



RINGLING COLLEGE OF ART AND DESIGN

CONTINUING STUDIES AND SPECIAL PROGRAMS
WORKSHOPS AND CLASSES FOR THE COMMUNITY

FALL CLASSES: SEPTEMBER 26 - DECEMBER 20, 2007
REGISTER ONLINE

LIVE WELL—STUDY ART

FALL 2007 ART CLASSES AT RINGLING COLLEGE

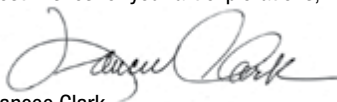
LETTER FROM THE DIRECTOR:

Stimulate your creative exploration at Ringling College of Art and Design in workshops and classes that allow you to refresh or polish your skills, begin your art study, or prepare for professional pursuits.

For the best educational experience art students are encouraged to build and strengthen a solid foundation of basic principles. Drawing and design are the bedrock of visual language, and drawing is the primary tool the artist uses to work out ideas and to visually communicate them. Line and mark-making, composition and form, light and dark, observation, and spatial principles are the fundamentals that furnish the student with a working vocabulary to inform additional art and design learning.

Our distinguished faculty includes professional and working artists and designers, computer artists, historians and authors. Through their dedication and commitment, we strive to cultivate community and global interaction and foster lifetime learning through creative opportunities.

Best wishes for your art explorations,



Nancee Clark

Director of Continuing Studies and Special Programs

Come to OPEN HOUSE

Saturday, September 15, 2007, 10 am to 12 noon

Meet faculty, view work of instructors and their students, ask questions, and

Register to be entered in the drawing to Win a \$100 Tuition Gift Certificate!

Roskamp Center, 2304 North Tamiami Trail (enter from Old Bradenton Road)

FEATURES INSIDE:

- * A schedule of classes and workshops.
- * Studio opportunities for high school students and youth.
- * Art Travel offering unique creative experiences.
The Origin of Art: Prehistoric Cave Paintings of Southwestern France
- * Wildacres Retreat Art Workshops in the Blue Ridge Mountains.
- * Selby Gallery's exhibition schedule. Enlighten your contemporary art viewing.
- * Certificate Programs to enhance your personal growth or build professional skills:
Art and Healing
Botanical Art and Illustration
Digital Graphics
General Studies in Fine Art
General Studies in Photography
Interior Concepts

For details visit www.ringling.edu/cssp or call 941-955-8866.

CONTENTS

page ⇒	04 Certificate Course Key
	04 Art and Healing
	06 Art History and Lecture Classes
	07 Artist Survival Skills
	07 Botanical Art
	07 Ceramics
	07 Color
	07 Creative Writing
	08 Design
	08 Design and the Environment
	09 Digital Arts
	09 Drawing
	10 Fiber Art
	11 Interior Concepts
	11 Mixed Media
	12 Painting
	14 Photography
	14 Printmaking
	14 Sculpture
	15 Water Media
	15 Classes for Young People
	15 Teen Studios
	16 Faculty Biographies
	19 Spring Art Workshops
	20 Summer Art 2008
	20 Art Travel
	20 PreCollege Perspective 2008
	20 Wildacres Art Workshops
	21 Illustration Academy 2008
	21 Selby Gallery
	22 Policies and Information
	23 Registration Form

FALL COURSES AND WORKSHOPS

There will be no classes on Wednesday evening, November 21, Thursday, November 22 or Friday, November 23. Classes will be held Saturday and Sunday, November 24 and 25.

CERTIFICATE COURSE KEY:

A	Art and Healing		
B	Botanical Art and Illustration		
F	Fine Arts		
G	Digital Graphics		
I	Interior Concepts		
P	Photography		
R	Required	E	Elective

ART AND HEALING

Introduction to Art and Healing

AT200, 10 Sessions - \$315, AR
 Wednesday, 12:30 – 3 pm, Oct. 3 – Dec. 12
 (no class Nov. 21)
 (Nurses and therapists may earn professional CEUs)
 Kathleen Horne and Victoria Domenichello-Anderson
 Gain a basic understanding of how authentic creativity is a force for well being in our world and ourselves. Combining experiential learning with teacher presentation and discussion, this growth-oriented class includes guided meditation, personal exploration and sharing in addition to a variety of expressive art-making experiences. While the course content can be applied to a variety of settings by therapists, healthcare workers, educators, etc., the focus is on personal exploration of art as healing. All levels of art experience are welcome.

Art and Healing III: Approaches, Theories and Practices

AT230, 8 Sessions - \$295, AR
 Thursday, 6:30 – 9 pm, Sept. 27 – Nov. 15
 (Nurses and therapists may earn professional CEUs)
 Kathleen Horne and Victoria Domenichello-Anderson
 Building on the experiential processes, readings, and discussions in Art and Healing I and II, this class will offer a systematic presentation of several approaches, theories and practices in the fields of Art and Healing and Expressive Arts Therapy. Students will gain an understanding of some of the commonalities and differences of the approaches that inform this field, and will experience these in the experiential component of each class session. Pre-requisites: Art and Healing II: A Deeper Connection

Introduction to Touch Drawing

AT250, 3 Sessions - \$175, AR
 Thursday, 6:30 – 9 pm, Nov. 29 – Dec. 13
 (Nurses, therapists and psychologists may earn professional CEUs)
 Kathleen Horne and Victoria Domenichello-Anderson
 This workshop is an introduction to a simple, yet profound process in which touching our hands on paper takes us deeply into ourselves. Imagery is created using only our hands and fingers, and, as we allow intuition to bring forth creative impulses, we find our way to more authentic levels of art making and a closer alignment with our creative essence. The class gives participants an extended touch drawing experience that invites possibilities for future creative development and personal exploration. There will also be a brief introduction to the many possible applications. (Deborah Koff-Chapin, with whom both instructors have studied, developed Touch Drawing™.)

Applications in Art and Healing

AT235, 4 Sessions - \$295, AR
 Saturday, 10 am – 4:30 pm, Oct. 13, 27, Nov. 10, Dec. 1
 (Nurses and therapists may earn professional CEUs)
 Kathleen Horne and Victoria Anderson-Domenichello
 This class explores the myriad of ways that Art and Healing can be taken into the world. The core of the course will be an overview of the types of work currently being done in the fields of therapy, health care, education, human services and the arts. Guest presenters will introduce work they are doing in their varied settings. Students will be encouraged to share their own applications of this work and participate in innovative brainstorming as well as further defining their own art and healing practice. Each class session will have an experiential, arts component. Prerequisites: Art and Healing II or Introduction to Art and Healing with written permission from instructor.

Practicum: Personal Applications in Art and Healing

AT270, 8 Sessions - \$325, AR
 Tuesday, 6:30 – 9 pm, Oct. 2 – Nov. 27
 (No class Nov. 20)
 (Nurses and therapists may earn professional CEUs)
 Kathleen Horne and Victoria Anderson-Domenichello
 For advanced students in the Art and Healing certificate program. Each student will secure a work setting, which can be either paid employment, or a volunteer setting, appropriate to their training and experience. Specific settings should be discussed and approved by instructor prior to the beginning of the course. Class time will be used to review and process each person's individual work in Art and Healing through discussion and art-making. Each student will be refining their skills in relation to bringing Art and Healing into their own professional setting. Pre-requisites: Art and Healing III, Trust the Process, Applications in Art and Healing, Touch Drawing, and at least half the required elective credits.



“I recently attended a watercolor workshop at Ringling College. This excellent course is thoroughly enjoyable and extremely informative with a superb teacher who understands how to get the message to her students.” - Continuing Studies student

Arts in Medicine I: Introduction to Principles

AT271, 3 Sessions - \$210, AE

Sundays, 1 – 5 pm, Nov. 4, 11 and Dec 2
(Healthcare providers and Nurses may earn professional CEUs)

Carol Shore, MA, CET

Modern scientific evidence supports creativity as benefiting body, mind and spirit through intricate links among our nervous, hormonal and immune systems. This introductory class explores the principles behind the international movement toward Arts in Medicine programs in traditional healthcare settings. Learn how the Intermodal Expressive Arts model facilitates this marriage of the arts and medical science and technology. Explore the principles that unlock creativity's crucial contribution to our health. In a model safe environment, experience for yourself the shift in aliveness and its related chemistry that is the basis of creative process as healing. For health professionals, artists and the general public. No previous art training is required. (This class is a prerequisite for Arts in Medicine II: Introduction to Practices, how to facilitate creative process as healing and develop a repertoire that meets each person where they are.)

Introduction to the Mandala

AT260, 4 Sessions – \$185, AE

Monday, 6:30 – 9 pm, Nov. 5, 12, 26, Dec. 3

Kathleen Horne and Carol Shore

The Mandala (Sanskrit for “sacred circle”) is found throughout nature and as an art/spiritual/healing form within many cultures and traditions. In this class, participants are introduced to this ancient and powerful symbol, and are guided in creating personal mandalas with three different intentions and with three different media (watercolor, colored pencil, and painting on silk). All levels of art experience welcome. Some very basic experience with watercolor and colored pencils would be helpful; no experience with silk painting is necessary.

Creative Arts Therapy

AT210, 10 Sessions - \$275, AE

Sunday, 2 – 4 pm, Sept. 30 – Dec. 2

Carol Goodkin

This course will explore a diverse range of creative arts therapy techniques used within a professional process as an adjunct or primary modality in healing. Class will be both experiential and didactic in nature incorporating art, drama, music and movement. Classes will follow a simulated group session including; warm-ups, technique, process and closure. Techniques will focus on masks, dolls, storytelling, guided journey drawing and sand play/word technique. Using simulated sessions, discussion and readings, the class will consider the rationale behind using creative arts as a form of healing. Prerequisites: Certificate students and others must have Introduction to Art and Healing; mental health therapists need not satisfy a prerequisite.

Art in Small Spaces - Expressive Art at the Bedside

AT185, 1 Session – \$140, AE

Saturday, 9 am – 4 pm, Nov. 17

(Nurses and acupuncturists may earn Professional CEUs)

Julia Balzer Riley, RN, MN, AHN-C, CET®

In this methods course, you will learn simple but profound techniques for creative expression through visual art at the bedside. Using a four-step process developed through the facilitation of expressive arts in healthcare, you will discover ways to engage patients while stifling the inner critic, yours and theirs. Art projects for relaxation, peace, play, and quality of life are included in the class. Suitable for those who want to use creative expression for their own well-being and nurses and other healthcare professionals interested in integrating expressive arts as complementary therapy for the healing process.

ART HISTORY AND LECTURE CLASSES**The Power of the Print**

PR210, 7 Sessions - \$245, FE, BE, IE, PE

Wednesday 9 am – noon, October 3 at The John and Mable Ringling Museum of Art

Wednesdays, 8:30 – 11:30 am, Oct. 10 – Nov. 14

at Ringling College of Art and Design

Maureen Thomas-Zaremba and Jill Lerner

A lecture/studio collaboration with The John and Mable Ringling Museum of Art and Ringling College of Art and Design combines art history with a hands-on studio component. The first session, which will be held at the Museum, includes a lecture and a gallery tour to introduce the exhibition, Francisco Goya: Los Caprichos as well as other types of print media from the Museum's permanent collection. The remaining six sessions will meet at Ringling College's printmaking studio to learn the actual printmaking process and techniques employed by Goya in his series. Students will work on copper etching plates, applying techniques of line etching, soft ground, and aquatinting.

***Series Discount:** Save 10% when registering for AH210, AH212, and AH215 art history classes together. (Certificate students enrolling in this series pay only one fee.)

Pre-Impressionists: Constable and Turner

AH210, 3 Sessions - \$65, BE, FR, FE, IE, PE

Wednesday, 9:30 – 11 am, Oct. 3 – 17

Morton Stith, Ph.D.

Constable and Turner: modern art begins with artists' experiments with light in the 1400's, probably with Masaccio. Light remains a painterly preoccupation up until the armory show in 1913. One of the most significant turns occurs in the early 1800's with the creative studies of the two English painters Constable and Turner, which lead directly to Impressionism.

Cezanne

AH212, 3 Sessions - \$65, BE, FR, FE, IE, PE
Wednesday, 9:30 – 11 am, Oct. 24 – Nov. 7
Morton Stith, Ph.D.

Cezanne: called the father of modern art, he probably deserves the title. He was the earliest of the painters to redefine the subject matter of art in which the objective reality depicted becomes less important than the color and the light and the abstract form itself. As quiet as this revolution is, it nevertheless marks the point at which Van Eyck begins to turn into Kandinsky.

Van Gogh

AH215, 3 Sessions - \$65, BE, FR, FE, IE, PE
Wednesday, 9:30 – 11 am, Nov. 14 – Dec. 5
(no class Nov. 21)
Morton Stith, Ph.D.

Van Gogh: One of the last great evolutions in the development of modernity occurs when the paint itself becomes the subject of the artist's inspiration. Van Gogh is one of the earliest figures to immerse himself in the paint. The hand becomes the brush and the eye creates the image in the work of Van Gogh.

The Psychology of Art

AH230 3 Sessions - \$65
Saturday, 10 – 11:30 am, Oct.27 – Nov. 10
Herschel Pollard, Ph.D.

The purpose of the course is to promote thought and discussion about the origins and meanings of art. A series of lectures will touch upon some of the physiological, cognitive, and emotional components involved in the expression and perception of art, leading to a more solid understanding of art trends and a fuller enjoyment of art landmarks. The course will interest persons seeking a broader understanding of art history and a more confident personal basis for judging what is or isn't art. While the course may offer more open debate than authoritative pontification, and may lead to more questions than clear-cut answers, it may also help the student develop a personal rationale for making and assessing art.

ARTIST SURVIVAL SKILLS

Writing a Professional Artist's Statement

AS270, 2 Sessions - \$75, BE, FE, GE, PE, IE
Saturday, 9 – noon, Nov. 17 and Dec. 1
Ronni Miller

Move closer to your goal. Develop a professional statement representing yourself and your work that can be submitted to a gallery or museum. Many galleries want a statement with human interest containing personal information about the artist and how they came to do their work. Writing exercises in this workshop will aid in creative exploration of self, and focus on marketing language to best describe your work, life and philosophy.

BOTANICAL ART

*See Botanical Art classes under "Drawing" and "Watercolor."

CERAMICS

Mosaic

CE215, 5 Sessions - \$155
Sunday, 2 – 4:30 pm, Oct. 7 – Nov. 4
Katherine Humphreys

Mosaic beginnings go back to Greece 2,500 years ago, when colored pebbles were used to decorate dirt floors. Since then, materials used in mosaic have included marble, glass, precious stones, gold, silver and ceramic tile. Learn modern-day tile methods adapted from the ancient art of mosaic. Possible projects include mosaic on fine art, furniture or your kitchen backsplash using ceramic tile, sanded grout and specialized tools. Explore a direct method of applying mosaic onto three-dimensional form, as well as an indirect method, which allows you to complete the mosaic first, and then apply your work to walls and other surfaces.

COLOR

A Color Workshop for Artists: five things you need to know about color

PT135, 2 Sessions - \$135, FE, BE, AE, PE, GE, IE
Saturday, 9 am – 2 pm, Nov. 10 and 17
Peter Brown

Color is one of the most perplexing aspects of the visual arts. How does an artist or designer make sense of such complex information, and then actually use it? Even color books written specifically for artists are extremely heavy on theory, and very light on the actual application in art and design. No wonder so many people are confused! By using straightforward language, easily understood illustrations, and hands-on exercises, this workshop will explain the logic behind the theory and how it can be directly applied in making artwork. The advantages and disadvantages of each of the applications are discussed at length, so that the attendee ends up with a solid knowledge base that provides viable color options. (Most supplies are included.)

CREATIVE WRITING

Expressive Writing for Artists

CW230, 5 Sessions - \$155, AE
Monday, Nov. 12 – Dec. 10, 6:30 – 9 pm
Ronni Miller

Take your imagination on an exploration in expressive arts that guides you in techniques incorporating journal writing, poetry, prose and fiction used to record feelings, memories and experiences. Sensory exercises and spontaneous writing techniques from the Write It Out® program stimulate your mind's eye, and skills are developed to use writing as a method for healing through the arts.

Creating a Collage Journal

CR118A, 1 Session - \$75, AE, FE
 Sunday, 9 am – 4 pm, Oct. 28
 And/Or

CR118B, Sunday, 9 am – 4 pm, Dec. 16
 (Sessions A and B are varied for a rewarding
 experience for those taking both sessions.)

Linda Maree

Discover just how talented you really are! Collage journaling is a powerful creative outlet for the expression of thoughts, feelings and dreams. Never thought of yourself as an “artist” or a “writer”? A collage journal can help you see things more clearly by incorporating pictures and words in a way that is fun as well as personally revealing. Looking for a way to alleviate stress? Unwind and let your creative juices flow! No prior art or writing experience is necessary to enjoy this class.

DESIGN

Design Fundamentals I

DS102, 4 Sessions - \$175, FR, PR, GR, IR, AE
 Sunday, 1 – 4:30 pm, Sept. 30 – Oct. 21
 Jeff Schwartz

Fundamentals of design are taught in four modules. The first module looks at basic design principals. The second further explores design principals through a group project that will develop and create a design solution based upon a theme.

Design Fundamentals II

DS103, 6 Sessions - \$220, FR, PR, GR, IR, AE
 Sunday, 1 – 4:30 pm, Oct. 28 – Dec. 2
 Jeff Schwartz

You will further explore 2-D design through the introduction of color theory. Develop your own design based upon individual elements and personal colors using color symbolism. Prerequisite: Design Fundamentals I.

DESIGN and the ENVIRONMENT

Green Buildings and Sustainable Communities

DS210, 10 Sessions - \$225, IE
 Wednesday, 6:30 – 9 pm, Oct. 3 – Dec. 12
 (no class Nov. 21)

Tim Ramage

There is a great deal of conversation these days about “sustainability,” “natural capitalism,” “green design,” “new urbanism,” LEED buildings and “eco-smart” living and design. What does it mean to the area or to me? How are these topics connected? Is this a fad, a faux pas, a cause celebre, a marketing strategy or a functional reality? In this seminar series we will discuss the ethics, economics, assumptions, applications and rationale of green design and sustainability.

Weaving Green into Gold – LEEDS-CI Certification Training

DS250, 10 Sessions - \$275, 1E
 Wednesday, 8:30 – 11:30 am, Oct. 3 – Dec. 12
 (no class Nov. 21)

Debbie A. Smith

Discover how to apply LEED standards to commercial interiors. Learn about “Green” product lifecycles and real world applications for interior design. Explore innovative techniques for sustainable products that qualify for LEED certification.

Basic Garden Design

DS155, 10 Sessions - \$195, IE
 Wednesday, 6:30 – 8:30, Oct. 3 – Dec. 12
 (no class Nov. 21)

Mary Davis Wallace

Dig into the essentials for designing a year round garden. You will learn about the Florida plant palette, color and placement, composition and design basics. Learn how to grow herbs, vegetables, and other edibles for the growing season. The class will also introduce you to hardscape design.



DIGITAL ARTS

Introduction to the Macintosh Computer

CG101, 1 Session - \$30

Saturday, 9 am – noon, Sept. 29

Marcia Johnson

The Macintosh computer platform is used to teach Photoshop and Web Design. This course is recommended to students unfamiliar with Macintosh. Differences/similarities between Mac and PC will be discussed. The course includes a “how-to” for logging into each student’s home and web space. Basic computer issues will be covered. PC users can learn on the Mac and work at home on their PC.

Intro to Digital Design

CG115, 10 Sessions - \$395, GR

Saturday, 9 am – noon, Oct. 6 – Dec. 15

(no class Nov. 24)

Marcia Johnson

This course integrates the art of design, critical thinking and communication skills, while exploring the visual and verbal relationships of graphic design. You will create concept-based projects using original artwork and Photoshop for print and portfolio. Emphasis is placed on the process of creative problem solving, research, idea generation, development of ideas, and refinement with effective integration of image and message. Prerequisite: some knowledge of Photoshop is helpful, and knowledge of Macintosh platform is required (see CG101 above).

Introduction to Photoshop CS2

CG109, 10 Sessions - \$445, GR, BE, FE, PE

Saturday, 9 am - noon, Oct. 6 – Dec. 8

Jeff Schwartz

This course introduces Adobe Photoshop CS software as a tool for manipulating images electronically to create digital art, and to transform your photos, graphics, or website. Demonstrations and lectures cover the features of the program. Seats are limited. Enroll early. (Knowledge of Macintosh platform required, see CG101 above.)

Introduction to AutoCAD

IC110, 10 Sessions - \$445, IR

Tuesday, 6:30 – 9 pm, Oct. 2 – Dec. 4

Mary Davis Wallace

In this course participants are introduced to AutoCAD, an industry standard computer aided design program. Focusing on understanding the tools and applications of AutoCAD, you will explore the program through a series of demonstrations and 2-D drawing projects. AutoCAD terminology combined with Interior Design vocabulary aid in the learning process.

DRAWING

Learning to Draw, Learning to See

(Undraped and draped models used)

DR101, 10 Sessions - \$295, FR, GE, IE

Wednesday, 6:30 – 9 pm, Oct. 3 – Dec. 12

(no class Nov. 21)

Caui Lofgren

This drawing class introduces students to concepts, processes, and techniques of observational drawing with emphasis on measuring, space, line, shape, form, gesture, value, and composition. Pencil, charcoal, and ink are some of the media that will be explored for rendering subjects that will include the live model, still life and landscape. Progress will be evaluated in group and individual critiques.

Figure Drawing

(Undraped and draped models used)

DRF203, 10 Sessions - \$295, FR, FE

Wednesday, 6:30 – 9 pm, Oct. 3 – Dec. 12

(no class Nov. 21)

Jeff Schwartz

Learn figure skills anew or brush up in this dynamic course. Students work directly from the undraped model in each class. Proportion, basic anatomy for the artist, composition, mark making, modeling the human form, light and shadow, and exploring various materials are emphasized. Prerequisite for Fine Arts Certificate students: Learning to Draw, Learning to See or another beginning drawing class.

Drawing the Extremities

(Undraped and draped models used)

DRF210, 10 Sessions - \$295, FE

Tuesday, 6:30 – 9 pm, Oct. 2 – Dec. 4

Herschel Pollard, Ph.D.

In this course students of all levels can become familiar with the anatomy of the extremities of the human body, and become expert in rendering them in drawings. Emphasis will be placed upon underlying bone and muscle structure, obtaining proper proportions, recognizing the effects of movement and gravity, portraying natural positions, and depicting motion. You will be taught the proper use of appropriate drawing instruments and materials. The class will include lectures utilizing anatomical charts and examples from the masters, and through supervised drawing exercises utilizing photographic, plaster, and live models.

Open Studio with the Model

(Undraped and draped models used)
DRF301A, 5 Sessions - \$75
Thursday, 6:30 – 9:30 pm, Sept. 27 – Oct. 25
And/Or
DRF301B, 5 Sessions - \$75
Thursday, 6:30 – 9:30 pm, Nov. 1 – Dec. 6
(no class Nov. 22)
Studio monitor

Share your creative energy with others and observe the variety of techniques used in this study of the undraped figure. Professional models pose for each class. Class members as a group direct the timing and types of poses. Students may work with watercolor or drawing materials of their choice in modern campus studios.

Botanical Drawing I

BT155, 5 Sessions - \$315, BR
Wednesday, 6:30 – 9:30 pm, Sept. 26 – Oct. 24
Olivia Marie Braidà-Chiusano

Learn how to accomplish botanical art in the classical tradition. The objective is to introduce tools of the trade, the ten-step drawing method and simple perspective. You will learn how to draw well-formed three-dimensional subjects.

Botanical Drawing II

BT175, 5 Sessions - \$315, BR
Thursday, 6:30 – 9:30 pm, Nov. 15 – Dec. 20
(no class Nov. 22)
Susan Coffey

Learn how to really see plants and their structures. Learn how to understand their true shapes for toning and modeling the correct form. The objective is to become very familiar with the subject; to inspect its individual parts in order to actually see the forms; to translate these forms into their geometric counterparts; and finally to tone or model these shapes for a three-dimensional effect. The key to this class is learning how to “see” your subject and discover how it is composed. Prerequisite: Botanical Drawing I.

Botanical Drawing III

BT205, 5 Sessions - \$315, BR
Tuesday, 6:30 – 9:30 pm, Oct. 2 – 30
Olivia Marie Braidà-Chiusano

Learn how to create a successful natural history drawing from class and outdoor field study. The class objective is to learn how to record botanical information and create study boards from which to compose your drawings. You will learn how to keep a journal of your findings and make detailed mini-sketches of plant parts. You will photograph plants for information and research plants. Four classes are held in the classroom, and one class is held at selected gardens. Prerequisite: Botanical Drawing II.

Botanical Drawing IV

BT305, 5 Sessions - \$315, BR
Tuesday, 6:30 – 9:30 pm, Nov. 6 – Dec. 4
Olivia Marie Braidà-Chiusano

The objective of the class is to learn various compositional elements that enhance natural history drawing. Throughout history botanical art has demonstrated various compositional themes for different purposes. This class will help botanical art students explore these themes and infuse their artwork with personal expression. Prerequisite: Botanical Drawing III.

Caricatures – The Art of Funny

Ages 10 – Adult
IGW119, 1 Session - \$55
Sunday, 10 am – 4:30 pm, Nov. 11
Michael White

Everyone loves cartoons, so it's no wonder that caricature is universally accepted as a most delightful art form. Join this fun-filled, light-hearted workshop designed for beginners and experienced artists alike. Learn how to borrow from reality and fiction to create fantastic portraits using line and style to capture individual likenesses. Enroll with a friend for a ton of fun!

FIBER ART

The Art Quilt

FA200, 10 Sessions - \$275, FE, AE
Sunday, 1:30 – 4:30 pm, Sept. 30 – Dec. 2
Joan Aaronson

Learn the basics of art, design and composition while creating a one of a kind art quilt. Explore nontraditional methods of piecing and design. Your work will be a reflection of your life and experiences, and will illustrate your path and communicate with others a piece of your personal history. You will receive personal attention and encouragement to explore your own ideas. Hand and machine sewing will be demonstrated and you may incorporate any needle or fiber arts into your project. This class is recommended for all levels.

Fabric Surface Design

FA235, 10 Sessions - \$325, AE

Saturday, 1:30 – 4:30 pm, Sept. 29 – Dec. 1

Joan Aaronson

Explore many different techniques for applying paints and dyes to fabric including batik, silk screening, stamping, block printing, marbleizing and fabric painting. Produce original fabric designs as well as expand different fabric treatments. Fabric produced is ideal for making art quilts, clothing, or other applications. Some materials are included in the tuition.

INTERIOR CONCEPTS

(also see DESIGN and the ENVIRONMENT)

Interior Design II

IC201, 10 Sessions - \$295, IR

Saturday, 1 – 4 pm, Oct. 6 – Dec. 8

Adam Roland

Take your fundamental interior design knowledge to exciting new levels. Further develop your understanding of the elements of the Interior Design process, vocabulary, and principles while expanding your style and resources. Prerequisites: Design Fundamentals I and II, Interior Design I, and Introduction to AutoCAD.

Introduction to AutoCAD

IC110, 10 Sessions - \$445, IR

Tuesday, 6:30 – 9 pm, Oct. 2 – Dec. 4

Mary Davis Wallace

In this course participants are introduced to AutoCAD, an industry standard computer aided design program. Focusing on understanding the tools and applications of AutoCAD, you will explore the program through a series of demonstrations and 2D drawing projects. AutoCAD terminology combined with Interior Design vocabulary aid in the learning process.

**Series Discount: Save 10% when registering for all three Feng Shui courses together. (Certificate students enrolling in this series pay only one fee.)*

Feng Shui 101

IC230, 1 Session - \$45, IE

Tuesday, 6:30 – 8:30 pm, Oct. 9

Cheryl Grace

Feng Shui is demystified and adapted to our environment with contemporary concepts and practical solutions for creating your ideal living environment. Discover how practicing Feng Shui daily can bring new energy into your environment with simple decorating ideas and enhancements that can create positive changes that improve all aspects of your life. When we create harmony in the home, we are setting the stage for prosperity to flow abundantly. You will work with the Feng Shui tools of Yin and Yang, the Five Elements and the Bagua Map.

Feng Shui for Children's Rooms

IC236, 1 Session - \$45, IE

Tuesday, 6:30 – 8:30 pm, Oct. 16

Cheryl Grace

Parents are given the tools of Feng Shui to guide them in planning and redecorating their children's rooms and play areas. A child's living environment plays an important role in creating a creative, safe and inspiration space to assure their prosperity is anchored at an early age. Good Feng Shui can also create a calm environment to foster restful sleep, origination thinking and imagination, and remove any obstacles that keep them from reaching their full potential. The Feng Shui 101 class is highly recommended as a prerequisite for the essential foundation of Feng Shui principles.

Feng Shui: Room by Room

IC255, 2 Sessions - \$90, IE

Tuesday, 6:30 – 8:30 pm, Oct. 23 and 30

Cheryl Grace

Advanced: The design science of Feng Shui uses the tools of Yin and Yang, the Five Elements and the Bagua Map to creatively transform each room into your ideal living environment. Discover how to work with furniture proportions, room scale and grouping collections. Perfect your decorating sense while using your favorite colors, furnishings, artwork, and accessories to make each room unique, functional, and designed with simple elegance. You will learn to use color, shapes and texture with a fresh approach that can convert your home into one you truly love that fully expresses your unique style and personality. When we create harmony in home, we are setting the stage for prosperity to flow abundantly. Highly recommend Feng Shui 101 as a foundation.

Pattern, Texture and Surface Design

SD103, 8 Sessions - \$235, IE

Tuesday, 6:30 – 8:30 pm, Oct. 2 – Nov. 20

Robert Goodman

Whether you want to faux finish a wall, paint a border, or add pattern and texture to a surface, this class will expand your imagination as the design elements of color, pattern and texture are explored. You will learn many painted effects and creative finishes that you can coordinate with your interior design projects. The instructor will disperse marketing tips throughout the term.

MIXED MEDIA**Collage Workshop**

CR200, 1 Session - \$75, FE, BE, AE

Sunday, 10 am – 3 pm, Sept. 30

Elena De La Ville

Have fun while you work with the different materials available today for collage and mixed media. Experiment with papers, fabric, found images and transfers as you study composition, content, design and color. As you explore the collage materials, you can discover the materials that are 'right' for you.

Discover Collage

CR201, 8 Sessions - \$235, FE, BE, AE
 Thursday, 6:30 – 9 pm, Oct. 4 – Dec. 6
 (no class Oct. 25 or Nov. 22)
 Elena De La Ville

Collage, a familiar and deceptively simple medium, is all about shape tearing, cutting, fitting, placing and layering. If you think collage begins and ends there, think again. Collage is also a medium that connects and enhances other art forms. In conjunction with watercolor, acrylic, pastel, oil and encaustic, collage can add interest and substance to paintings. You will use oriental rice paper, fine art paper, original sketches and fragments of paintings to create collages and to create mixed-media pieces. Come prepared to stretch your imagination, explore new directions and recharge your creative batteries. This workshop is suitable for artists of all levels.

Creating a Collage Journal

CR118A, 1 Session - \$75, AE, FE
 Sunday, 9 am – 4 pm, Oct. 28
 And/Or

CR118B, Sunday, 9 am – 4 pm, Dec. 16
 (Sessions A and B are varied for a rewarding experience for those taking both sessions.)
 Linda Maree

Discover just how talented you really are! Collage journaling is a powerful creative outlet for the expression of thoughts, feelings and dreams. Never thought of yourself as an “artist” or a “writer”? A collage journal can help you see things more clearly by incorporating pictures and words in a way that is fun as well as personally revealing. Looking for a way to alleviate stress? Unwind and let your creative juices flow! No prior art or writing experience is necessary to enjoy this class.

PAINTING

Encaustic Painting

VPTW824, 3 Sessions - \$475, FE
 Friday through Sunday, 10 am – 4 pm, Dec. 14 – 16
 Leslie Neumann, Visiting Artist

Encaustic (hot wax) painting is a medium introduced by the ancient Greeks and often used by contemporary masters. Encaustic is a very permanent medium, which can result in exquisite, luminous painting effects. This intensive course introduces you to encaustic. Demonstrations are followed by hands-on studio practice. Learn about suitable ground supports, encaustic materials, combining encaustic and oil sticks, tools for surface incising, stencils, “pop-ups” and transfers. Tuition covers encaustic and oil stick materials and supports. Course is suitable for beginning, intermediate and advanced painters. Limit of ONLY eight students. Enroll early.

Painting en Plein Air

PT119, 3 Sessions - \$275, FE
 Wednesday through Friday, 10 am – 4 pm,
 November 14 -16
 Jean Blackburn

Enjoy the outdoors and breathe the fresh fall air as you paint the local landscape. This oil painting class will be held on location in Sarasota. Instruction will focus on composition, color, form, light and space. Bring a brown bag lunch. (Students should have some basic painting experience.)

Time to Paint

PT105, 10 Sessions - \$265, FR, FE, BE
 Tuesday, 6:30 – 9:30 pm, Oct. 2 – Dec. 4
 Jean Blackburn

Explore the mysteries of oil painting. Learn techniques of color mixing and paint application on various surfaces. You work from a variety of subjects, develop compositional skills, and are encouraged to express and explore your creative potential. The class includes individual attention and periodic discussions of work in progress.

Color Exploration

PT235, 10 Sessions - \$295, FE, BE, AE, PE, GE, IE
 Saturday, 1 – 4 pm, Oct. 6 – Dec. 15
 (No class Nov. 24)
 Marcia Johnson

A must for painters, this class explores the concepts of color theory as it applies to various mediums and applications. Learn what creates color and how we perceive it and investigate how color is used in painting, photography and advertising. Studio work includes working with color mixing, color relationships, value and practical applications of theory. You may use watercolor, acrylic or water-based oil in this class.

Conquering the Palette

PT188, 1 Session - \$55
 Saturday, 9 am – noon; 2 – 5 pm, Oct. 20
 Herschel Pollard, Ph.D.

This brief painting course will help student painters become aware of the vast range of possibilities offered by their palettes. Become more knowledgeable about color theory, the qualities of paint, the use of mediums, solvents, and enhancers, setting up the palette, color-mixing, and the use of the palette knife as a painting instrument. You will have the opportunity to immediately apply the information gained from the lectures through hands-on painting exercises.



“My experience in Ringling College’s classes has been outstanding. I moved from South Carolina to attend your school and it’s the best decision I made.” - Continuing Studies student

Asian Ink Painting - Bamboo

PT257, 4 Sessions - \$135, BE
Monday, 6:30 – 9 pm, November 5 – 26
Pamela Sumner

Give yourself the gift of tranquility. Relax and sip green tea. Listen to Japanese flute music as you practice the Zen of painting from within. These sessions emphasize the body language and traditions of classical Asian painting techniques. Grind ink and hold the brush in the traditional way. Express yourself with paintings of bamboo and wild orchid. Supplies will be available for purchase or rental through the instructor. Class is suitable for experienced brush painters and beginners.

Tapping the Creative Subconscious Through Ink Painting

PT267, 2 Sessions - \$135, BE, FE, AE
Saturday, 10 am – 3 pm, Nov. 3 and 10
Pamela Sumner

Loosen up. Subdue the internal critic. This four-session course offers a liberating non-cerebral approach to painting. Using traditional Asian brush painting materials, develop your ability to work intuitively and spontaneously. Experiment with techniques drawn from both East and West: doodling, automatism, action painting, the body language of bamboo painting, meditation, rhythm painting. Partner painting, painting with non-dominant hand, closed eyes, painting with feelings, and finally conceptual works built on these techniques. Supplies will be available for purchase or rental through the instructor. This class is for artists and non-artists.

Portrait Painting for the Serious Beginner

(Draped models used)
PT214, 10 Sessions - \$305, FE
Sunday, 1 – 4 pm, Sept. 30 – Dec. 2
Susan Foster

The oil portrait process is broken into simple and manageable steps. First, you will establish your personal palette of colors, then learn mixing of vibrant flesh tones, paint application, structure of the head, placement of the features, and getting a likeness. You will also learn about composition, setting the pose, backgrounds, lighting, clothing and more. You’ll discover all the information you need to get started in this rewarding and lifelong pursuit.

Portrait Painting II

(Draped models used)
PT314, 10 Sessions - \$305
Saturday, 9 am – noon, Sept. 29 – Dec. 1
Susan Foster

Begin a deeper exploration of composition, flesh tones and temperature, expression, and paint handling. Like “Portrait Painting for the Serious Beginner,” much emphasis will be placed on achieving an excellent likeness while maintaining your own style. Prerequisite: Portrait Painting for the Serious Beginner or equivalent experience.

PHOTOGRAPHY

Digital Photography Basics

PH401, 8 Sessions - \$235, PR, BE, GE, FE
 Wednesday, 6:30 – 9 pm, Oct. 3 – Dec. 5 (no class
 Oct. 24 or Nov. 21)
 Elena De La Ville

Take good photographs with your digital camera. Learn about memory cards, megabytes, optical and digital viewfinders and zoom, menu options and mega pixels. This course will help you understand the features of your digital camera and when to use them. Learn how to save, move and email your images. In addition, the class covers composition, lighting, aperture and shutter speeds, transferring photos to your PC and editing and printing options. Students must bring a digital camera and instruction booklet and must have read the booklet before coming to class. Optional: You may bring a laptop computer. You may bring your images on a CD.

Macro Photography Workshop

PH415, 2 Sessions - \$175, BE, PE, AE
 Sunday, 10 am – 3 pm Oct. 7 and 14
 Elena Da Ville

A great photograph begins when you recognize a great scene or subject. But recognizing a great opportunity isn't enough to capture it; you also need to be prepared. A large part of being ready involves understanding your camera well enough to capture what you see. This two-day workshop is geared to those interested in learning how to obtain a close up photograph. The workshop covers use of focus, flash and exposure controls to get good quality photos. You will learn step-by-step how to set the camera's controls to capture the image just the way you intend to. And you will discover how composition, light, sharpness and exposure affect your images. Come prepared with your camera, manual, extra batteries and memory media.

PRINTMAKING

The Power of the Print

PR210, 7 Sessions - \$245, FE, BE, IE, PE
 Wednesdays 9 am – noon, October 3 at The John and Mable Ringling Museum of Art
 Wednesdays, 8:30 – 11:30 am, Oct. 10 – Nov. 14 at Ringling College of Art and Design
 Maureen Thomas-Zaremba
 Jill Lerner

A lecture/studio collaboration with The John and Mable Ringling Museum of Art and Ringling College of Art and Design combines art history with a hands-on studio component. The first session, which will be held at the Museum, includes a lecture and a gallery tour to introduce the exhibition, Francisco Goya: Los Caprichos as well as other types of print media from the Museum's permanent collection. The remaining six sessions will meet at Ringling College's printmaking studio to learn the actual printmaking process and techniques employed by Goya in his series. Students will work on copper etching plates, applying techniques of line etching, soft ground, and aquatinting.

SCULPTURE

Sculpture

SC801, 10 Sessions - \$295, FR
 Saturday, 9 am – noon, Sept. 29 – Dec. 1
 Pedro (Papo) Cobian

You can create a three-dimensional image in plastilene. The class objective is to empower you to take an idea from your mind and translate it into a physical form. The course includes discussion for selecting subject matter and encourages you to develop your own unique way of working. We will begin with the exploration of notable sculptors, their techniques, styles and subject matter. Other topics include casting, chasing, painting, and planning a project. Your project will be ready for a mold to make multiples. NOTE: This class is complemented by Mold Making for Artists.

Sculpture Mold Making Workshop for Artists

SC810, 4 Sessions - \$355, FE
 Saturday, 1 – 4 pm, Oct. 13 – Nov. 3
 Pedro (Papo) Cobian

This workshop introduces basic mold making for sculpture. You will learn materials handling and techniques to make multiples of your work, and you will learn to make and cast your own molds. A discourse will be presented on various kinds of molds and their applications, including varieties of casting materials and how they are best suited for sculpture. Tuition includes materials. NOTE: This class is complemented by Sculpture.

Figure Sculpture Workshop

(Undraped and draped models used)
 SC900, 5 Sessions - \$295, FE
 Saturday, 1 – 5:30 pm, Nov. 10 – Dec. 15
 Pedro (Papo) Cobian

Experience the full process from armature building, to the "sculpt," to the transition of the material from clay to hydrocal. Working from the live model in stoneware (water clay) on an armature, the objective of this course is to hone the skills of observation and to render as closely and accurately the anatomy of the model. One student sculpture will be chosen on a lottery basis from the class work, and that piece will be the subject of a waste mold and casting in hydrocal, which will be demonstrated by the instructor.

Figure Modeling in Clay

(Undraped and draped models used)
 SC720, 3 sessions - \$215, FE
 Saturday, 9 am – noon, Oct. 6 – 20
 Richard Johnson

In this workshop you will study the human figure in three-dimensional realism, from the live model. From armature to finished sculpture you will learn basic anatomy, while exploring the figurative gesture.

WATER MEDIA

Foliage Fantasies in Watercolor

WC242, 1 Session - \$75

Saturday, 9:30 am – 3 pm, Nov. 17

Graciela Giles

Learn the intricacies and impressions of various forms of foliage. You will be introduced to brushstrokes and techniques that you will use to produce a tropical painting. Some watercolor experience required.

CLASSES FOR YOUNG PEOPLE

Discovering Creativity - Ages 6 - 10 years

5 Sessions - \$65

Saturday, 9:30 am – noon

YU610A, Oct. 6 – Nov. 3

And/or

YU610B, Nov. 10 – Dec. 8

Tamara Teeter Knapp

In this class for children, various fun and education projects will direct kids to begin to develop their own visual language. Presentations of cultural content from art history at the beginning of each class will provide a basis for drawing, painting, and texture projects that include lessons in color and composition and creative problem solving projects. (New class content for each section.)

Caricatures – The Art of Funny

Ages 10 – Adult

IGW119, 1 Session - \$55

Sunday, 10 am – 4:30 pm, Nov. 11

Michael White

Everyone loves cartoons, so it's no wonder that caricature is universally accepted as a most delightful art form. Join this fun-filled, light-hearted workshop designed for beginners and experienced artists alike. Learn how to borrow from reality and fiction to create fantastic portraits using line and style to capture individual likenesses. Enroll with a friend for a ton of fun!

TEEN STUDIOS

Building your portfolio for college admission or just getting started? Teen Studios are great for creative exploration and for advancing your skills. High School students may also enroll in any of the adult classes in this catalog. (Applications for financial assistance through grant funding are available online at www.ringling.edu/cssp.)

Drawing – Teen Studio (Grades 7-12)

HDR101, 5 Sessions - \$165

Saturday, 9:30 am – 12:30 pm, Sept. 29 – Oct. 27

Jeffery Cornwell

Explore your own ideas and learn how to give them strength. Find success through understanding composition, modeling form and learning how to work with various drawing tools. The instructor will assist any students who want to produce work for a college application portfolio.

Painting – Teen Studio (Grades 7-12)

HPT105, 5 Sessions - \$165

Saturday, 1:30 – 4:30 pm, Sept. 29 – Oct. 27

Jeffery Cornwell

Work on your own personal style and expression. Learn color mixing and a variety of painting techniques as well as how to make your images convincing. The instructor will assist students who want to produce work for a college application portfolio.

Digital Art and Design Workshop – Teen Studio (Grades 9-12)

HCG250, 2 Sessions - \$185

Friday & Saturday, 9:00 – 4:00, Nov 23 and 24

Marcia Johnson

Want your graphics to be “da bomb”? Get the 411 to create CD and DVD covers, posters and more. Work on a bunch of design projects that combine pictures and words to communicate your message. You'll be learning and working on a Mac. Some knowledge of Photoshop and/or Illustrator is helpful.

Digital Photography - Teen Studio (Grades 7-12)

HPH215, 5 sessions - \$175

Wednesday, 3:45 – 5:45 pm, Oct. 17 – Nov. 28

(no class Oct. 24 or Nov. 21)

Elena De La Ville

Through the camera lens you will learn technique while working on creative projects that will inspire insight into your view of the world. Find out about lenses, filters and light, composition and bracketing exposures. A digital camera with its instruction manual is required.

Figure Drawing (Excellent for advanced drawing skills development. Grades 10 - Adult)

(Undraped and draped models used)

DRF203, 10 Sessions - \$295, FR, FE

Wednesday, 6:30 – 9 pm, Oct. 3 – Dec. 12

(no class Nov. 21)

Jeff Schwartz

Learn figure skills anew or brush up in this dynamic course. Students work directly from the undraped model in each class. Proportion, basic anatomy for the artist, composition, mark making, modeling the human form, light and shadow, and exploring various materials are emphasized. Prerequisite for Fine Arts Certificate students: Learning to Draw, Learning to See or another beginning drawing class.

FACULTY BIOGRAPHIES

Joan Aaronson is best known for contemporary fine art quilts, teaching, lecturing, workshops publications, and gallery and museum showings nationally and internationally. Having worked as a Senior Technical Illustrator in publications for 15 years she uses fabric as her medium. She has helped change the world's view of quilt making with her illustrative style and art business skills. Joan currently has art quilts at the American Embassies in Havana, Cuba and Kigali, Rwanda. Aaronson's vision is based on a world of peace and equality for all, and her work with Art in the American Embassy Program promotes art as a universal language.

Jean Blackburn is a third generation Floridian whose art and life is a tribute to that heritage. She is a graduate of the University of Florida and holds an MFA from the University of Oregon. She has held numerous teaching positions and led many plein air painting sessions into the wilderness of Florida and Montana. Her paintings, photographs and original prints are widely exhibited and held in private and museum collections internationally. A small farm in Old Myakka is where Jean now gardens, paints and lives with her husband and extensive non-human family.

Olivia Marie Braidia-Chiusano is a botanical artist, teacher and writer. She earned a certificate in Botanical Art & Illustration from the New York Botanical Garden. She holds a BS in Business, Art, & Writing from Empire State College, State University of New York and is a graduate from Berkeley Business College in New York. Her watercolor work combines science and art to provide botanical accuracy while including fine art principles of color, form and design. Recently one of her watercolor paintings was purchased by the Hunt Institute for Botanical Documentation Research Division of Carnegie Mellon University in Pittsburgh, Pennsylvania for their permanent collection. Olivia leads the Botanical Art and Design Certificate program in Continuing Studies at Ringling College and has written a 10 volume instructional text for the program.

Peter Brown's paintings are represented by galleries in Florida, Maine and New York City. His work has been included in numerous regional and national exhibitions and is represented in many collections. He holds a BS from the University of Massachusetts and an MFA from Indiana University. Brown has received the Florida Visual Artist Fellowship and the Delta Fricke Grant. www.peterwbrown.com

Pedro (Papo) Cobian was born in New York City, and received a BFA from Rutgers University. He became an apprentice and a teacher at the Johnson Atelier of Sculpture in Trenton, New Jersey and went on to establish a Bronze Foundry in Louisiana. He was a staff sculptor at The Franklin Mint, and in the late eighties, after moving to Sarasota, he established the Sarasota Art Foundry. He has fabricated commissions including the Donna J. Steigerwaldt Children's Water Fountain, the Polish Airman's Memorial for the Air Force Museum, as well as more than 3,000 life size castings for nationally and internationally known artists.

Susan Coffey, formerly a decorative finish artist, is a full time botanical artist and teacher. She studied with and now works with master botanical painter Olivia Marie Braidia in Ms. Braidia's private atelier "OM Art Designs" completing professional art projects for the International Water Lily & Water Gardening Society and participating in botanical field expeditions, most notably an Amazon voyage planned for 2007.

Jeffrey Cornwell studied Fine Art at Ringling College of Art and Design. He is an exhibiting painter whose work is represented by galleries in Florida, Texas, and on the west coast of the United States. He has been teaching Teen Studios at Ringling College for ten years and is the coordinator of the College's Summer Teen Studio program.

Elena De La Ville is a mixed media artist working with photography, collage, encaustic, and textiles. Her work has been shown at the Museum of Contemporary Art in Venezuela, the Danforth Museum of Art in Massachusetts and is represented by the Dragonfly Gallery on Martha's Vineyard. Her current work explores and combines Digital Photography with Encaustic techniques.

Victoria Domenichello-Anderson has been studying art for over 35 years. Her journey has taken her from Massachusetts College of Art to Graduate Studies through University of South Florida's International Studies program in Paris, France. She found her passion while completing an Inter-modal Expressive Arts Certificate Program and is now an Expressive Arts Practitioner and advocate for using the art process for wellness, connection and growth. Victoria is co-owner of Inner Visions Gallery of Art & Healing in Sarasota, Florida. She is one of the leaders of the Art and Healing Certificate program at Ringling College of Art and Design.

Susan Foster is an award-winning local artist who is best known for her representational still-life and portrait painting. Her work is currently featured at galleries in the United States and Canada. She studied at the University of Toronto and the Ontario College of Art, and now loves teaching almost as much as she loves painting.

Graciela Giles is a watercolor artist and teacher. She is a working artist in the Village of the Arts, and active in the Arts Guild of Manatee in Bradenton, where she operates an art gallery and is involved in community art education.

Carol A. Goodkin holds a BA in Psychology and a certificate in Creative Arts Therapy from the New School for Social Research in NYC and a MA in Drama Therapy from NYU. She is a registered drama therapist and a licensed creative arts therapist with a unique combination of fashion and creative arts therapy experience. Carol has spent over 20 years inspiring, mentoring and motivating women to find their voice and develop behaviors to enhance personal growth. Most recently she facilitated creative and expressive arts groups at the Renfrew Center in NJ and NY.

Robert Goodman is a surface designer and artist whose work is in private collections throughout the United States and in Thailand. His interior design projects and faux finishes are in private residences, commercial buildings, and historic restorations throughout southwest Florida. Having lived in Sarasota for the past twenty-five years, he now resides part time in Thailand.

Cheryl Grace is a professional Feng Shui consultant and nationally certified Interior Refiner. As a member of the National Speakers Bureau for the Western School of Feng Shui, Cheryl conducts keynote presentations and seminars on how to enhance your environment with Feng Shui to improve your life. Cheryl writes two monthly columns on the topic of Feng Shui, and is an expert on staging homes for real estate to create a faster and easier sale using the time-proven principles of Feng Shui design.

Kathleen Horne is an Expressive Arts Therapist, visual artist, and Licensed Mental Health Counselor. She believes that art and imagery are pathways to deep healing, both on a personal and planetary level, and she facilitates “art as a healing practice” groups in a wide variety of settings. She divides her time between Sarasota and Cortes Island, British Columbia. Kathleen is one of the leaders of the Art and Healing Certificate program at Ringling College of Art and Design.

Katherine Humphreys holds a Maryland Institute College of Art BFA and a Rochester Institute of Technology MFA. Her experience includes working as Visual Journalist, Art Director, Game Producer, Graphic Artist, Animator and Professor for such clients as 3M, Lucent Technologies, Nabisco, Warner Brothers, Paramount Pictures, The Poynter Institute for Media Studies, Pfizer. She’s received many honors, including the ADDY Award for Illustration, and provided post-production on the Academy Award-nominated short, “More.” A new focus of her work is mosaics, which she has exhibited in gallery shows. She has studied with Susan Jablon and Gina Hubler, and her work includes furniture, backslashes and bowls.

Marcia D. Johnson earned a BFA from Massachusetts College of Art and an MEd from the Art Institute of Boston and Cambridge College. A Fine Arts faculty member at Irvine Valley College in California, and a member of the American Watercolor Society, her work has been exhibited in one woman shows, juried shows and is in private collections on both coasts.

Richard Johnson earned a BFA from Minneapolis School of Art and an MFA from Hoffberger School of Painting Maryland Institute. His exhibitions include Rothschild Art Exhibition, Minneapolis; Maryland Institute, Baltimore; American Perspective Gallery, Philadelphia; Maryland Regional, Baltimore Museum; Rhode Island Arts Festival, Providence; Bellevue Arts Festival, Seattle. Collections: Minneapolis, New York, Philadelphia, New Orleans, Sarasota, Key West, Seattle, Rhode Island, Los Angeles, North Carolina, Alaska, Arizona. He is on the Core Studies faculty at Ringling College.

Tamara Teeter Knapp studied fine art at California College of Arts and Crafts, Oakland, and since graduating cum laude from University of Alaska Anchorage with a degree in art and psychology she has taught and pursued art as a healing practice. She is currently an elementary art teacher in Sarasota County and a participant in the Art and Healing Certificate program at Ringling College, as well as co-founder of the Expressive Arts Institute of Southwest Florida, Inc., and facilitates expressive arts in the community through the Inner Visions Gallery in Towles Court. As an expressive artist, she believes that the most important aspect of making art is the process, and that art at its highest level acts as co-creator of community and allows for people to feel connected to something larger than themselves.

Jill Lerner earned a BFA at Arizona State University. She is Master Printer at Limestone Press with publisher, Hank Hine, and production coordinator for Graphic studio/Institute for Research in Art at the University of South Florida, and has participated in planning and sponsoring educational and technical workshops such as the photogravure and heliogravure workshops hosted by Museo de Arte Contemporaneo de Oaxaca in Mexico.

Cauí Lofgren has an interest in contemporary approaches to traditional painting and drawing. He has exhibited his work in solo and group exhibitions and holds an MFA from the University of Florida. He also has a deep commitment to community based art and has orchestrated collaborative public art projects for over 10 years in California and Florida.

Linda Maree is a freelance writer, author of the monthly column Living Green, and editor of the Internet magazine www.dwij.org. She designed the Essays from Eden project, a collaboration with local nature photographers Pat & Gary Nebel to explore the unique relationship of the human species to the extraordinary biodiversity that makes up Florida's distinctive ecosystems. In 2004 she founded the Writers Circle, a monthly gathering for local aspiring and accomplished writers. Linda attended Penn State University, Manatee Community College, and the University of South Florida.

Ronni Miller is a published author of books, short stories, poems, essays, articles and plays. She is also the Director of Write it Out® a motivational and expressive writing program she founded and developed in 1992. Miller teaches the program in the United States and Italy through workshops and a private practice. Her work in expressive writing for healing has been endorsed by psychological researcher James W. Pennebaker, Ph.D. and recognized by the National Association of Poetry Therapy.

Leslie Neumann is a full time, professional visual artist whose encaustic paintings are in museum collections in Florida and in corporate collections throughout the USA. For six years she taught studio art and art history at St. John's University in Queens, New York, and for the past 8 years, she has done workshops in encaustic painting at Ringling College for Continuing Studies and Special Programs. www.leslieneumann.com

Herschel Pollard, Ph.D., studied art at Vanderbilt University, the University of Tennessee, Chattanooga State Technical College, and a variety of workshops. His work as an artist spans over a half-century. He is the President of the Art Institute of Florida, former President of the Board of Directors of the Von Liebig Art Center in Naples, and former Board President of the Visual Arts Center in Punta Gorda. He has conducted classes and workshops at several venues in the U.S. and abroad. His work is represented in the collections of the National Gallery (London), Ave Maria University (Naples), and in numerous other private and institutional collections. Pollard currently maintains studios at Montlake in Tennessee and in Punta Gorda, Florida.

Julia Balzer Riley has a Master's Degree in Psychiatric/Mental Health Nursing. Her experience includes staff nurse; clinical nurse specialist; community mental health faculty for diploma, baccalaureate, and graduate nursing; training and development; management development; and entrepreneur. Her area of specialization is health caring connections between caregiver and client, the client's family, and other staff. Her mission is to Respirit, Reinspire, and Revitalize. Currently, she facilitates expressive arts at the Hospice of Southwest Florida.

Adam Roland is a Project Manager for an architectural firm in St Petersburg, Florida. He holds a BFA from the Ringling College of Art and Design and has worked on a variety of projects ranging from small residential renovations to multi-million dollar corporate headquarters. He has worked with Michael Saunders and Company, Ruden McClosky, Simon Mall Properties and GE Security among others.

Tim Ramage III earned his MA in Biology at Boston University. He is a consultant for comprehensive environmental planning, and the former director of the scientific and technical illustration program, Rhode Island School of Design. He is a Board Member for Florida House Foundation, and has published articles in numerous publications.

Jeff Schwartz received his BFA from The School of the Art Institute of Chicago and his MFA in painting and drawing from American University in Washington, D.C. He has also studied at Chautauqua in New York, The Vermont Studio and the Lorenzo di Medici School of Fine Arts in Florence, Italy. He has been the winner of numerous awards and fellowships and has exhibited nationally. www.jeffreyhschwartz.com

Carol Shore, MA, CET, is an expressive artist and intermodal expressive arts facilitator. She is Artist In Residence at The H. Lee Moffitt Cancer Center and Research Institute in Tampa, FL, where she helps patients, families and staff to experience their creative process as a way of working with pain, fear, and anxiety in a meditative way, freeing up energy to aid health and healing possibilities. She has worked with teens-at-risk for the Department of Juvenile Justice, and with World Relief Kosovo refugees exploring creative process for depotentiating the trauma of war. Carol holds a BA from Stetson University and an MA in Expressive Arts from University of South Florida. She is a Certified Expressive Therapist.

Debbie A. Smith as Vice President of Two Trails, Inc. deals with all aspects of environmental impact. She developed marketing materials for the Florida Green Building Coalition and supported the effort to make FGBC the standard for home building in the State of Florida. Debbie is also a Certified Property Manager specializing in environmentally friendly and sustainable management of properties. She is an active member of Global Green, an organization dedicated to providing affordable housing while looking at land management for environmental issues. She is founder of Green Building University, an online selection of courses dedicated to educating novice to expert on the principles of environmentally friendly sustainable development projects.



Morton Stith holds a Ph.D. in Art History from the University of Wisconsin. He has taught the subject in a number of American universities from 1952 to 1987. During this time he lived in Spain for five years as Resident Director of the eighteen California State Universities in Spain. He holds the title of Miembro Titular del Instituto de Cultural Hispanica, an honor he shares with one other American, the late Nelson Rockefeller. From 1987 until 2002, he lived in San Miguel de Allende, Mexico, where he was art professor for Maryland Institute and College of Art. Dr. Stith also served as commissioner for the U.S. Fulbright Programs under Ambassador Angier Biddle Duke.

Pamela Sumner works as a painter and printmaker applying Asian materials and techniques to large gestural works on paper. "As an artist, I follow the Eastern traditions of painting with mind-body connections and keeping it simple. Less is more." She holds a BA in Communications and Fine Art from St. Lawrence University with advanced studies at Harvard, MIT, UCLA, Boston University and the University of Florence, Italy. Sumner teaches workshops in traditional Asian painting techniques as well as experimental ink painting in Ringling's Continuing Studies Program. She leads Zen painting retreats at various locations in the US and Canada. Pamela also works as a public art and design consultant, managing art acquisitions and installations for commercial clients including Whole Foods Markets in Florida.

Maureen Thomas-Zaremba is Associate Curator of Education: Adult Programs at the John and Mable Ringling Museum of Art.

Mary Davis Wallace is a Sarasota landscape architect. She studied at North Carolina Architectural and Technical State University.

Michael White graduated from Ringling College of Art and Design in 1985. Since then Marvel Comics, DC Comics, Topps Company, Yale University and Coca-Cola have become his clients. He has been teaching continuing education classes at Ringling College for over 13 years. Currently, he is painting landscapes from his worldwide travel, while also working on a graphic novel using characters he created during his childhood.

SPRING ART WORKSHOPS

March 3-7, 2008

Build your skills and expand your creativity in specialized intensive workshops instructed by renowned visiting artists and Ringling College faculty. Some of our visiting artists this spring will be:

Charles Reid – Watercolor Painting
Glenn Vilppu – Traditional Figure Drawing, Anatomy & Construction; Drawing Heads, Hands and Feet;
Outdoor Sketching: Landscape & Figure
Philippe Faraut – The Portrait in Clay
Leslie Neumann – Encaustic Painting

SUMMER ART 2008

Teen Studios and Adult Classes & Workshops

June and July on the Ringling College campus Summer programs provide challenging coursework and certificate opportunities for teenagers entering 7th through 12th grades, and offer both the novice and accomplished adult artist creative opportunities at Ringling College.

TEEN STUDIOS

- * One- and two-week art classes meet daily in the morning or afternoon.
- * Choose a different class each week or continue week to week in your favorite medium.
- * Enroll morning and afternoon for a full day of exciting creativity. Students learn techniques, visual art vocabulary and receive constructive feedback and one-on-one attention in the following studio choices: painting, drawing, photography, illustration, figure study, printmaking and digital arts.
- * Career options are highlighted.
- * Portfolio development is available for juniors and seniors interested in art college.

ADULT STUDIOS

- * Courses for the accomplished artist and the novice.
- * Classes offered have included watercolor, drawing fundamentals, painting, digital arts, and botanical art classes.

ART TRAVEL

June 2-12, 2008

The Origin of Art: Prehistoric Cave Paintings of Southwestern France

with a focus on cuisine of the region
Led by Clayton Eshleman, American Poet and Winner of the National Book Award with guest lecturer National Geographic Explorer-in-Residence Wade Davis. This trip includes three days in Bordeaux and eight days in the Dordogne. This travel experience will especially appeal to those interested in a very unique, elegant and fascinating trip that is limited to only 20 participants. www.ringling.edu/cssp.

“No one knows the caves and archaic regions of the soul of our time as does Clayton Eshleman. He is a guide among the animal images of the primordial psyche. His work takes us into the source of the imagination, the dark origins of the human mind.”
- James Hillman, author of the book, “The Soul’s Code”

PRECOLLEGE PERSPECTIVE 2008

June 22 – July 19, 2008

Get ready for 4 weeks of serious creativity! Bring your passion for art to PreCollege Perspective and Ringling College faculty will guide you through an exceptional creative exploration. You will learn contemporary techniques and ways to find creative solutions while building your visual and verbal vocabulary of art and design, and learning how to discuss your artwork and that of others through open-ended forums with faculty, guest artists and peers. A multimedia art history class, “The Artist and Society,” further enriches the program. You also select two workshops as electives. Past workshops have included computer animation, painting, photography, video, illustration, graphic design, sculpture, and printmaking. At the conclusion of PreCollege Perspective, you will be more focused about your college and professional career goals and your portfolio will be expanded for college admission, scholarships and other professional career goals.

“PreCollege opened my eyes to new ideas and concepts that improved my art and how I look at other people’s art. I learned how to take more chances and be more focused, and that helped me select my major.” - PreCollege student, class of 2006

ART RETREATS

Art Workshops at Wildacres Retreat

North Carolina – Blue Ridge Mountains
July and October 2008

Surround yourself with the inspiring and beautiful atmosphere of a mountaintop retreat while taking week-long art workshops with Ringling College faculty. Located about an hour from Asheville, North Carolina, in the Blue Ridge Mountains, the Wildacres Retreat provides comfortable lodging and delicious meals. Previous classes have included a variety of the following: watercolor, oil and acrylic painting, plein air painting, printmaking, clay studio, pastels, drawing, figure drawing, mixed media, and photography. An artist lecture series enriches the evening schedule while field trips to nearby galleries and studios complement daily classes.

Recent Past Wildacres Faculty: Peter Brown, Robin Cody, Cassandra James, Joseph Loccisano, Herbie Rose, Nancee Clark, Cynthia Camlin, Annette Sidner, Lynn Merhige, Michael White, Elena De La Ville, and Kelly Culpepper

Registration begins on March 1, 2008 for these memorable workshops. Visit www.ringling.edu/cssp to register online, or fax 941.955.8801.

ILLUSTRATION ACADEMY 2008

June 2 – July 18, 2008

The Illustration Academy offers an unparalleled opportunity to work alongside some of the nation's most accomplished and best-known illustrators this summer. For details email: ilacad@ringling.edu or visit www.illustrationacademy.com.

SELBY GALLERY

Gallery I: A David Byrd Retrospective & Social Issues in Graphic Design

Aug. 17 – Sept. 19, 2007,

Opening reception, Aug. 17, 5 – 7 p.m.

Artist Presentation & Preview: Sept. 6, 5:30 p.m. followed by presentation at 7 p.m.

Gallery I: The Allman Brothers, Janis Joplin, Jimi Hendrix, Traffic, the Grateful Dead, the Mothers of Invention, Leon Russell, the Jefferson Airplane, Santana and Elvis Presley are just a few of the bands David Byrd created posters for when he worked with rock impresario Bill Graham. Since the early seventies the famed artist-illustrator has produced numerous posters for Broadway plays and musicals and has designed sets for major Hollywood productions. The exhibition will present the history of Byrd's career since he did his first poster for the Fillmore East Ballroom.

Gallery II: Showcasing contemporary graphic designers whose work reflects a philosophy of social conscience. Participants will include Richard Valicenti of Thirst/3ST, Illinois; Amy Franceschini of Future Farmers, California; and Cristina Gastaldello and Massimiliano Patrignani of ma:design, Italy.

Annual Ringling College Faculty Exhibitions: Me, Myself & I

Part I: Sept. 28 – Oct. 13, 2007

Opening Reception: Fri., Sept. 28, 5-7 p.m.

Representative work by members of the faculty of the Digital Film, Illustration, Graphic & Interactive Communication, Photography & Digital Imaging departments.

Part II: Oct. 19 – Nov. 11, 2007

Opening Reception: Fri., Oct. 19, 5-7 p.m.

Featuring members of the Fine Arts, Computer Animation, Gaming, Interior Design departments, and the CORE and Liberal Arts Programs.

Annual Ringling College Staff Exhibition

Oct. 19 – 31, 2007

Opening Reception: Fri., Oct. 19, 5-7 p.m. in the Exhibit Hall

Work by Ringling College Staff.

The Image and the Word

Nov. 16 - Dec. 14, 2007

Artist Presentations & Preview:

Nov. 13, 5:30 p.m. followed by presentation at 7 p.m.

Opening Reception: Nov. 14, 5-7 p.m.

Director's Tour: Nov. 17, 11:30 a.m.

Gallery I: Gwen Fryer: Sarasota artist constructs what look like altarpieces or shrines from a variety of found objects and decorative wood from torn down houses. Many of her pieces include texts in Arabic, a reflection on her life as a child in North Africa (her father worked for a petroleum company) and what was to her a culture of mysteries.

Gallery II: Bruce Rosen: The late Bruce Rosen held a Ph.D. in American Literature and was a Herman Melville expert. He was also a talented artist and poet who used the philosophical and spiritual concerns found in 19th century romantic writing as the basis for his enigmatic minimalist paintings and his poetry, which will be included in the exhibition.

All Selby Gallery exhibitions and lectures are free and open to the public.

HOURS

Mon. – Sat., 10 am – 4 pm; Tues., 10 am – 7 pm.

Summer hours: May – Aug., Mon. – Fri., 10 am – 4 pm. Closed Dec. 12 – Jan. 4, and major holidays.

LOCATION

Selby Gallery is located on the Ringling College of Art and Design campus, one-half block east of 2700 N. Tamiami Trail on Dr. Martin Luther King Jr. Way in Sarasota.

Contact Selby Gallery

selby@ringling.edu

941.359.7563 or 941.351.5100

www.ringling.edu/selbygallery



Come to OPEN HOUSE

Saturday, September 15, 2007, 10 am to 12 noon
Meet faculty, view work of instructors and their students, ask questions, and Register to be entered in the drawing to Win a \$100 Tuition Gift Certificate! Roskamp Center, 2304 North Tamiami Trail (enter from Old Bradenton Road)

POLICIES & INFORMATION

5 Easy Ways to Register

- * Secure online registration at www.ringling.edu/cssp.
- * Fax to: 941.955.8801
- * Phone: 941.955.8866
- * Visit or mail to:
Ringling College of Art and Design
Continuing Studies and Special Programs
2700 North Tamiami Trail, Sarasota, FL 34234.

Early enrollment is advised to ensure placement in your class of choice. Registration for Continuing Studies courses and programs must be accompanied by payment in full by MasterCard, Visa or Discover or check or cash, and will be processed in the order received. You will receive a campus map with class location, supply list and payment receipt by mail.

The Continuing Studies and Special Programs' office is located at the Roskamp Center at Ringling College of Art and Design, 2304 N. Tamiami Trail, Sarasota. Enter the parking lot from Old Bradenton Rd. just south of Dr. Martin Luther King Blvd. On-campus registration hours: 9 am to 4 pm, Monday – Friday.

SERIES DISCOUNTS

- * Series Discounts apply only to the series specifically designated throughout the catalog and are based on a published series rate per person when the designated classes are registered for together. Series discounts may not be combined with any other discount. In the case of student cancellation, single course pricing and policies apply. No substitutions.

GIFT CERTIFICATES

The perfect gift for the artist in your life is a gift certificate for a class in Continuing Studies from Ringling College. Call 941/955-8866 to make arrangements.

AUDITING OF CLASSES

Auditing of classes is not permitted. Partial class registration is allowed ONLY through the Continuing Studies office.

LIABILITY

In the event a particular class or workshop is cancelled the extent of our liability is limited to the return of fees paid to us. All students accept full responsibility for personal injury and/or personal losses during the period of the class. Applications and payments are acknowledgement of the terms and conditions as outlined in this brochure. This

office assumes no liability for travel expenses or nonrefundable airline tickets that cannot be used due to any classes or workshops being cancelled, schedule changes, or any misprints in this catalog.

CLASS/WORKSHOP CANCELLATION

Our instructors are working professionals. It may occasionally be necessary to postpone, cancel, or reassign a class. We reserve the right to assign a substitute instructor without notice.

OTHER DEPARTMENTS ON CAMPUS

General Information	941.351.5100
Admissions Office	941.351.5100
Campus Store	941.359.7565
Kimbrough Library	941.359.7587
Selby Gallery	941.359.7563
Public Safety, <i>for emergency</i>	941.359.7500

REFUND POLICY

Continuing Studies and Special Programs reserves the right to cancel a class with full refund if enrollment is insufficient. Withdrawal refunds minus a \$25 administration fee will be issued only if the office is notified in writing 5 (five) business days prior to first session of class, or 30 days prior to the first class session for visiting artist workshops. No refunds are issued after this time. Refunds may take up to four weeks to process and are issued in the form of the original payment.

YOUR RIGHT TO KNOW: Your personal safety and the security of the campus community are of vital concern to The Ringling College of Art and Design. A copy of the school's annual security report, which contains statistics for the most recent three-year period concerning reported crimes that occurred on campus, is available upon request.

You can obtain a copy of this report by contacting the Director of Public Safety, Ringling College of Art and Design, 2700 N. Tamiami Trail, Sarasota, FL 34234. You may request a copy by phone by calling the Office of Public Safety at 941/351-5100 or 941/351-4742. The annual security report is also available on line at the following web address: <http://www.ringling.edu/lifeatringling/safety.shtml>

CONTACT INFORMATION

Phone: 941.955.8866
Fax: 941.955.8801
Website: www.ringling.edu/cssp
Email: cssp@ringling.edu

REGISTRATION FORM, FALL 2007

Please fill out completely. Please PRINT or TYPE. This form may be duplicated.

Student Name _____ Certificate Student Yes / No _____

How did you hear about us? Friend Web Sign Ad Other _____

Last 4 digits of your Social Security Number (necessary for registration) _____

Mailing Address _____ Apt. # _____

City/State _____ ZIP _____

Daytime Telephone _____ Evening Telephone _____

Email (to receive updates and special offers) _____

Ringling School Memberships _____

Ringling School Graduate Yes / No _____

Age (for youth and teens) _____ School Attending _____

Course #	Title	Certificate Code (if applicable)	Tuition
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Certificate fee(s) total \$25 per class (if applicable) _____

Total Due \$ _____

Credit card payments may be sent by FAX (941/955-8801).

Visa / MC / Discover Card Number _____ Exp. Date _____

Cardholder Name _____

To register by mail enclose a completed registration form with credit card information or payment payable to Ringling College of Art and Design.

Please Mail To: Ringling College of Art and Design
 Continuing Studies and Special Programs
 2700 North Tamiami Trail
 Sarasota, Florida 34234-5895
 Phone: 941/955-8866
 FAX: 941/955-8801



Continuing Studies and Special Programs
2700 North Tamiami Trail
Sarasota, Florida 34234-5895

Fall Community Classes and Workshops
September 26–December 20, 2007



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