut Printmaking**BA703 • JUL 14-JUL 18 (5 sessions); WED-SUN
9:00AM-4:00PM

TUITION RECEIVED ON OR BEFORE JUNE 28: \$354

TUITION RECEIVED AFTER JUNE 28: \$374

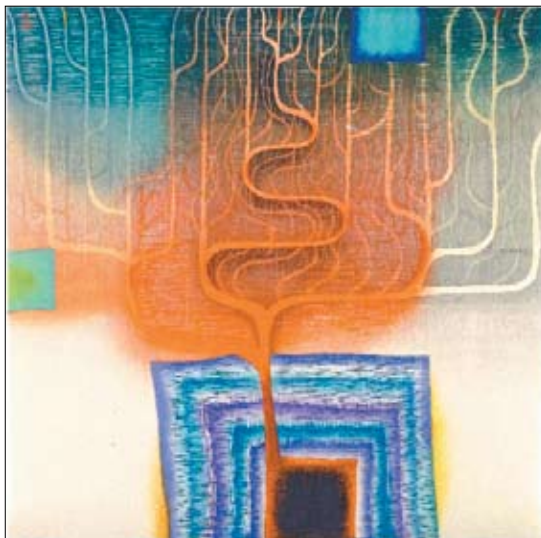
TUITION FOR 1 CREDIT: \$525

STUDIO FEE \$75

This intensive, exciting workshop will awaken the possibilities of the woodcut printing process for the beginning and advanced printmaker. The approach is not technically tradition-bound, but inventive, with contemporary, creative methods that can be spontaneous, simple and direct. Woodcut printing as an expressive medium will be introduced and explored through demonstrations and discussions of cutting techniques, oil-based ink and modifiers, and printing by hand as well as using the press. Participants will go from designing their images and cutting blocks to printing several projects through a variety of methods and individual discoveries. No prerequisite. Location: Book Arts Studio

KAREN KUNC, INSTRUCTOR

Karen Kunc is a Nebraska-based artist who also works in New York, Italy, Colorado and Helsinki. Her prints and artist books have been shown in numerous solo and group exhibitions around the world. Karen's works are represented in collections including the Museum of Modern Art (NY), the Library of Congress, the Smithsonian American Art Museum and Portland Art Museum. She is a Cather Professor of Art at the University of Nebraska-Lincoln. Her honors include the 2007 Printmaker Emeritus Award from the Southern Graphics Council, a Fulbright Scholar Award and Mid-America Arts Alliance/National Endowment for the Arts Fellowships. She has taught numerous workshops around the world, served as a visiting artist to over 100 institutions, curated exhibitions and frequently serves as a juror for national competitions. Karen is our 2010 Senior Artist-in-Residence in Book Arts. BFA, University of Nebraska-Lincoln; MFA, Ohio State University



Karen Kunc

Try it! One-day workshop**Letterpress Ink Intensive**

BA704 • JUL 24 (1 session); SAT 9:00AM-4:00PM

TUITION RECEIVED ON OR BEFORE JULY 14: \$95

TUITION RECEIVED AFTER JULY 14: \$115

STUDIO FEE \$15

Spend a day having fun with ink at Stumptown Printers, Portland's innovative letterpress and offset printing business! During this workshop, we will produce a collaborative letterpress print and in the process experiment with a multitude of artistic approaches to inking up the form. Some technical properties of the inks will also be tackled. Instruction will include layering transparent inks, accurate color mixing, rainbow rolls, modifying ink tack and hand-rolling forms. Prerequisite: Some experience with letterpress printing. Note Location: This workshop takes place at Stumptown Printers in North Portland.

REBECCA GILBERT, INSTRUCTOR

Rebecca Gilbert is a co-owner of Stumptown Printers, a letterpress and offset print shop in Portland, Oregon since 1999. Rebecca received a BFA in Graphic Design from the Pacific Northwest College of Art, and studied book arts at OCAC. She is a graduate of Monotype University in West Virginia and is also founder of the Independent Publishing Resource Center. Rebecca has authored and published many zines and regularly teaches workshops at a variety of universities and institutions.

The Secrets of the Magic Tablet

BA705 • AUG 2-AUG 6 (5 sessions); MON-FRI 9:00AM-4:00PM

TUITION RECEIVED ON OR BEFORE JULY 9: \$495

TUITION RECEIVED AFTER JULY 9: \$515

STUDIO FEE \$55

Part book, part optical paper toy, the magic tablet presents the opportunity to create mesmerizing illusions. Twelve pages are cut into horizontal strips and assembled so that each page appears to dissolve into the next when the handles on either side of the mechanism are manipulated. This allows for multiple readings of each page as it slides in ever-changing combinations with both the previous and the following pages. Using simple mark-making techniques, students will create 12 pages for their tablet. Then, after careful preparation of the pages and all the tablet's various visible and invisible parts, the secrets of the mechanism's inner workings will be revealed. Students leave the workshop with a completed tablet and a basic understanding of the principles of paper engineering that are specific to this structure. No prerequisite. Location: Book Arts Studio

JULIE CHEN, INSTRUCTOR

Julie Chen is an internationally known book artist and book arts instructor. She has been producing limited edition artist's books under the Flying Fish Press imprint for the past 20 years. Her work can be found in library and museum collections around the world. She teaches in the book arts program at Mills College during the school year and teaches intensive book arts workshops at institutions around the country during the summer. MA, Mills College



CERAMICS WORKSHOPS

Artist-in-Residence Workshop

Personal Intent and the Ceramic Object

CE701 • JUL 14-JUL 18 (5 sessions); WED-SUN 9:00AM-4:00PM
 TUITION RECEIVED ON OR BEFORE JUNE 28: \$369
 TUITION RECEIVED AFTER JUNE 28: \$389
 STUDIO FEE \$50

As makers, we bring a rich history to all we touch. This workshop focuses on bringing personal intent to object making. Students work individually to develop their own voice and intention. Daily studio work will be intense and productive, aided by group demonstrations, image presentations and one-on-one instruction. Participants will be encouraged to work in scale and techniques that challenge them, whether slab construction, hand-building or throwing, utilitarian or sculptural, monumental or miniature. No prerequisite. Location: Ceramics Studio

DOUG BROWE, INSTRUCTOR

Doug Browe has been immersed in ceramic work and its challenges for the past 35 years, including apprenticing in England, creating the utilitarian ceramic workshop of Hoyman Browe Studio/Earthenware Potters, working with talented apprentices that are now vital parts of the ceramic arts landscape, setting up a pottery in a Burmese refugee camp using local materials and at fifty, returning to university to build on his education with a Masters in Art. Currently the Ceramics Department Head at Mendocino College, Doug's utilitarian and sculptural investigation is rooted in the figuration and architecture of his personal history. Doug is our 2010 Senior Artist-in-Residence in Ceramics.



Doug Browe

Making Multiples:

Moldmaking and Slip Casting

CE702 • AUG 2-AUG 6 (5 sessions); MON-FRI 9:00AM-4:00PM
 TUITION RECEIVED ON OR BEFORE JULY 23: \$350
 TUITION RECEIVED AFTER JULY 23: \$370
 STUDIO FEE \$40

Slip casting opens up a world of possibilities to the production potter and sculptor. As a tool, slip casting offers a means to reproduce an object quickly and efficiently through the use of plaster molds. This introduction to mold-making and slip casting covers the basic principles of designing, making and using molds. The workshop will include demonstrations on making simple and multiple-part molds, and will allow time for practical hands-on experience. Plaster and slip formulation, the cre-



ative possibilities of this process and historical and contemporary applications will also be discussed. No prerequisite. Location: Ceramics Studio

DARA HARTMAN, INSTRUCTOR

Dara Hartman makes both utilitarian and sculptural ceramics. Dara received her MFA from Montana State University and her BFA from Virginia Polytechnic Institute and State University. She was a resident artist at the Archie Bray Foundation and has shown her work both nationally and internationally. www.darahartman.com

Cone 6 Glazes

CE703 • AUG 9-AUG 13 (5 sessions); MON-FRI 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JULY 30: \$350
TUITION RECEIVED AFTER JULY 30: \$370
STUDIO FEE \$30

Learn the basics of Cone 6 glaze formulation in this introductory course. The workshop will focus on raw glaze material properties, basic glaze formulation, adding colorants and altering glazes. Students learn how to calculate the Unity Molecular Formula by hand and through computer software in order to better understand the properties of a glaze. Time for students to work with clay to make pieces for testing glazes will be included during the workshop. Glaze stability, fit, faults, and how firing and cooling rates effect glazes will also be discussed. No prerequisite. Location: Ceramics Studio

DARA HARTMAN, INSTRUCTOR

Please see previous listing.

CERAMICS CLASSES

Salt & Soda

CE801 • JUN 14-AUG 16 (9 sessions); MON 6:00-9:00PM
TUITION RECEIVED ON OR BEFORE JUNE 4: \$324
TUITION RECEIVED AFTER JUNE 4: \$344
STUDIO FEE \$84

Investigate the use of sodium as an atmospheric glaze application for utilitarian pottery and sculpture in this ten-week class. Sessions include technical discussions, historical use of sodium as a glaze surface and images of contemporary and historical work. Although this is not a throwing class, use of the potters wheel as a creative tool will be discussed. Note: This class requires participation in firings outside of allotted class times. Studio fee includes one bag of clay, bisque firing, glaze materials and firings for class assignments. No class July 5. No prerequisite. Location: Ceramics Studio

KOWKIE DURST, INSTRUCTOR

Kowkie Durst makes functional pottery in her Portland studio and exhibits and sells her work in a variety of local and national venues, including The Gallery at Museum of Contemporary Craft. Kowkie recently finished a two-year residency at the Archie Bray Foundation in Helena, Montana, where she received a Lincoln Fellowship. She has a strong background in the management and maintenance of ceramic facilities. MFA, Penn State University

Making Pots Without a Wheel

CE802 • JUN 15-AUG 17 (10 sessions); TUE 6:00-9:00PM
TUITION RECEIVED ON OR BEFORE JUNE 7: \$360
TUITION RECEIVED AFTER JUNE 7: \$380
TUITION FOR 1 CREDIT: \$525
STUDIO FEE \$84

Explore the art of making pots without the use of the

wheel. In this class, students utilize coils and a series of different molds to build functional pots. Each student's vocabulary of complex surfaces is broadened through the use of slip, terra sigillata and glaze. Emphasis is placed on design, non-traditional influences and the importance of how ideas are connected through the making process. Slide lectures and class discussion punctuate the vigorous exploration of functional pots. Studio fee includes one bag of clay, bisque firing, glaze materials and firings for class assignments. No prerequisite. Location: Ceramics Studio

BRIAN JONES, INSTRUCTOR

Brian Jones is a Portland artist whose work consists of functional pottery, tiles and mixed media sculpture, all of which are made for the kitchen and home. His colorful work is coated with slip, terra sigillata and glaze. Brian was a recent resident artist at Watershed Center for Ceramic Arts. MFA, Southern Methodist University

DRAWING & PAINTING WORKSHOPS

The Architecture of Memory: Paintings and Constructions

DR701 • JUN 2-JUN 6 (5 sessions); WED-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE MAY 17: \$439
TUITION RECEIVED AFTER MAY 17: \$459
TUITION FOR 1 CREDIT: \$525
STUDIO FEE \$100

The act of building a painting is in itself transformational. Writing activates the surface; cutting into the work excavates the history of the painting. Using the concept of palimpsest, we will employ scripts and symbols to create abstract paintings of place or recollection. Integrating the formal elements of painting, we will use limestone clay on board with a variety of paints as stain and cold wax to seal the final layer. We will add box inserts in one or more of the students' panels for natural bundled objects (i.e. seedpods and/or samples from a particular location), challenging students to integrate three-dimensional objects with surface design. Prerequisite: Basic design sense and a willingness to "let go" and experiment. This work is physical and messy. Location: Drawing Studio

PAT WHEELER, INSTRUCTOR

Pat Wheeler is a painter who also works with mixed media, nontraditional books and video projection. The common element in all of her work is some form of narrative; whether excerpted, stenciled, sewn, hand-written or embedded, it is ever present. She has exhibited in New York, Philadelphia, Boston, Santa Fe and Maine and has taught at the Haystack Mountain School of Crafts, Oregon College of Art and Craft and the Center for Maine Contemporary Art. She lives and works in Deer Isle, Maine, and was an Oregon College of Art and Craft 2004 Senior Artist in Residence. BA, Rutgers University

Illustrating for Children: Creating Children's Picture Book Illustrations

DR702 • JUN 21-JUN 25 (5 sessions); MON-FRI 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JUNE 11: \$350
TUITION RECEIVED AFTER JUNE 11: \$370
TUITION FOR 1 CREDIT: \$525
STUDIO FEE \$36

Discover the magic, art and how-to's of illustrat-

ing for children. A great children's picture book inspires all ages and this workshop will introduce students to some of the great illustrators who have contributed to this art form. Students examine the different genres of children's books including board books, interactive books, picture books and story books. We'll walk through the basics of design, layout, materials and production, including an overview of the ins and outs of publishing and collaboration with writers and editors. Students will complete a series of hands-on exercises that focus on narrative thinking, character development and illustration mediums, including creating a picture sequence, developing a storyboard, making a book dummy and two final illustrations. The emphasis will be on developing each student's unique illustration style. Illustrators and publishing professionals will also visit the group. Prerequisites: Drawing skills (at least a year of drawing), experience in using color media and an interest in narrative children's books and products. Location: Drawing Studio

FRAN LEE, INSTRUCTOR

Fran Lee is an illustrator and graphic designer whose work has mostly been in children's publishing and products. Her work experience includes seven years as art director for trade book publisher, Chicago Review Press, and four years as creative director of Savrio, Inc. She has illustrated and designed several series of children's activity and gift books and has written two books for children: *v* and a bird-watching book. Her company, Coatimundi Studios, created the licensing style guides for Thomas the Tank Engine and has illustrated several Thomas books for Random House. She works traditionally in gouache, scratchboard and airbrush, and digitally in Illustrator and Photoshop. MFA, the School of the Art Institute of Chicago

Artist-in-Residence Workshop Experimental Drawing Lab

DR703 • JUL 14-JUL 18 (5 sessions); WED-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JULY 5: \$350
TUITION RECEIVED AFTER JULY 5: \$370
TUITION FOR 1 CREDIT: \$525
STUDIO FEE \$49

Drawing today occupies a robust place as a boundary-busting discipline, no longer just a phase on the way to a final work of art. This workshop is an open-ended investigation in which to test many materials (both art-related and pulled from alternative contexts) for their potential to make line, shape, surface and meaning. Experiment with such strategies as cross-sensory translation, drawing without tools, accumulation and removal, inadvertent drawing, drawing as performance and inscribing space; and participate in discussions about such topics as function and desire in drawing and the language of materials. Through these concept- and media-driven studio exercises, we'll identify new starting points for work within and between art, craft and design and discuss examples of contemporary art that challenge prevailing ideas about drawing. After intensive experimentation, participants will pursue individually-proposed projects and compile a collective document of the week's experiments and discoveries. Prerequisite: Some drawing experi-



ence and a desire to experiment and question one's practice. Location: Drawing Studio

HEATHER WATKINS, INSTRUCTOR

Heather Watkins is an artist whose work runs the gamut from drawing and printmaking, mixed media installation and artist's books to professional book and print design. Her work has been shown in solo and group exhibitions nationally, and is held in various private and public collections including Portland's Regional Arts and Culture Council's Portable Works, the Newberry Library in Chicago, and the Artist's Book Collection at Rhode Island School of Design. From 2002-09, she held a faculty appointment at Lewis & Clark College and previously taught graphic design at the Art Institute of Boston at Lesley University, as well as courses and workshops in graphic design, letterpress printing, bookbinding, and photography at RISD, Massachusetts College of Art, and Oregon College of Art and Craft. Heather is our 2010 Senior Artist-in-Residence in Drawing and Painting. MFA, Rhode Island School of Design.

**Visual Obsession:
Mixed Media Extravaganza**

DR704 • JUL 26-JUL 30 (5 sessions); MON-FRI 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JULY 9: \$414
TUITION RECEIVED AFTER JULY 9: \$434
TUITION FOR 1 CREDIT: \$525
STUDIO FEE \$19

Artists are notorious for having visual obsessions. Often they work through techniques and processes as a way to explore and expand upon personal themes or images that are poetic, personal, universal, and open to interpretation and metaphor. This workshop is about discovering possibilities and exploring a variety of ways to interpret one thought or image. Working from a list of ideas and processes, we'll create a series of related drawings, paintings and mixed media works. By selecting and experimenting with a variety of approaches (approximately 2-3 per session), students build a small series of works that are thematically related

and technically diverse. All types of drawing materials will be encouraged based on individual interest. Prerequisites: Students should have basic drawing experience prior to class as well as a visual obsession! Location: Drawing Studio

ANDREA BORSUK, INSTRUCTOR

Andrea is an oil painter whose work examines archetypes of beauty and femininity. She recently returned to Santa Cruz, California, after living and working in Portland, Oregon and New York City. Andrea is currently an instructor at Cabrillo College and was previously a Professor of Art at Portland State University and she has taught classes and workshops at OCAC and Lewis and Clark College. Her workshops are known for the playful and comfortable atmosphere that she sets and her encouragement of experimentation, personal expression and creativity among her students. MFA, Columbia University

Open Life Drawing Studio

MAY 29-AUG 21; SAT 10:00AM-1:00PM
\$7/SESSION OCAC STUDENTS & MEMBERS
\$10/SESSION ALL OTHERS

Open Life Drawing participants sign in and pay their fees at the Front Desk in the Centrum upon arriving Saturday morning— no need to pre-register. No instructor. Not available for credit. Please consult the semester calendar in the Drawing Studio or at the Front Desk for other scheduling conflicts that may preempt Life Drawing. NEW LOCATION: New Painting Studio

FIBERS WORKSHOPS

Illuminated Paper

FT701 • MAY 21-MAY 23 (3 sessions); FRI-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE MAY 12: \$225
TUITION RECEIVED AFTER MAY 12: \$245
STUDIO FEE \$30

Create a sampling of small lamps, lanterns and/ or sculptures that lend themselves to illumination. Students will learn a series of hand papermaking techniques, including embedding wire and string to create structure within sheets of paper, shaping sheets of handmade paper over found structures or custom forms, and experimenting with various fibers to make unique handmade sheets. We'll investigate various natural and electric options for working with paper and light, as well as how to incorporate hardware and wiring into your designs. No prerequisite. Location: Dye and Surface Design Studio

HELEN HIEBERT, INSTRUCTOR

Helen Hiebert constructs installations, sculptures, films and artist books using handmade paper, thread and light to create transcendent experiences that alter viewers' perceptions of time, space and form. She teaches and lectures about papermaking and lamp-making internationally, and has recently exhibited her work at The Portland Building, Ogle and Reed College in Portland, and at the 10 Days on the Island Festival in Tasmania. Hiebert is author of Papermaking with Plants, The Papermaker's Companion, and Paper Illuminated. www.helenhiebertstudio.com



Helen Hiebert

tions. Through her work she presents a contemporary approach to the blending of art, craft and design. MFA, University of Wisconsin, Madison

Introduction to Shibori

FT702 • JUN 2-JUN 6 (5 sessions); WED-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE MAY 24: \$375
TUITION RECEIVED AFTER MAY 24: \$395
STUDIO FEE \$20

Shibori is a quick and easy method of putting pattern on cloth that produces beautiful, long-lasting results. Using traditional shibori methods and new, innovative indigo recipes, we will create unique textiles in cotton or silk fabrics that are suitable for piecing, quilting or simple scarves. No prerequisite. Location: Surface Design Studio

JUDILEE FITZHUGH, INSTRUCTOR

Judilee Fitzhugh is the fibers studio manager at OCAC. Having spent more than twenty years following a structured lifestyle in the US Navy, Judilee's current life is filled with a different kind of structure: cloth. This versatile artist combines ideas and techniques to produce handwoven and surface-designed clothing, accessories and original art pieces. Certificate, Oregon College of Art and Craft

Creating Pattern Through Resist and Discharge

FT703 • JUN 12-JUN 13 (2 sessions); SAT/SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JUNE 2: \$150
TUITION RECEIVED AFTER JUNE 2: \$170
STUDIO FEE \$25

Soy wax is a safe, water-soluble alternative to traditional batik, and can be applied with commercial and found stamps, traditional tjanting tools and paint brushes. Using applications of soy wax and discharge paste, students will create patterned fabric by protecting the original color of the fabric with areas of soy wax and transforming the color of the un-resisted fabric surface with safe discharge chemicals which remove pigment. Great for beginners and experienced dyers alike! Location: Dye and Surface Design Studio

KATE TROYER, INSTRUCTOR

Kate Troyer is an Artist and Designer from Wisconsin who has recently relocated to the Portland area. Kate designs hand-drawn patterns, manipulates textiles and prints largescale work on a variety of materials to create individual pieces and installa-

Design & Sew: Unlined Jacket

FT704 • JUN 23-JUN 27 (5 sessions); WED-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JUNE 14: \$375
TUITION RECEIVED AFTER JUNE 14: \$395
STUDIO FEE \$35

Learn the basics of pattern-fitting, alteration and construction by making yourself a simple yet elegant custom unlined jacket. Each student will customize his or her design by choosing style, length, fabric and adornment. We'll learn a variety of seaming options, finishing details, button and buttonhole options, zipper insertion, optional unique closures, how to determine a flattering fit, and simple couture techniques to add your personal touch. Students will finish at least one jacket during the course. Prerequisite: Basic sewing skills required. Location: Construction Studio

JUDILEE FITZHUGH, INSTRUCTOR

Please see previous listing.

Artist-in-Residence Workshop

Textiles and Contemporary Art

FT705 • JUL 14-JUL 18 (5 sessions); WED-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JUNE 28: \$454
TUITION RECEIVED AFTER JUNE 28: \$474
STUDIO FEE \$20

We all know textiles as useful things in our daily lives. In this course, we'll focus on textiles as a medium for contemporary art. The personal, and at the same time universal, connections people have with textiles make them a strong instrument for visual artists. During this workshop, students will explore the medium's potential through individual projects with Hildur's guidance. We'll explore methods of using textiles in our conceptual work, both through traditional methods and through experimentation. Through talks and discussions, students will study artists who have used textiles in a variety of ways and review the semiotic meaning of textiles from an international point of view. The course will also explore how

textiles appear in contemporary visual art. No prerequisite. Location: Construction Studio

HILDUR BJARNADOTTIR, INSTRUCTOR

Hildur is an internationally known artist who expresses the idea of textiles in relationship to the hierarchy in art making, gender and technique. She uses her exceptional weaving, needlework and crochet skills to create her two- and three-dimensional work. Hildur's works are exhibited internationally and are in the collections of the Penninn Art Collection, the National Gallery of Iceland, the Francis Greenburger Collection and The Icelandic Design Museum. Hildur is our 2010 Senior Artist-in-Residence in Fibers. BFA, Icelandic College of Arts and Crafts / MFA, Pratt Institute

The Quilting Stitch as Mark-Making

FT706 • JUL 29-AUG 1 (4 sessions); THUR-SUN 9:00AM-4:00PM
 TUITION RECEIVED ON OR BEFORE JULY 20: \$300
 TUITION RECEIVED AFTER JULY 20: \$320
 STUDIO FEE \$3

The quilting stitch not only joins the quilt's layers, but also provides an opportunity to add design and personal expression to the finished quilt. In this workshop we will learn to generate multiple designs for a whole-cloth quilt top while we explore how hand and machine stitching can support personal mark-making as artistic expression. No prerequisite. Location: Construction Studio

SARAH LABARRE, INSTRUCTOR

Sarah LaBarre is an artist whose work is informed by the language of painting, but uses a vocabulary appropriated from traditional fiber techniques and mediums. She draws upon historical decorative and textile designs combining these blueprints with soft reflective portraiture. A graduate of OCAC, Sarah is now a practicing fiber artist who has exhibited nationally. BFA, University of the Arts; Post-baccalaureate, Oregon College of Art and Craft. www.sarahlabarre.blogspot.com

Painting with Freestyle Machine Embroidery

FT707 • AUG 11-AUG 15 (5 sessions); WED-SUN 9:00AM-4:00PM
 TUITION RECEIVED ON OR BEFORE JULY 26: \$459
 TUITION RECEIVED AFTER JULY 26: \$479
 STUDIO FEE \$25

Students explore image creation and surface embellishment using a basic sewing machine. The emphasis of this technique is on creating a surface saturated with layers of thread. In this workshop, we'll cover different types of textures and machine techniques, as well as how to use heat-transfer images. Individual styles of mark making are encouraged, using shading, hatching and color-mixing. Design ideas, troubleshooting techniques and finishing options will all be discussed. After initial exercises, students will develop individual ideas and projects, which can be two- or three-dimension. Computerized sewing machine-controlled patterns will not be covered. No prerequisite. Location: Construction Studio

CAROL SHINN, INSTRUCTOR

Carol Shinn is a studio artist from Fort Collins, Colorado known internationally for photo-realistic machine-stitched images. She teaches workshops throughout the United States. Carol's work has been featured in many publications, and she recently authored Freestyle Machine Embroidery: Techniques and Inspiration for Fiber Art through Interweave Press. BFA, University of Colorado / MFA, Arizona State University

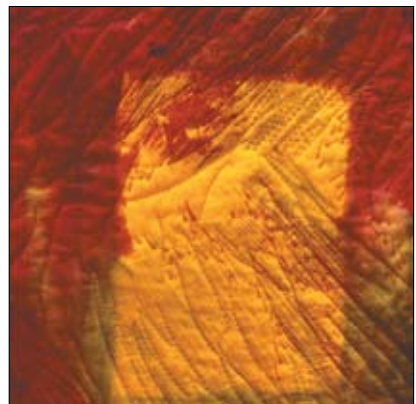
Beginning Handbag Design

FT708 • AUG 21-AUG 22 (2 sessions); SAT/SUN 9:00AM-4:00PM
 TUITION RECEIVED ON OR BEFORE AUGUST 12: \$150
 TUITION RECEIVED AFTER AUGUST 12: \$170
 STUDIO FEE \$20

Have you dreamed of creating a beautiful handbag of your own design? In just two days, students learn the basics of handbag construction. Participants will design their own patterns, choose fabric for both the exterior and liner and construct a fabric handbag during this fun, fast-paced workshop. Appropriate fabrics, interfacings, closures and embellishments will be explored. Prerequisite: Basic machine-sewing skills. Location: Construction Studio

JEANNE BJORN, INSTRUCTOR

Jeanne Bjorn has been designing and constructing clothing, millinery and costumes professionally since 1980. She has designed and sold her own line of clothing and millinery to accounts including: Barneys New York and VariZioni in New York. Her designs have been featured in Sportswear International, Women's Wear Daily and California Apparel News. She worked on millinery for the Tony Awarded Broadway Production of Crazy For You and costumes for the Film production of the Oscar Awarded - The Age of Innocence. She teaches classes at her studio in Portland, Oregon. www.jeannebjorn.com



Jeannette Denicolis-Meyer

GENERAL STUDIES WORKSHOPS

Deconstructing the Creative Process

GS701 • JUN 12-JUN 13 (2 sessions); SAT/SUN 9:00AM-3:00PM
 TUITION RECEIVED ON OR BEFORE JUNE 2: \$150
 TUITION RECEIVED AFTER JUNE 2: \$170

Why do humans create art? Why do they stop? What can artists learn from scientists? If creativity is a mystery, how can an artist manipulate it? Through a mix of lecture, individual exercises and group activities, this workshop will explore exactly what occurs during the creative process. By understanding the "mechanics" of creativity, students will learn the cognitive tools necessary to master the challenges associated with each of the seven stages. Through stimulating and provocative questions, students will increase awareness of their own unique practice. Topics include: When to control and when to let go, embracing risk and uncertainty, tricks to increase innovative thinking, identifying and overcoming common creative



blocks, finding the right mix of inspiration and discipline, separating self from product, maintaining passion, and producing work that is more meaningful and satisfying. NOTE: This is a highly interactive non-studio workshop. Bring writing materials and be prepared to have fun while learning. No prerequisite. Location: Drawing Studio

REBECCA CUTTER, INSTRUCTOR

Rebecca Cutter is a creativity coach and consultant. She attended the Kansas City Art Institute before earning a Masters in Psychology and studying with an international expert on creativity. She has designed and taught numerous courses on the creative process and the challenges of being an artist. A former faculty member of the Art Institute of Portland, Rebecca also trains instructors on how to foster creative thinking in the classroom and studio. She is the author of When Opposites Attract: Right-brain/Left-brain Relationships. (Dutton/Penguin)

Deconstructing the Creative Process for Instructors

GS702 • JUN 19-JUN 20 (2 sessions); SAT/SUN 9:00AM-3:00PM
TUITION RECEIVED ON OR BEFORE JUNE 9: \$150
TUITION RECEIVED AFTER JUNE 9: \$170

Historically, the creative process has been wrapped in both mystery and mythology, and this perspective makes it difficult to free students who are blocked. Without a full appreciation of the “mechanics” of creativity, an instructor has fewer tools to work with. Each stage of the process presents a unique set of challenges, which demands specific cognitive and behavioral skills. Excellent craftsmanship is not enough. Instructors will explore provocative questions to ask at each juncture and learn how to tailor these to a student’s individual situation. Following this workshop, instructors will be better equipped to: inspire, create an environment that supports creative risk-taking, foster innovative thinking, identify creative blocks and provide guidance, appreciate the timing of critical thinking in creative

endeavor, give effective critiques, and motivate students to realize their full potential in order to produce work that is both meaningful and satisfying. NOTE: This is a highly interactive non-studio workshop. Please bring writing materials. No prerequisite. Location: Drawing Studio

REBECCA CUTTER, INSTRUCTOR

Please see previous listing.

METALS WORKSHOPS

Enameling for Production

ME701 • MAY 24-MAY 28 (5 sessions); MON-FRI 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE MAY 7: \$390
TUITION RECEIVED AFTER MAY 7: \$410
STUDIO FEE \$60

Enameling, the art of fusing glass to metal, can seem tricky and time-consuming. However, once you learn a few simple techniques, you can achieve consistent, uniform results with enamel every time. Enameling is a perfect medium for production jewelry or small objects because of how easily and quickly it can transform an ordinary copper shape into a bold, graphic piece. Students will learn to enamel both sides at once on multiple pieces, and how to enamel inside and out on three-dimensional forms such as bowls and plates. This workshop covers opaque and transparent enamels, edge finishing, fixing mistakes, short cuts and more. Prerequisite: Some metalsmithing experience helpful, but not required. Location: Metals Studio

ANI MONTELEONE, INSTRUCTOR

Ani perfected her enameling skills at Kiln Design Studio in Brooklyn, NY where she worked as a production artist for a year. She designs a line of jewelry and home décor items using enamel and mixed media under the name Motorlorion Studios. BFA, Oregon College of Art and Craft



Rio Grande Precious Metal Clay Certification Class

MAY 29, 30 & 31, 2010 (3 SESSIONS); SAT-MON 9:00AM-5:00PM
TUITION \$425 *REGISTER THROUGH RIO GRANDE

OCAC will host a Rio Rewards™ PMC® Certification class, sponsored by Rio Grande®, from 9:00AM-5:00PM, May 29-31, 2010. Taught by J. Fred Woell, well-known PMC expert, the class will be held in OCAC's metals studio. The Rio Grande Rio Rewards PMC Certification class is designed for serious and dedicated PMC enthusiasts who already have experience using this amazing material. Each student who completes the class is enrolled in the Rio Grande Rio Rewards™ program, allowing them to receive discounts on PMC and other items from Rio Grande. In addition, the student receives a one-year membership to the PMC Guild—a \$30 value. The class is limited to no more than 15 students. All needed materials are supplied.

PLEASE CONTACT RIO GRANDE TO REGISTER FOR THIS CLASS. **Call 866.346.2698, or email education@riogrande.com.**

J. FRED WOELL, INSTRUCTOR

J. Fred Woell is a studio artist living on Deer Isle, Maine who has taught throughout the United States. He has served as the assistant director at Haystack Mountain School of Crafts where he was maintenance coordinator for twelve years, as well. His metalwork and sculpture has been exhibited in shows nationally and internationally for the past forty years. He has received three NEA Grants, an American Craft Council Award and his work was included in the Smithsonian's "Archives of American Art." Fred's work is part of many prominent private and museum collections, including the American Craft Museum in New York City, the Renwick Gallery in Washington, DC and Museum Het Kruithuis in the Netherlands. Fred was a 2004 senior artist-in-residence at Oregon College of Art and Craft. MFA, University of Wisconsin, Madison, MFA, Cranbrook Academy of Art

Pewter for the Home and Table

ME702 • JUN 14-JUN 18 (5 sessions); MON-FRI 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE MAY 28: \$379
TUITION RECEIVED AFTER MAY 28: \$399
STUDIO FEE \$60

Pewter is a delightfully malleable metal alloy, traditionally between 85 and 99 percent tin, with a low melting point. Learn the fundamentals of working in this unique material from a pewter-smithing master! Students will be introduced to the world of pewter objects made for the home, including bowls, cups, salt and pepper shakers, candlesticks, vase forms and containers of all kinds. We'll cover basic forming techniques such as sinking and raising, fusing and soldering, scoring and folding, surface decoration, layout, design, tool-making and more. Historical and contemporary examples from slides and books, a video and finished samples of pewter home and tableware will also be included. No prerequisite. Location: Metals Studio

FRED FENSTER, INSTRUCTOR

Fred Fenster received his MFA from Cranbrook Academy of Art and taught at the University of Wisconsin, Madison, for more than 40 years. His work is in numerous public and private collections, including the Milwaukee Art Museum, the Renwick Museum of the Smithsonian and the National Museum of Contemporary Art in Seoul, Korea. He was elected a Fellow of the American Crafts Council in 1995, received the third Hans Christiansen Memorial Silversmithing award in 2002, and in 2006, received a gold medal from the American Craft Council for craftsmanship and service to the field. Now retired, Fred continues to teach workshops and is active doing his own creative studio work.

Try it! One-day workshop

Enamel Bowl-in-a-Day

ME703 • JUL 10 (1 session); SAT 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JUNE 30: \$75
TUITION RECEIVED AFTER JUNE 30: \$95
STUDIO FEE \$40

Add vibrant color to your metal in this beginning enameling workshop. Enamel, a glass specially formulated to fuse to the surface of metal, has been used in jewelry and metalwork for centuries. Students will experiment with opaque, transparent and opalescent enamels to produce a number of test tiles before creating a small copper bowl of their own design to take home. Techniques covered include sifting, stenciling, sgraffito and a variety of surface decoration and finishing techniques. No prerequisite. Location: Metals Studio

KRISTIN MITSU SHIGA, INSTRUCTOR

Kristin is a metalsmith and arts administrator who has been teaching since 1992. Her work has been shown internationally and is included in several notable collections, including the Permanent Collection of the White House. Kristin was recently featured on OPB's Oregon ArtBeat, and her work appears in numerous publications, including Art Jewelry Today, The Art of Enameling and several of Lark's 500 series. BFA, Oregon College of Art and Craft www.kristinmitsushiga.com

Artist-in-Residence Workshop

Low-Tech Die Forming

ME704 • JUL 14-JUL 18 (5 sessions); WED-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JUNE 28: \$325
TUITION RECEIVED AFTER JUNE 28: \$345
TUITION FOR 1 CREDIT: \$525
STUDIO FEE \$60

Die forming permits the creation of complex three-dimensional forms from sheet metal without the use of casting, electroforming or traditional pitch-supported chasing and repoussé techniques. Die-forming enables artists to work "in-the-round" while avoiding the weight problems associated with casting or the extensive equipment and the chemical hazards associated with electroforming. This workshop will focus on the production of hollow, lightweight forms suitable for jewelry or small vessels, with an emphasis on low-tech methods which utilize common shop equipment and studio tools. Students will learn to produce a wood or Masonite die from a Plasticine model, make a range of simple wood and Delrin forming tools and create the two halves of a complex "in-the-round" form without the use of pitch, conforming dies or a hydraulic press. No prerequisite. Location: Metals Studio

KEITH LEWIS, INSTRUCTOR

Keith is currently CWU Distinguished Professor in the Department of Art at Central Washington University in Ellensburg, Washington. His work has been widely published and shown both nationally and internationally, and is represented in a number of significant public and private collections. In addition to his work as an artist and teacher, he has also written for a number of publications including Metalsmith, New Art Examiner and Artweek and has served as a member of the Board of Directors of the Society of North American Goldsmiths (SNAG) and of the Metalsmith magazine Editorial Advisory Board. Keith is our 2010 Senior Artist-in-Residence in Metals. MFA, Kent State University

METALS CLASSES

Spoons!

ME801 • JUN 7-AUG 2 (12 sessions); MON/WED 6:30-9:30PM
TUITION RECEIVED ON OR BEFORE MAY 28: \$432
TUITION RECEIVED AFTER MAY 28: \$452
TUITION FOR 1 CREDIT: \$630
STUDIO FEE \$95

From the cradle to old age, most of us have a longstanding intimate relationship with the humble spoon. Spoons have practical functions that become nostalgically linked in memory with specific times and places in our lives. In this class, we will learn to forge spoons from one piece, as well as assembling multi-part soldered constructions. While learning to make these beautiful and useful objects, we will also examine the historical forms of baby spoons, commemorative spoons, serving spoons, tea spoons, and more. No class June 14 & 16, and July 5 & 14. No prerequisite. Location: Metals Studio

REBECCA SCHEER, INSTRUCTOR

Rebecca Scheer is a professional metalsmith living in Portland. She has exhibited in numerous national shows and locally at the Hoffman Gallery, Museum of Contemporary Craft, Ogle, and Portland Institute for Contemporary Art. Her work has been reviewed in Art Week, featured in Metalsmith Magazine's 2005 Exhibition in Print, and published in two books, Silver-smithing and Lark's 1000 Rings. MFA, University of Oregon www.scheersilver.com



Keith Lewis

Fundamentals of Metalsmithing I

ME802 • JUN 8-JUL 27 (12 sessions); TUE/THUR 6:30-9:30PM
TUITION RECEIVED ON OR BEFORE MAY 31: \$432
TUITION RECEIVED AFTER MAY 31: \$452
TUITION FOR 1 CREDIT: \$630
STUDIO FEE \$95

Investigate the basics of working with non-precious metals and sterling silver as an introduction to jew-

elry fabrication. Processes include sawing, piercing, filing, soldering, and cold connections. Using techniques such as riveting, chain making and simple forming, students design and create finished pieces of jewelry. No class June 15, 17, and July 15. No prerequisite. Location: Metals Studio

REBECCA SCHEER, INSTRUCTOR

Please see previous listing.

PHOTOGRAPHY WORKSHOPS

Animation with the Mutoscope

BA702 • JUN 26-JUN 27 (2 sessions); SAT/SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JUNE 9: \$184
TUITION RECEIVED AFTER JUNE 9: \$204
STUDIO FEE \$30

This unique workshop offers students a chance to work with an early form of animation—the Mutoscope, a device that works on the same principle as a flipbook. In this two-day workshop, we will explore the environment around the OCAC campus to capture a time-lapse photographic sequence of something that is usually imperceptible, such as the movement of clouds, the path of shadows, or evaporation. The second day of the workshop will be devoted to transferring our images onto pre-made cards designed for the “Retroscope,” a small form of the mutoscope made by the Sarabande Press. Photographs will be downloaded digitally and set up in a file for printing the retroscope cards. Students will have the option to alter and embellish their images digitally or by hand. Each student will take away their own Retroscope device and short animated reel of images. No prerequisite, but students must bring a digital camera and cable for downloading images. Location: Book Arts Studio/Computer Lab

HEATHER GREEN, INSTRUCTOR

Heather Green's projects and installations employ an extensive range of media and examine the nuances of place, memory and natural phenomenon. She has exhibited at the Museo de Culturas Populares in Hermosillo, Mexico, Oregon College of Art and Craft, The Center for Book Arts in New York, the Tucson Museum of Art, and has been collected by the Bio5 Institute. She is currently an adjunct instructor at Pima Community College and the University of Arizona. BFA & MFA, University of Arizona



Andrew Buckland

Artist-in-Residence Workshop!

Archival Digital Printing in Wide-Format

PH701 • JUL 14-JUL 18 (5 sessions); WED-SUN 9:00AM-4:00PM
TUITION RECEIVED ON OR BEFORE JUNE 28: \$395
TUITION RECEIVED AFTER JUNE 28: \$415
STUDIO FEE \$100

The intersection of photography and digital technology has created a great deal of confusion surrounding the digital fine art print. When it comes to making a digital print, there is more to it than just hitting “Command-P.” This week-long workshop for intermediate to advanced students begins with basic workflow strategies for digital output, continues with color management techniques and result in each student producing a set of fine quality archival prints. While lectures and discussions will deal primarily with file preparations for wide-format printing with the Epson 9600 and 11880 printers, we’ll also explore shooting and scanning techniques for ensuring maximum print quality at all output scales. The wide array of paper choices will be discussed, including archival and resin-coated (RC) options, and gelatin- or clay-coated papers. The large print aesthetic, proper handling, framing, and long-term print storage techniques will also be explored. No prerequisite. Location: Computer Lab

ANDREW BUCKLAND, INSTRUCTOR

Andrew Buckland is an artist currently based in New York. His work lies within the fields of photography and new media art, and deals with space and environmental issues. He has participated in group shows at a variety of galleries including Delaware Center for the Contemporary Arts, Los Angeles Center for Digital Art and Conner Contemporary Art. Andrew is our 2010 Senior Artist-in-Residence in Photography. BFA, Oregon College of Art and Craft / MFA, Maryland Institute College of Art

PHOTOGRAPHY CLASSES

Digital Imaging for Artists

PH801 • JUN 8-AUG 3 (10 sessions); TUE 6:30-9:30PM
TUITION RECEIVED ON OR BEFORE MAY 31: \$360
TUITION RECEIVED AFTER MAY 31: \$380
STUDIO FEE \$30

This course will explore methods of combining art media such as painting, drawing, photography, printmaking, and digital imaging techniques used to photograph and scan artworks. Basic Photoshop techniques, object and film scanning and making fine prints using archival inkjet printers will also be covered. Students will learn to prepare art papers (watercolor, drawing rice paper, etc.), canvas and fabric for inkjet printing. If you are an art-maker (experienced or just starting out) who has been looking for a comfortable and creative inroad to the digital realm, this course is for you! No class March 23. Prerequisite: Basic Macintosh computer skills. Location: Computer Lab, Hatch, Photo Classroom

MATT KIDDER, INSTRUCTOR

Matt Kidder is a photo-based artist who utilizes still imagery, performance, and writing to create text/image works. He was awarded a National Endowment for the Arts grant as author and director of The Watershed Project, a multidisciplinary tour-



ing exhibit. His work is exhibited nationally and often employs fabricated histories and sociopolitical observation as content. MFA, San Francisco State University

Beginning Digital Photography

PH802 • JUN 14-AUG 23 (10 sessions); MON 6:00-9:00PM
TUITION RECEIVED ON OR BEFORE JUNE 4: \$360
TUITION RECEIVED AFTER JUNE 4: \$380
STUDIO FEE \$40

In this introduction to digital photography, students attain competence with digital cameras on location and with Adobe Photoshop to get the most out of creative image-making. From capture to print, students learn to optimize, manipulate and compose great photographs while developing basic technical proficiency in digital imaging. This class encourages exploration of the creative potential of the digital medium and exposes students to work by artists using these tools in a fine art context. In addition to eight classroom sessions, two Saturday trips will be scheduled on the first day of class. No class July 5. Prerequisite: Basic Macintosh computer skills. Location: Computer Lab

SCOTT GERKE, INSTRUCTOR

Scott Gerke is a freelance photographer living in Portland. He has been active as an artist, photography instructor and commercial photographer since finishing his BFA. Scott's love of photography has been transformed by the technological advances of digital photography. He enjoys the challenge of finding the best medium for each individual project, whether it means using his 4X5 camera, his Hasselblad or his Canon digital. BFA, PNCA / BS, Ohio State University

Open Studio: Individual Projects

PH803 • JUN 9-AUG 4 (10 sessions); WED 6:00-9:00PM
TUITION RECEIVED ON OR BEFORE MAY 31: \$360
TUITION RECEIVED AFTER MAY 31: \$380
STUDIO FEE \$30

This course will offer students the opportunity to develop and complete an individually designed photo project (darkroom or digital) with the assistance of an OCAC instructor. We will work on refining your artistic goals, learning the techniques needed for you to succeed and also explore possible methods of final presentation. Technical and aesthetic feedback will be provided on a highly personalized basis. Consider this a unique 10-week opportunity to focus on your work without distraction. Tuition includes access to the photo lab seven days a week. No prerequisite. Location: Centrum Lab, Hatch, Photo Classroom

MATT KIDDER, INSTRUCTOR

Please see previous listing.



WOOD WORKSHOPS

Artist-in-Residence Workshop

Make/Remake: Exploring the Creative Process in Wood

WD701 • JUL 14-JUL 18 (5 sessions); WED-SUN 9:00AM-4:00PM
 TUITION RECEIVED ON OR BEFORE JUNE 28: \$325
 TUITION RECEIVED AFTER JUNE 28: \$345
 STUDIO FEE \$60

Join sculptor, painter and woodworker Travis Townsend for an informative and intensive five-day workshop, exploring wood as an expressive medium. Students will develop ideas and processes for creating unique objects utilizing direct, quick and simple techniques that yield evocative and complex forms. Our focus will be on making volumetric wooden forms, then elaborating on and/or reconstructing them. The goal of this workshop is to explore the ideation and making process, so come ready to discuss, sketch, build, paint, carve, rebuild and rework. Techniques demonstrated will include volume construction, hand and power carving, surface embellishment and sketchbook development. No prerequisite. Location: Wood Studio

TRAVIS TOWNSEND, INSTRUCTOR

Travis Townsend holds degrees from Kutztown University and Virginia Commonwealth University. He has recently presented solo exhibitions at the Southwest School of Art and Craft (San Antonio), Weston Gallery (Cincinnati) and the New Arts Program (Kutztown, PA) and been included in numerous group exhibitions. His awards include a residency at Penland School of Crafts, an Emerging Artist Grant from the American Craft Council, a Kentucky Arts Council Fellowship, and three awards from the Virginia A. Groot Foundation. Townsend recently curated "Generously Odd" for the Lexington Art League. He lives and maintains a studio in Lexington, Kentucky and teaches at Eastern Kentucky University. Travis is our 2010 Senior Artist-in-Residence in Wood.

Water Gilding

WD702 • JUN 26-JUN 27 (2 sessions); SAT/SUN 9:00AM-5:00PM
 TUITION RECEIVED ON OR BEFORE JUNE 16: \$325
 TUITION RECEIVED AFTER JUNE 16: \$345
 STUDIO FEE \$140

Learn to "burnish gild" with 23K gold leaf in this fun beginning class. Gild a frame and learn the medieval techniques for gilding interior objects such as panel paintings, picture frames, clocks and furniture. This finish is appropriate for sculpture, contemporary furniture and paintings on panel. Students will learn how to make and use rabbit skin glue-based gesso and gilder's clay, apply gold leaf and burnish. "Antiquing" techniques will also be covered. Renaissance decorative techniques such as pastiglia, punch work and "sgraffito" will also be discussed as time allows. All recipes are included as hand outs. One, 10" X 12" gessoed picture frame and one book of 23K gold leaf are included in studio fee. Shop tools are available for use in studio and tools and additional gold leaf are also available for purchase. No prerequisite. NOTE LOCATION: This workshop takes place at Gold Leaf Restoration, located at 544 S.E. Oak St Portland, OR.

NANCY THORN, INSTRUCTOR

Nancy Thorn, owner of Gold Leaf Restoration, has been a finishing contractor since 1980, with gilding as a specialty. She has worked with internationally recognized sculptors, museums, commercial institutions and private collectors on restoring old and creating new gilded surfaces. Her scope of work spans public and private restorations, including Washington State Capitol's painted and gilded ceiling, gilded architectural elements in the Franklin County Court House, period reproduction frames for museums and private collectors and a line of closed-corner picture frames.

WOOD CLASSES

Introduction to Woodworking

WD801 • JUN 14-JUL 28 (12 sessions); MON/WED 6:30-9:30PM
TUITION RECEIVED ON OR BEFORE JUNE 4: \$432
TUITION RECEIVED AFTER JUNE 4: \$452
STUDIO FEE \$70

Designed for people interested in learning the principles of basic woodworking, this course provides the beginner with a foundation in the characteristics of wood through the investigation of joinery methods, surface treatments and construction techniques. Correct use and maintenance of chisels, saws, and hand planes will be covered as students explore the basic principles of layout, assembly and finishing solid wood objects. Though the class will emphasize hand tool skills, a basic overview of relevant machine tools is provided. After devoting several early sessions practicing joinery techniques, students will design and create a wooden box or other, similar student-driven project. No class July 5. No prerequisite. Location: Wood Studio

DEREK FAUST, INSTRUCTOR

A recent graduate of Oregon College of Art and Craft, Derek Faust is a woodworker, concrete designer/fabricator and local gallery owner. His professional experience includes large architectural installations, as well as artistic experimentations that incorporate mixed media. He has exhibited work throughout the US and currently owns and operates Doppler Gallery in Portland with his wife.

Advanced Topics in Woodworking: Individual Projects

WD802 • MAY 10-JUN 9 (10 sessions); MON/WED 6:30-9:30PM
TUITION RECEIVED ON OR BEFORE APRIL 30: \$360
TUITION RECEIVED AFTER APRIL 30: \$380
STUDIO FEE \$50

Do you have woodworking experience, but lack the technical guidance, critical input or just the time to start or complete an unfinished project? Through topical demonstrations and hands-on experience, this course is designed to provide students with what they need to achieve their own self-directed project. Come prepared for an enjoyable and busy five weeks of building and developing your skills with the guidance of an experienced fabricator and artist. Time is limited, so projects should be small- to medium-sized and ready to begin or already started. Prerequisite: Students must have intermediate or advanced woodworking skills, as demonstrated by completing Introduction to Woodworking, Elements of Furniture-Making or a comparable course at another institution. Location: Wood Studio

JOSH SMITH, INSTRUCTOR

Josh Smith has worked as a welder/fabricator and a furniture maker. His work has been exhibited locally at Gallery Homeland and Museum of Contemporary Craft. Smith is the director and co-curator of Tilt Gallery and Project Space, a venue for experimental and difficult-to-show work. He is also the sole proprietor of jffab, a design/build company. BFA, Oregon College of Art and Craft

Elements of Furniture Making

WD803 • MAY 11-JUN 17 (12 sessions); TUE/THUR 6:30-9:30PM
TUITION RECEIVED ON OR BEFORE MAY 3: \$432
TUITION RECEIVED AFTER MAY 3: \$452
STUDIO FEE \$70

Explore the many facets of table design and construction in this course, designed for those who wish to investigate the creative process of furniture making. Through class discussions, demonstrations and effort, students will learn woodworking techniques that focus on skill development, creativity and the safe use of machine tools. This is a hands-on course developed for students with minimal woodworking experience as well as those who need a refresher or want to strengthen their capabilities. Prerequisite: Familiarity with hand tools and woodworking processes preferred. Location: Wood Studio

BRIAN CRANE, INSTRUCTOR

With a strong history in industrial manufacturing and decades of work as a musician, Brian displays his passion for creating three-dimensional objects. Stemming from the language of traditional furniture and improvisational music, his work combines the planned with the spontaneous, the familiar with the abstract and the finished with the raw. Brian has shown his work throughout Portland and makes reclaimed wood furniture at Portico in Portland. BFA, Oregon College of Art and Craft



Brian Crane



DEGREE & CERTIFICATE CLASSES

Get your feet wet!

Thinking about getting a degree in Craft? Studio School students accepted into the BFA program can apply up to three credits toward their degree and earn a \$2500 credit to their first year's tuition. Full-time matriculated BFA students qualify. Contact the Admissions Office at 503.297.5544 for more information.

Qualified students who wish to enroll in the College's degree courses without applying to the degree program may do so on a space available basis. Interested students should contact the Registrar at 971.255.4230 for registration and tuition information.

BACHELOR OF FINE ARTS IN CRAFTS

The BFA in Crafts is a professional degree program for students planning to make a living in the arts. This includes preparation for studio practice, making a business out of studio work, getting involved in community arts activities and graduate school. The curriculum is an intensive program in which students focus in one of the following seven areas: book arts, ceramics, drawing/painting, fibers, metals, photography, or wood. For more information contact the Admissions Office or visit our website at www.ocac.edu.

MFA IN APPLIED CRAFT AND DESIGN

Oregon College of Art and Craft and Pacific Northwest College of Art now offer a joint MFA in Applied Craft and Design. This unique graduate degree merges over 200 years of combined expertise in the areas of craft and design arts education. Steeped in design theory, tangible aptitude and creative expression, this program emphasizes entrepreneurship; integrating tradition, innovation and contemporary practice into the time-honored tradition of the handmade. Information is available at www.ocac.edu/acd.

HOFFMAN GALLERY

To Those Who Will Not Know The Way: New Work by Ryan Pierce

February 4-February 25, 2010

Craft in Context

March 4-March 28, 2010

Thesis Orals Exhibition

April 7-May 9, 2010

Graduation Exhibition

May 15-June 20, 2010

James B. Thompson

July 1-July 28, 2010

Home Curating: New Work by Michelle Ross

August 4-September 30, 2010

STUDIO SCHOOL POLICIES

Students may submit a completed registration form by mail, fax, in person, or online at www.ocac.edu. Phone registration is also available. All tuition and studio fees are due at the time of registration. Please register one student per registration form. Additional forms are available online. Registrations are non-transferable.

Age Requirements for 700-800 Classes and Workshops

Classes and workshops are open to adults ages 18 and over. Students 17 and younger wishing to enroll should contact the Extension Program Assistant to obtain consent of the instructor and to complete a release of liability statement.

Class/Workshop Cancellations

If a class should fail to meet minimum enrollment 7-14 days before the first scheduled meeting, it will be cancelled. If a class or workshop is cancelled, a full refund of tuition and studio fees will be made.

Tuition Discounts

We are pleased to offer several discounts for Studio School tuition. Please see the registration form for details. Discounts may not be combined and do not apply to studio fees, which must be paid in full upon registration.

Studio Fees

These fees cover some materials used during the class or workshop and the cost to operate the studio.

Drop and Refund Policy

If you drop a course, you must notify the Extension Program Assistant in writing, by fax, email, or postal mail. Refunds are calculated from the date notification is received, not from the last day of attendance.

- All drops are assessed a \$20 processing fee before refund.
- No refund of studio fees will be given after the class has begun.

Refund policy for courses numbered 700 (Studio School Workshops):

Students dropping a workshop any time after registering and up to two weeks prior to the date it is scheduled to begin will receive a 100% refund of tuition and fees (minus a \$20 processing fee). We regret that no refunds can be given after that day.

Refund policy for courses numbered 800 (Studio School Classes):

- 100% of tuition and fees (minus a \$20 processing fee) up to one working day before the class meets for the first time.
- 75% of tuition (minus a \$20 processing fee) up to one working day before the class meets for a second time. No studio fees will be refunded.
- No refund available the day the class meets for the second time and beyond.

FOR CREDIT REGISTRATION

Dropping and Adding Classes

Any credit student may withdraw from a class through the fourth class session with a grade of "W." A non-credit student may withdraw from a class after the fourth class session. Any credit student who stops attending and fails to turn in the Drop Form by the fourth class session will receive a grade of "F"

Attendance

Academic progress is linked to attendance in class. Students are responsible for the entire content of their courses and can expect that attendance will influence the evaluation of their performance.

Transfer Credit (to other colleges)

The transfer of OCAC credit is always at the discretion of the receiving school, generally depends on the transferability of curricula and may depend on comparability of accreditation.

Student Records

OCAC adheres to the provisions of the Family Educational Rights and Privacy Act of 1974 (FERPA). Students have the right to inspect and to challenge the accuracy of the contents of their educational records that are maintained by the College. The College will not release students' academic records to any person, agency or organization other than College officials and certain authorized federal and state authorities without the written consent of the student.





Student Records (continued)

Oregon College of Art and Craft designates the following items as Directory Information: student name, address, telephone number, email address, status, concentration, degrees, honors and awards, dates of attendance and photographs. The College considers student information confidential and only to be released for educational purposes. OCAC does not sell student directory information to outside vendors.

Photography on Campus

OCAC reserves the right to photograph on campus students and their artwork for public relations work in promoting the College and its programs.

Waiver

Should any injuries occur during or as a result of participation in any class or workshop, the registered student agrees to indemnify and hold harmless Oregon College of Art and Craft and all employees, instructors and volunteers connected with OCAC.

STUDIO SCHOOL SUMMER 2010 REGISTRATION FORM

Submit your Studio School registration form online at www.ocac.edu. Students may also submit a completed registration form by mail, fax, or in person at the front desk in the Centrum building.

Oregon College of Art and Craft 8245 SW Barnes Road, Portland OR 97225 ph 971.255.4201 **fx 503.297.1844**

Please register one student per registration form. Registrations are non-transferable, and all tuition, studio fees and membership coupons are due at the time of registration. A confirmation and supply list will be sent to you upon enrollment.

NAME (PLEASE PRINT)		SS# (IF TAKING CLASS FOR CREDIT)	TODAY'S DATE	
MAILING ADDRESS		CITY	STATE	ZIP
HOME PHONE		DAY TIME/CELL PHONE		
BIRTHDAY (MO/DAY/YR)	GENDER	EMAIL		

Would you like to receive OCAC's e-newsletter? Yes

Would you like to receive information about our degree programs? Yes

How did you hear about this program?

Should any injuries occur during or as a result of participation in any class or workshop, the registered student agrees to indemnify and hold harmless OCAC and all employees, instructors and volunteers connected with OCAC.

<p>Discounts: Eligible students may apply one of the following discounts to their Studio School tuition. Discounts may not be combined and do not apply to studio fees. Discounts do not apply to Art Adventures or Exploration programs.</p>	<p>Seniors (65+) – 20% Full-time Teachers (include copy of ID) – 20% OCAC BFA/Certificate Alumni – 25% Life Balance Members (include copy of benefit card) – 15%</p>
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*Registrations with discounts must be mailed or faxed.

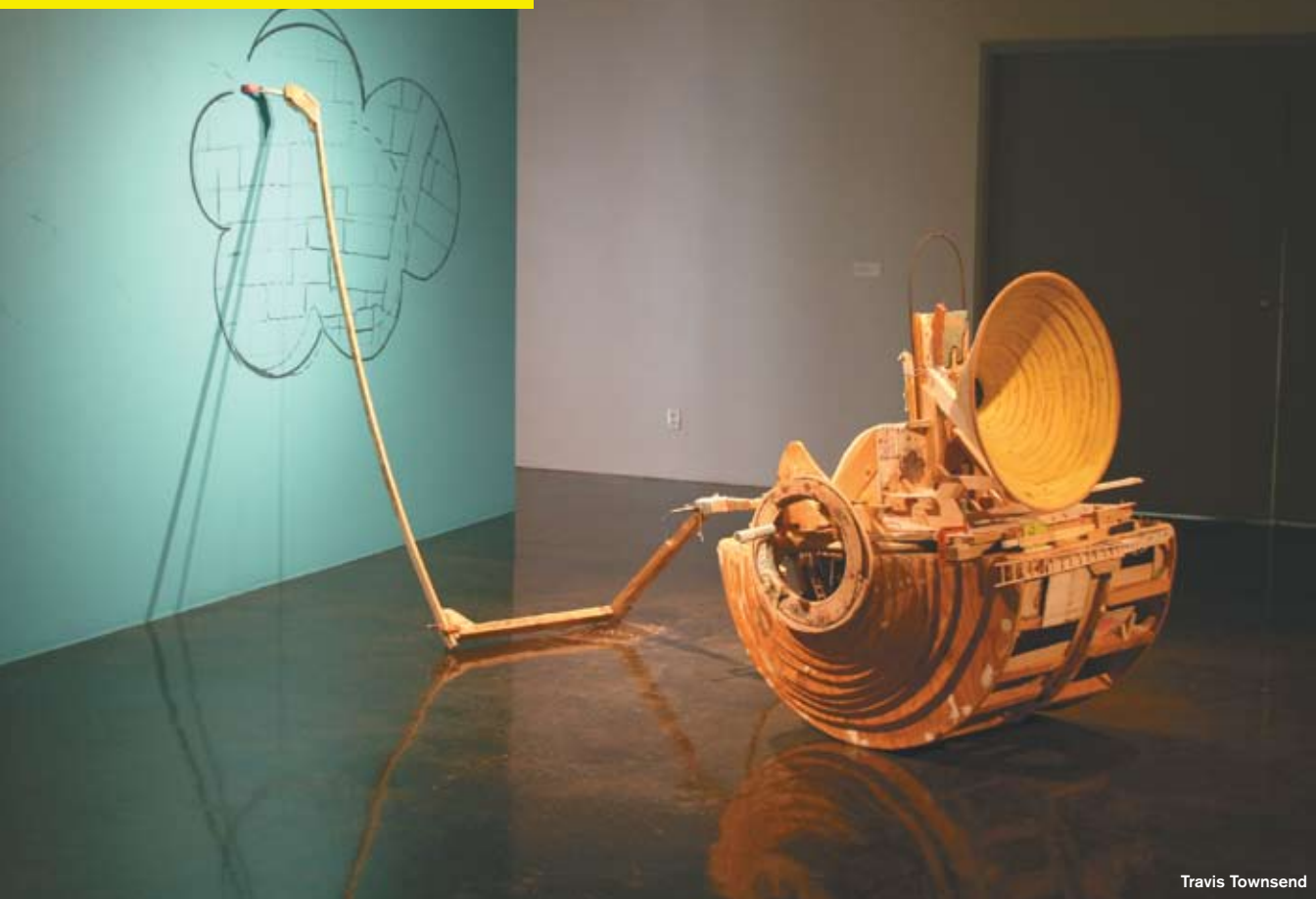
Studio School Enrollment

Course#	Title	# Credits	Start Date	Tuition	*Studio Fees	Total
*Studio fees include cost of materials, studio operation and utility costs.				Subtotal	= \$	
Become an OCAC member with a donation of \$35 or more to support scholarships and educational programs and get a 10% discount in the Craft Gallery!				Donation	= \$	
Donate \$100 or more and receive a high-quality OCAC hat or tote bag as our special gift to you!				Grand total	= \$	

Payment Type Check to Oregon College of Art and Craft Visa MasterCard Discover

NAME ON CARD	ACCOUNT NUMBER
EXPIRATION DATE	SIGNATURE

- Classes and workshops are subject to cancellation if a minimum number of students is not attained.
- Studio fees will not be refunded after the class has begun.
- All drops will be assessed a \$20 processing fee before refund.
- Students dropping a workshop (courses numbered 700) anytime after two weeks prior to the scheduled start date will not receive a refund.



Travis Townsend

Artist-in-Residence Program

OCAC's Artist-in-Residence program brings both emerging and nationally known artists to the College, providing them with the time, resources and equipment to push their work in new directions while interacting with students, faculty and the Portland arts community at large. The Artist-in-Residence program is supported by a generous grant from The Collins Foundation.

This summer Oregon College of Art and Craft is hosting seven guest and two faculty artist-in-residence for a two week period. This invitational residency provides the opportunity for these top artists and craftspersons to gather together, share ideas and inspiration and be a part of an intensive discourse about art.

In addition to the residency each of the seven invited residents will share their expertise through week-long workshops offered to the public **July 14-18**. Please see individual workshop descriptions for details.

Each of the summer residents will present his or her work to the community in an introductory slide presentation to be held on the OCAC campus **July 26, 27 & 28** at 6:00pm. Presentations are free and open to the public. Please join us!

KAREN KUNC, RESIDENT IN BOOK ARTS

Karen Kunc is a Nebraska-based artist who also works in New York, Italy, Colorado and Helsinki. Her prints and artist books have been shown in numerous solo and group exhibitions around the world. Karen's works are represented in collections including the Museum of Modern Art (NY), the Library of Congress, the Smithsonian American Art Museum and Portland Art Museum. She is a Cather Professor of Art at the University of Nebraska-Lincoln. Her honors include the 2007 Printmaker Emeritus Award from the Southern Graphics Council, a Fulbright Scholar Award and Mid-America Arts Alliance/National Endowment for the Arts Fellowships. She has taught numerous workshops around the world, served as a visiting artist to over 100 institutions, curated exhibitions and frequently serves as a juror for national competitions. BFA, University of Nebraska-Lincoln; MFA, Ohio State University. See details of Karen's workshop, "Color Woodcut Printmaking," on page 8.



Karen Kunc

DOUG BROWE, RESIDENT IN CERAMICS

Doug Browe has been immersed in ceramic work and its challenges for the past 35 years, including apprenticing in England, creating the utilitarian ceramic workshop of Hoyman Browe Studio/Earthenware Potters, working with talented apprentices that are now vital parts of the ceramic arts landscape, setting up a pottery in a Burmese refugee camp using local materials and at fifty, returning to university to build on his education with a Masters in Art. Currently the Ceramics Department Head at Mendocino College, Doug's utilitarian and sculptural investigation is rooted in the figuration and architecture of his personal history. See details of Doug's workshop, "Personal Intent and the Ceramic Object," on page 9.



Doug Browe

HEATHER WATKINS, RESIDENT IN DRAWING AND PAINTING

Heather Watkins is an artist whose work runs the gamut from drawing and printmaking, mixed media installation and artist's books to professional book and print design. Her work has been shown in solo and group exhibitions nationally, and is held in various private and public collections including Portland's Regional Arts and Culture Council's Portable Works, the Newberry Library in Chicago, and the Artist's Book Collection at Rhode Island School of Design. From 2002-09, she held a faculty appointment at Lewis & Clark College and previously taught graphic design at the Art Institute of Boston at Lesley University, as well as courses and workshops in graphic design, letterpress printing, bookbinding, and photography at RISD, Massachusetts College of Art, and Oregon College of Art and Craft. MFA, Rhode Island School of Design. See details of Heather's workshop, "Experimental Drawing Lab," on page 12.

HILDUR BJARNADÓTTIR, RESIDENT IN FIBERS

Hildur is an internationally known artist who expresses the idea of textiles in relationship to the hierarchy in art making, gender and technique. She uses her exceptional weaving, needlework and crochet skills to create her two- and three-dimensional work. Hildur's works are exhibited internationally and are in the collections of the Pennim Art Collection, the National Gallery of Iceland, the Francis Greenburger Collection and The Icelandic Design Museum. BFA, Icelandic College of Arts and Crafts / MFA, Pratt Institute. See details of Hildur's workshop, "Textiles and Contemporary Art," on page 14.

KEITH LEWIS, RESIDENT IN METALS

Keith is currently CWU Distinguished Professor in the Department of Art at Central Washington University in Ellensburg, Washington. His work has been widely published and shown both nationally and internationally, and is represented in a number of significant public and private collections. In addition to his work as an artist and teacher, he has also written for a number of publications including *Metalsmith*, *New Art Examiner* and *Artweek* and has served as a member of the Board of Directors of the Society of North American Goldsmiths (SNAG) and of the *Metalsmith* magazine Editorial Advisory Board. MFA, Kent State University. See details of Keith's workshop, "Low-Tech Die Forming," on page 17.

ANDREW BUCKLAND, RESIDENT IN PHOTOGRAPHY

Andrew Buckland is an artist currently based in New York. His work lies within the fields of photography and new media art, and deals with space and environmental issues. He has participated in group shows at a variety of galleries including Delaware Center for the Contemporary Arts, Los Angeles Center for Digital Art and Conner Contemporary Art. BFA, Oregon College of Art and Craft / MFA, Maryland Institute College of Art. See details of Andrew's workshop, "Archival Digital Printing in Wide-Format," on page 18.

TRAVIS TOWNSEND, RESIDENT IN WOOD

Travis Townsend holds degrees from Kutztown University and Virginia Commonwealth University. He has recently presented solo exhibitions at the Southwest School of Art and Craft (San Antonio), Weston Gallery (Cincinnati) and the New Arts Program (Kutztown, PA) and been included in numerous group exhibitions. His awards include a residency at Penland School of Crafts, an Emerging Artist Grant from the American Craft Council, a Kentucky Arts Council Fellowship, and three awards from the Virginia A. Groot Foundation. Townsend recently curated "Generously Odd" for the Lexington Art League. He lives and maintains a studio in Lexington, Kentucky and teaches at Eastern Kentucky University. See details of Travis' workshop, "Make/Remake: Exploring the Creative Process in Wood," on page 20.

Two faculty residents will also be joining us this summer. More information about all of our residents will be available on our website at www.ocac.edu



The Jordan Schnitzer Family Art Adventures Youth Programs

Art Adventures strives to guide young artists through classes designed to strengthen their creative skills as well as to provide focus in a particular craft area.

Sorry, no phone or email registrations for Art Adventures classes - online, mail or fax only.

We wish to thank our generous sponsors for providing scholarships to support our youth programs:

The Jordan Schnitzer Family, US Bancorp Foundation, the Autzen Foundation, the Jackson Foundation, Rose E. Tucker Charitable Trust, M Financial, and the Anne A. Berni Foundation. The Hedinger Family Foundation also renewed support of St. Mary's.

THE JORDAN SCHNITZER FAMILY ART ADVENTURES SUMMER CAMP

CAMP FACTS

Who: Registration is open to children in grades 1 through 8.

What: The week-long session is comprised of four art workshops a day plus snack breaks, games, singing, friends and festivities!

When: Daily camp schedule runs from 9:00am-5:00pm with before/after camp care from 8:00am-6:00pm for an additional fee.

Where: Most workshops are taught in open tents throughout our beautiful campus, using the natural environment as a backdrop for creativity.

Why: Children need a chance to develop their creativity! We give them the tools and instruction to learn and explore in a nurturing environment.

How: Registration cost is \$300 per week (or \$240 for session 4). Children must bring a sack lunch. Scholarship assistance is available.

CAMP STRUCTURE

Each week Art Adventures builds a community led by our talented artists/instructors and counselors. Campers play games, make friends, and participate in art workshops designed to strengthen their creative abilities while developing their social, communication and intellectual skills.

Week-long day camp sessions offer morning and afternoon workshops in a variety of art forms and mediums. Throughout the day, games, activities and other camp adventures are combined to produce a well-rounded camp experience.

Campers participate in four different fine art and craft workshops per day. These workshops, which continue throughout the week, offer campers a wide range of art-making experiences in both two and three dimensional media. Some of the workshops campers might participate in include ceramics, wood, metal and drawing/painting, photography, fibers, paper, or printmaking. Campers spend one hour and fifteen minutes per day in each of their four workshops. Workshops will be assigned to each camper by camp staff to offer a wide range of art making experiences.

The week-long sessions run from 9am-5pm, Monday-Friday. Each Friday afternoon at 4pm, all of the young artists gather with parents for an "Art Walk" to share their artwork with families, friends, camp staff and other artists. The art show gives

campers a chance to celebrate the week's accomplishments and to see their work through the eyes of others.

SESSION SCHEDULE

Session 1: June 14-18
Session 2: June 21-25
Session 3: June 28-July 2
Session 4: July 6-9 (4-day session)
Session 5: July 12-16
Session 6: July 19-23
Session 7: July 26-30
Session 8: August 2-6
Session 9: August 9-13
Session 10: August 16-20

DAILY SCHEDULE

8:00-9:00AM	Before camp care (optional)
9:00AM	Morning announcements
9:15-10:30AM	First workshop
10:30-10:45AM	Snack
10:45-12:00PM	Second workshop
12:00-1:15PM	Lunch and games
1:15-2:30PM	Third workshop
2:30-2:45PM	Snack
2:45-4:00PM	Fourth workshop
4:00-5:00PM	Free choice time
[Fridays only: Art Walk for campers and guests]	
5:00-6:00PM	After-camp care (optional)

ART ADVENTURES STAFF

Art Adventures instructors and staff are a dedicated group of professional artists, teachers and counselors whose broad backgrounds in education, child care and art create a unique community.



ART ADVENTURES TEEN WORKSHOP PROGRAM

The teen workshop program for high school teens age 14-18, is designed to give students an in-depth study in many areas of fine art and craft. Participants gain insight about what it's like to attend a college of art and use the same professional facilities that the College's degree students use. Workshops are weeklong courses of study from 9:00am-4:00pm, Monday-Friday.

Instructors work with students to:

- inspire artistic growth and development
- emphasize investigation, analysis and invention
- introduce both new and established craft processes and technologies
- create portfolio-quality artwork for those who wish to apply to college-level art programs.

Teens wishing to gain some valuable leadership experience are encouraged to sign up as volunteers in our Mentoring Program. This program invites teens to help lead art workshops from 4:00-5:00pm at our children's day camp. During this time teen mentors interact with young children while they practice teaching skills that they have learned during the day. Teens may choose to sign up for the Mentoring Program for the entire week or on a daily basis.

Tuition: \$350 for 5-day workshop (teens signing up for more than one workshop may take a \$25 discount off the total cost of tuition). Scholarship assistance is available.



WORKSHOP SCHEDULE

Thinking and Working Like an Artist

JUNE 14-JUNE 18

Building strong foundations is essential to the study of art making. Students build upon basic elements of drawing and design through various exercises and the use of a range of art media. Projects are followed up by thoughtful group critiques. The week concludes with useful tips for successful college portfolio preparation. As part of the OCAC pre-college program, sign up for this workshop along with any other teen workshop and receive \$100 off of the total tuition. Location: Drawing Studio

Beginning Sewing

JUNE 14- JUNE 18
OR JUNE 28- JULY 2

Learn the basics of operating a sewing machine while designing, patterning and producing a handmade bag. From threading, to stitching, to sewing techniques, this workshop will build the foundations for limitless creations. This weeklong intensive is the precursor to Fashion Design I. Location: Construction Studio

Beginning Metal Arts & Jewelry Making

JUNE 21-JUNE 25

Work copper, brass and Sterling silver into unique creations from small metal sculptures to one-of-a-kind wearable art. Students will be introduced to the basic tools and techniques of metals fabrication, including sawing, filing, silver soldering, roller printing and chain making. Location: Metals Studio

Digital Photography I

JUNE 21- JUNE 25
OR JULY 19- JULY 23

Explore the world of digital imaging through an introduction to the function and capability of digital cameras. Students will learn to create, manipulate and print their own images and delve into the endless possibilities of computer-generated art. Students must provide their own digital camera. Location: Computer Lab

Painting with Acrylics

JUNE 28-JULY 2

Explore the visual elements of color, light and form with acrylic paint. Students learn a basic knowledge of composition, materials and techniques that will open the door to a whole new medium. This class focuses on painting from observation as well as imagination. Location: Drawing Studio

Fashion Design I

JULY 19- JULY 23

OR AUGUST 2- AUGUST 6

Start with an original fashion design idea and turn it into reality. Learn the basics of sketching, taking body measurements, altering and reading a pattern, fitting, choosing a fabric, and cutting and sewing a design from start to finish. Students will need to purchase their own fabric after the first day of class. Prerequisite: Beginning Sewing or permission of instructor. Location: Construction Studio

Intro to Metal Casting

JULY 19-JULY 23

Discover new dimensions in metal-working! Casting (the process of pouring or pressing molten metal into a mold) dates back to civilizations before 2000 B.C. This class will focus on Lost Wax Casting, a method first developed by the Ancient Egyptians and still popular today. Learn various methods of wax-working and mold-making, culminating in the pouring of a finished piece of jewelry or small sculpture. Other low-tech, direct casting methods, along with an overview of casting through the ages will be discussed in this intensive course. Location: Metals Studio

Introduction to Woodworking

JULY 26- JULY 30

Explore fundamental woodworking principles while learning the correct use and maintenance of both hand and machine tools. Students will use basic joinery and finishing techniques to create a small project of their own. Location: Wood Studio

Fashion Design II

AUGUST 16-AUGUST 20

Continue exploring your fashion ideas through more complicated pattern and sewing techniques. Students will also explore what it takes to sketch an entire uniquely designed line of their own. Participants will need to purchase their own fabric after the first day of class. Prerequisite: Fashion Design I. Location: Construction Studio

Illustration

AUGUST 2-AUGUST 6

In this week-long workshop, we will explore the art of illustration. Emphasis will be placed on learning techniques such as watercolor, gouache, pen and ink, and scratchboard as well as developing drawing skills and interesting compositions. Daily we will work on assignments in a variety of media. Sketchbook assignments will be given to allow each student to develop their own set of imagery and ideas. Our final project will be a mixed media piece based upon earlier sketchbook assignments, clip files, and techniques we have learned earlier in the week. We will also look at the work of some historical and contemporary illustrators. Location: Drawing Studio

Digital Photography II

AUGUST 9- AUGUST 13

This workshop is a continuation of Digital Photography I. Students will continue to explore the world of digital imaging using techniques learned in Digital Photography I, but will push their ideas and skills to the next level. Prerequisite: Digital Photography I. Location: Computer Lab



Printmaking

AUGUST 16-AUGUST 20

Printmaking surrounds us: from newspapers and photocopies to printed t-shirts. Delve into traditional forms of printmaking with a contemporary flourish. Students will create one-of-a-kind pieces and multiple prints in editions to trade and share with friends and family. Techniques explored will include woodcut, intaglio, collograph and more! Location: Calligraphy Studio

Ceramics

AUGUST 16-AUGUST 20

Whether it's slab, coil or throwing on the wheel, this course will help students find the ceramic artist within! Explore the world of clay through a wide variety of forming, glazing and firing techniques. Concentrated instruction will be given on the wheel and in handbuilding. Location: Ceramic Studio



ART ADVENTURES REGISTRATION INFORMATION

Registration

To register, please fill out the Art Adventures registration form, medical form and include full tuition.

Summer Day Camp is open to children entering grades 1-8. Children are placed in counsel groups according to grade in order to provide a better learning experience. If you would like your child to be grouped with a friend please state that on the registration form. Children must be in the same grade in order to be grouped together. Day camp fills on a first-come, first-served basis.

The Teen Workshop program is open to high school teens age 14-18.

Full payment is due with registration to secure a spot, unless applying for scholarship assistance. If you are signing up for more than one session, please indicate this on the registration form and include full tuition. Please use one registration form per student. Sorry, Art Adventures registrations can not be taken by phone. Please use the registration and medical forms on pages 33-34.

Summer Day Camp Tuition

Includes: snacks, materials and camp t-shirt. Campers must bring a sack lunch.

- Summer Day Camp, ages 6-13, \$300/week (\$240 for session 4).
- Before/After Camp Care, \$3/hour or \$25 (prepaid) for the whole week.
- Parents may take a \$25 discount for every four sessions of camp they register their child(ren).

Teen Workshops Tuition

- \$350 for 5-day workshop (\$280 for 4-day Fashion Design I)
- Teens signing up for more than one workshop may take a \$25 discount off total cost of tuition.
- Teens signing up for the Thinking and Working Like an Artist workshop along with any other teen workshop may take \$100 off the total cost of tuition as part of the OCAC pre-college program.

Scholarship

Full scholarship assistance is available for the summer camp and teen workshops. To apply, please download the application form from our website at www.ocac.edu or call OCAC at 971.255.4159 to have one sent to you. Scholarships are awarded on a rolling basis with no deadline to apply.

Refunds

Total tuition less a \$20 non-refundable processing fee will be returned when cancellations occur 14 days or more before the registered session starts. If space is available, the tuition may be applied to another session within this summer's program for a \$20 processing fee. Unfortunately, NO REFUND will be given when a cancellation is made less than 14 days before the registered session begins. Changes or cancellations must be made to the Art Adventures Program Coordinator in writing.

Summer Day Camp Before and After Care

Supervised care is available for an additional fee in the early morning from 8-9am and in the late afternoon from 5-6pm. No child under the age of 13 years may wait unsupervised on the campus of OCAC before or after camp hours. As a camp policy, we ensure that all campers are supervised by a staff member while they are on campus. The daily rate for before/after camp care is \$3 per hour. A prepaid full week of before/after camp care is \$25.

Photo release

From time to time, OCAC has a photographer take pictures on campus, including classes and workshops in session. These are used in publications to promote the College. We assume your child's presence on campus constitutes your permission to use pictures of him/ her or his/ her work in this context unless otherwise noted.

THE JORDAN SCHNITZER FAMILY ART ADVENTURES PROGRAM SUMMER 2010 REGISTRATION FORM

Submit your registration form online at www.ocac.edu, or mail or fax completed registration and medical release forms with full payment to:

Art Adventures • Oregon College of Art and Craft

8245 SW Barnes Road, Portland OR 97225 ph 971.255.4205 **fx 503.297.1844**

One registration form per student. Art Adventures does not accept registrations over the phone. **Note:** Medical release form on back of this page must be filled out for complete registration.

STUDENT NAME			
STREET ADDRESS		CITY	STATE ZIP
HOME PHONE		SCHOOL	
AGE	GRADE LEVEL IN SEPT. '10	BIRTHDAY	GENDER
PARENT/GUARDIAN NAME(S)		PARENT/GUARDIAN EMAIL	
PARENT WORK PHONE		ADDITIONAL PHONE	
EMERGENCY CONTACT (OTHER THAN PARENT)		EMERGENCY CONTACT PHONE	RELATIONSHIP

Has student participated in an Art Adventures program previously? No Yes

If yes, which program and what year?

Art Adventures Day Camp: (Entering grades 1-8) Tuition \$300/week. **Please check desired session(s).**

- Session 1: June 14-18
 Session 2: June 21-25
 Session 3: June 28-July 2
 Session 4: July 6-9 (4-day session \$240)
 Session 5: July 12-16
 Session 6: July 19-23
 Session 7: July 26-30
 Session 8: August 2-6
 Session 9: August 9-13
 Session 10: August 16-20

If possible, group my child with (must be in the same grade):

Teen Workshops: (High School) Tuition \$350/session.

Course Title	Session Date(s)
Course Title	Session Date(s)
<input type="checkbox"/> Before/After Camp Care @ \$25 per week or ____ hours @ \$3 per hour	Care Total = \$
<input type="checkbox"/> I would like to donate money toward the Art Adventures Financial Aid Fund for children who would not otherwise be able to attend.	Donation Total = \$
<input type="checkbox"/> Become an OCAC member with a donation of \$35 or more to support scholarships and educational programs and get a 10% discount in the Craft Gallery!	Donation Total = \$
(Full payment is due at time of registration, unless applying for scholarship assistance.)	Grand Total = \$

Payment Type Check to Oregon College of Art and Craft Visa MasterCard Discover

NAME ON CARD	
NUMBER ON CARD	EXPIRATION DATE
SIGNATURE	AMOUNT TO BE CHARGED

ART ADVENTURES MEDICAL RELEASE FORM

Mail or fax completed registration and medical release form with full payment to:

Art Adventures • Oregon College of Art and Craft

8245 SW Barnes Road, Portland OR 97225 ph 503.297.5544 **fx 503.297.1844**

.....
STUDENT NAME

.....
AGE

.....
GENDER

.....
HOME PHONE

.....
PARENT/GUARDIAN NAME(S)

.....
SCHOOL

.....
PARENT/GUARDIAN WORK PHONE

.....
ADDITIONAL PHONE

.....
Please note: This form must be filled out in its entirety and on file in the Art Adventures Office for complete registration. For families registering for more than one child, Art Adventures must have a copy of the medical form on file for each child.

.....
List allergies to food, insects, medications, etc. and any food restrictions (i.e. vegetarian, kosher):

.....
Describe allergic reactions and their severity:

.....
List any physical limitations or restrictions:

.....
Describe any behavioral, mental, or emotional issues that might pose a challenge to group learning:

.....
List any medications, when they are taken and describe the medical condition:

.....
Is there anything else you would like us to know about your child?

.....
Physician's name:

.....
Phone:

.....
Is your child covered by family medical/hospital insurance? No Yes

PLEASE READ AND INITIAL:

.....
INITIAL _____ Should any injuries occur during or as a result of participation in any Art Adventures camp, class or workshop, I agree to indemnify and hold harmless OCAC and all employees, instructors and volunteers connected with OCAC.

.....
INITIAL _____ As parent/guardian, I give Art Adventures permission to seek medical attention for my child in case of accident or emergency. I understand that every effort will be made by Art Adventures staff to contact myself and/or the emergency contact person in the event of a medical emergency.

.....
INITIAL _____ Designated Art Adventures staff will dispense medication under physician's orders. Under statute ORS 30.800 and 30.807 (which states that all medications must be in a prescription container, clearly labeled with the child's name, type of medication, dosage and times to administer medication), please administer medications to my child in the manner described by the physician's orders.

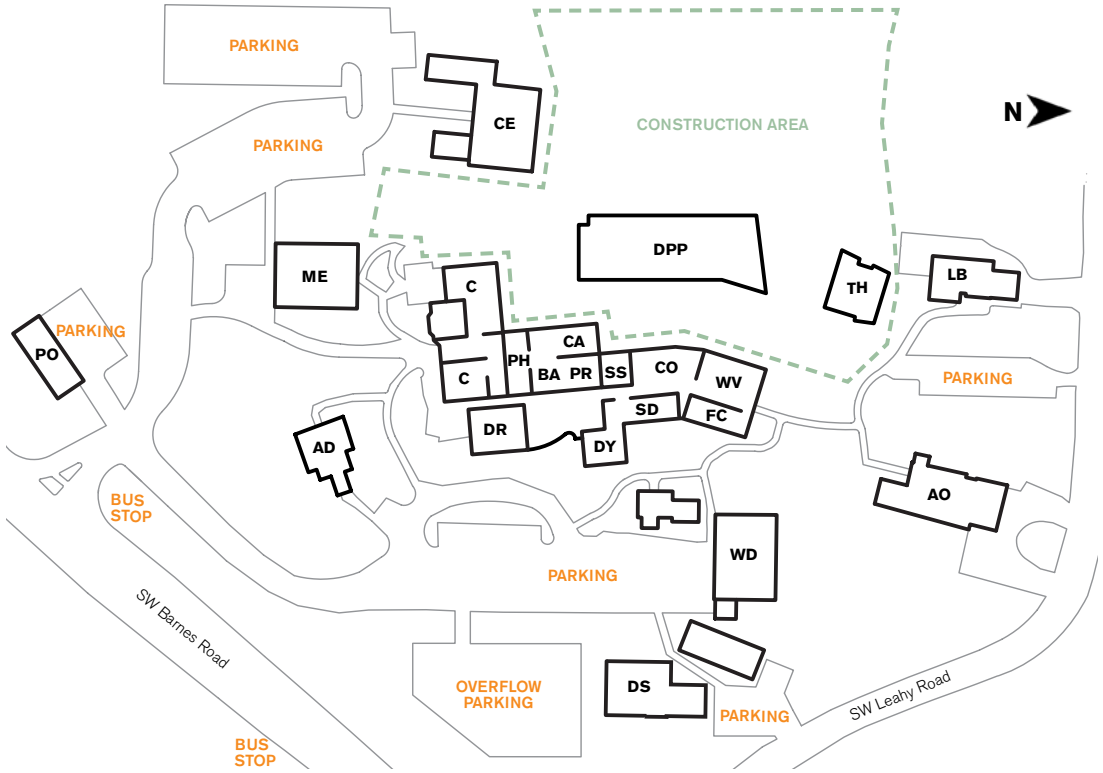
.....
INITIAL _____ I authorize (name) _____ (daytime phone) _____ to pick up or deliver my child to Art Adventures. I understand that if I, or the person named above, is unable to pick up my child, I will provide a permission form to authorize another adult to pick up my child from Art Adventures.

.....
INITIAL _____ My teen has my permission to leave the Art Adventures program/OCAC campus for lunch. (For Teen Workshop registration only.)

.....
PARENT/GUARDIAN SIGNATURE

.....
DATE

MAP OF CAMPUS



- | | |
|--|----------------------------|
| AD Admissions | FC Fibers Classroom |
| AO Administrative Offices | LB Library |
| BA Book Arts | ME Metals |
| C Centrum, Hoffman Gallery, Café | PH Photography |
| CA Calligraphy | PR Printmaking |
| CE Ceramics | PO Portable |
| CO Construction | SD Surface Design |
| DPP Drawing, Painting & Photography | SS Student Services |
| DR Drawing & Painting | TH Thesis |
| DS Design Studio | WV Weaving |
| DY Dye Studio | WD Wood |

HOURS OF OPERATION

GALLERY HOURS

Daily 10:00am-5:00pm
Call for holiday hours

HANDS ON CAFE

Lunch: Mon-Fri, 11:30am-2:00pm
Dinner: Mon-Thu, 5:30-7:30pm
Brunch: Sun, 9:30am-1:30pm
Closed Saturdays 503.297.1480

REGULAR COLLEGE HOURS

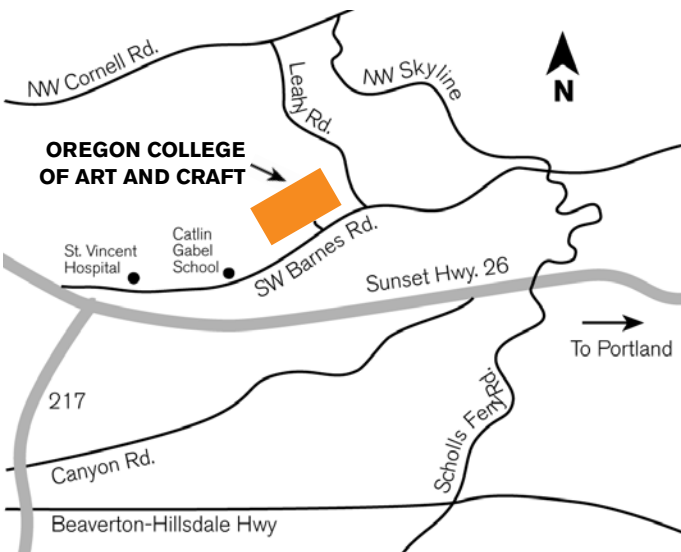
Please call to confirm campus hours during school breaks or holidays.
ph 503. 297. 5544
fx 503. 297. 3155

FRONT DESK

Mon-Thur: 7:30am-9:30pm
Fri: 7:30am-5:00pm
Sat & Sun: 8:00am-5:00pm

TRANSPORTATION

The #20 Tri-Met bus stops right in front of the College, and transfers to many other routes. You may also take the Max to the Sunset Transit Center and then transfer to the #20. Call 503.238.7433 for a Tri-Met schedule or trip planning information.





oregon college of
art and craft

www.ocac.edu

8245 SW Barnes Road, Portland OR 97225

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