2020 WORKSHOPS
WELCOME TO ARROWMONT

This catalog is dedicated to Bill May. We have not previously done something of this kind but with Bill’s impending retirement, I want to recognize his contributions to Arrowmont. Bill, from all of us — Board of Governors, students, instructors, and staff, we wish you the best in your new endeavors and bestow upon you the title of Executive Director Emeritus.

“All people have the ability to be creative” Bill May, most anytime he speaks of Arrowmont.

These last few years at Arrowmont have been both “exciting” and challenging:
• Exciting because so much has happened, from the forest fires that consumed two of our dormitories but led to the building of a new, larger, more modern and far better equipped one:
• Challenging as a result of a $33,000,000 comprehensive campaign containing a 2:1 challenge that has so far enabled Arrowmont to successfully raise more than $30,000,000 of that total.

Looking back even a little further, many predicted the demise of the school about the time we learned that we had to purchase the land that we had been on for almost 100 years. But, with a lot of help and superior leadership, we met that challenge too.

None of these successes just happened. People were and are the reasons for our tenacity and determination to make all these good things happen. The combination of staff, Bill May’s leadership, and a committed Board of Governors are the principal reasons for the good fortune that has come to Arrowmont. For the past eight years with Bill at the helm, supported by a competent staff, and extraordinary donors who believe in the school, Arrowmont has moved into the future equipped for the challenges that lie before us.

As we were planning Moving Mountains, the campaign to secure Arrowmont’s future, Bill announced that at the end of the campaign, he would retire. In anticipation of Bill’s retirement, a nationwide search was conducted for his replacement. We found that person among Arrowmont’s student body — Jim Scarsella, a Michigan woodturner and corporate leader, was hired as deputy director.

Jim has a unique set of qualifications: From his award-winning woodturner experience to his more than twenty years’ professional management experience including building and operating an anesthesia management and clinical services company. He has expert leadership skills including finance, contracting, personnel management, and operations experience. Jim’s passion for arts and crafts and woodworking were the reason he left his very successful business to devote himself to Arrowmont. For the past two years, Jim has worked closely with Bill May and staff, learning about Arrowmont and leading the day-to-day operations. Upon Bill’s formal retirement, Jim will assume the executive directorship of Arrowmont.

The Board of Governors and staff have utmost confidence in Jim and his ability to lead Arrowmont into the future. We are all excited about the future and the opportunities and challenges it will bring.

You are an important, indeed, the most important piece of the future. Arrowmont is a school and as such, its students and instructors play a vital role in creating the Arrowmont experience. As you peruse this catalog and plan your summer, I encourage you to share it with your friends and family. We look forward to seeing you and your friends on campus this upcoming season.

And to Bill May from all of us, a heart-felt well-done.

Dr. Steven Gottlieb, President, Board of Governors

IMPORTANT DATES AT A GLANCE

IMPORTANT DATES AT A GLANCE

ARTISTS-IN-RESIDENCE APPLICATION DEADLINE February 1, 2020

EARLY REGISTRATION DEADLINE February 1, 2020
Registration Fee of $50 is waived for Early Registration

WORK-STUDY APPLICATION DEADLINE March 1, 2020

SCHOLARSHIP APPLICATION DEADLINE March 1, 2020

Please check the website arrowmont.org for updated deadlines as some scholarships have a rolling deadline and others may re-open mid-summer for Fall applications.

ARROWMONT’S 75TH ANNIVERSARY JUBILEE — A CELEBRATION OF 75 YEARS AS A SCHOOL OF ARTS AND CRAFTS March 21, 2020

UTILITARIAN CLAY VIII NATIONAL SYMPOSIUM — CELEBRATE THE OBJECT September 9 – 12, 2020
REGISTRATION OPENS APRIL 1, 2020

REGISTRATION OPENS APRIL 1, 2020
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welcome</td>
<td>1</td>
</tr>
<tr>
<td>Schedule at a Glance</td>
<td>4</td>
</tr>
<tr>
<td>Two Week Session</td>
<td>6</td>
</tr>
<tr>
<td>Weekend Session</td>
<td>6</td>
</tr>
<tr>
<td>Master Turning Series</td>
<td>7</td>
</tr>
<tr>
<td>Special Topics</td>
<td>9</td>
</tr>
<tr>
<td>Clay</td>
<td>15</td>
</tr>
<tr>
<td>2D Arts: Drawing · Painting · Printmaking · Paper &amp; Book Arts</td>
<td>27</td>
</tr>
<tr>
<td>Fibers · Textiles · Baskets</td>
<td>37</td>
</tr>
<tr>
<td>Metals · Enamels</td>
<td>49</td>
</tr>
<tr>
<td>Wood</td>
<td>59</td>
</tr>
<tr>
<td>Workshop Basics</td>
<td>70</td>
</tr>
<tr>
<td>Housing &amp; Meals</td>
<td>71</td>
</tr>
<tr>
<td>Registration &amp; Workshop Fees</td>
<td>72</td>
</tr>
<tr>
<td>Scholarships, Fellowships &amp; Residencies</td>
<td>74</td>
</tr>
<tr>
<td>Educational Assistance</td>
<td>75</td>
</tr>
<tr>
<td>Galleries &amp; Exhibitions</td>
<td>76</td>
</tr>
<tr>
<td>Community Programs</td>
<td>76</td>
</tr>
<tr>
<td>Arrowmont History</td>
<td>77</td>
</tr>
<tr>
<td>Date Range</td>
<td>Special Topics</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td><strong>March 26 – 29 (Weekend)</strong></td>
<td>Maureen Aderman · Janet Link · Joel Zachry</td>
</tr>
<tr>
<td><strong>May 24 – 30</strong></td>
<td>Matt Repsher · Jamie Bates Slone</td>
</tr>
<tr>
<td><strong>May 31 – June 6</strong></td>
<td>Mallory Wetherell · Xia Zhang</td>
</tr>
<tr>
<td><strong>June 7 – 13</strong></td>
<td>Rebecca Hutchinson · Brenda Lichman</td>
</tr>
<tr>
<td><strong>June 14 – 20</strong></td>
<td>Mark Errol</td>
</tr>
<tr>
<td><strong>June 21 – 27</strong></td>
<td>Mason Cooley</td>
</tr>
<tr>
<td><strong>June 28 – July 11 (Two Weeks)</strong></td>
<td>Bill Thomas</td>
</tr>
<tr>
<td><strong>July 19 – 25</strong></td>
<td>Magda Gluszek · Kate Maury</td>
</tr>
<tr>
<td><strong>July 26 – August 1</strong></td>
<td>Ana M. Lopez</td>
</tr>
<tr>
<td><strong>August 2 – 8</strong></td>
<td>Paul Andrew Wandless</td>
</tr>
<tr>
<td><strong>October 4 – 10</strong></td>
<td>Peter Dellert</td>
</tr>
<tr>
<td><strong>October 11 – 17</strong></td>
<td>Osa Atoe · Andrea Moon</td>
</tr>
<tr>
<td><strong>October 18 – 24</strong></td>
<td>Taylor Robenalt · Bill Wilkey</td>
</tr>
<tr>
<td><strong>October 25 – 31</strong></td>
<td>Elyse-Krista Mische</td>
</tr>
<tr>
<td><strong>November 1 – 7</strong></td>
<td>Brett Beasley</td>
</tr>
<tr>
<td><strong>November 8 – 14</strong></td>
<td>Doug Lowman</td>
</tr>
<tr>
<td><strong>November 15 – 21</strong></td>
<td>Lynnette Hesser &amp; Steve Loucks · Lynne Hobaica</td>
</tr>
<tr>
<td>FIBERS · TEXTILES · BASKETS</td>
<td>METALS · ENAMELS</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Emily Nicolaides · Billy Ray Sims</td>
<td>Emily Shaffer</td>
</tr>
<tr>
<td>Jim Arendt · Amy Putansu</td>
<td>John Cogswell · Abigail Heuss</td>
</tr>
<tr>
<td>Leslie Pearson · Ann Tilley</td>
<td>Sue Amendolara · Mi-Sook Hur</td>
</tr>
<tr>
<td>Crystal Gregory · Kenya Miles</td>
<td>Julia Harrison</td>
</tr>
<tr>
<td>Helen Geglio · Katie Grove · Jan Wutkowski</td>
<td>Angela Caldwell</td>
</tr>
<tr>
<td>Gasali Adeyemo · Shana Kohnstamm</td>
<td>Emily Culver · Ricky Frank</td>
</tr>
<tr>
<td>Polly Jacobs Giacchina · Aaron McIntosh · Kim Mirus</td>
<td>Tanya Crane</td>
</tr>
<tr>
<td>Margaret Leiningier · Laura Mongiovi</td>
<td>Anne Havel · Deb Karash</td>
</tr>
<tr>
<td>Katherine Diuguid · Julia Gartrell · Lynette Youson</td>
<td>Joshua Shorey · James Thurman · Umut Demirgüz Thurman</td>
</tr>
<tr>
<td>Jovencio de la Paz · Beth Hester · Jillian Moreno</td>
<td>Jennifer Wells</td>
</tr>
<tr>
<td>Jackie Abrams · Sonya Philip</td>
<td>Anna Johnson</td>
</tr>
<tr>
<td>Christine Zoller</td>
<td>Mary Hettmansperger</td>
</tr>
<tr>
<td>Kathryn Clark · Akemi Cohn</td>
<td>Rachel Shimpock</td>
</tr>
<tr>
<td>Lanny Bergner · Clare Verstegen</td>
<td>Lauren McAdams Selden</td>
</tr>
<tr>
<td>Pat Hickman · JoEl Levy LoGiudice</td>
<td>David Jones</td>
</tr>
<tr>
<td>Joetta Maue · Lesley Patterson-Marx</td>
<td>Tom McCarthy · Joshua Shorey</td>
</tr>
<tr>
<td>Deborah Fell · Mark Hendry</td>
<td>Rachel Kedinger</td>
</tr>
</tbody>
</table>
TWO WEEK SESSION

In addition to one-week and weekend workshops, Arrowmont offers two-week sessions for those media, techniques and projects that need more than one week to complete or to achieve proficiency. The two-week session instructors are masters in their disciplines, exceptional teachers, and are university professors and working professional artists. These workshops offer the opportunity to take advantage of Arrowmont’s location at the gateway to the Great Smoky Mountains National Park and to immerse yourself in a unique experience.

JUNE 28 – JULY 11, 2020

TANYA CRANE
SUSPENDED TOPOGRAPHIES IN ENAMEL P.52

JAMES EHLERS
EXPLORATION AND IMPRESSION P.30

POLLY JACOBS GIACCHINA
THE MEETING OF FIBER TECHNIQUES AND MATERIALS P.41

DOUG JEPPESEN
LIGHT IT UP: WOOD FIRING THE TRAIN KILN P.19

CURT LACROSS
CAPTURING THE HUMAN ELEMENT IN CLAY P.19

AARON MCINTOSH
QUEER STRATEGIES FOR TEXTILE THINKING P.41

KIM MIRUS
WOVEN EXPLORATIONS P.41

DAN TILDEN
EXPLORING NATURAL DESIGNS IN WOODTURNING P.62

BILL THOMAS
BUILDING YOUR OWN FOX DECKED CANOE P.11

WEEKEND SESSION

Arrowmont’s weekend sessions are perfect for those who only have a few days but want to learn and create. They are designed to offer ample opportunity to catch up with old friends, explore different media, and interact with artists and community members. These weekend workshops offer the opportunity to take advantage of the beauty of the Great Smoky Mountains and learn a new craft or hone existing skills.

MARCH 26 – 29, 2020

MAUREEN ADERMAN
PMC AND FUSED GLASS JEWELRY P.10

AUDRY DEAL-MCEVER
PLAYING WITH PATTERN: CREATING ORNATE SURFACE DESIGNS ON CLAY P.16

JANICE LEVI
IT’S NEVER TOO EARLY FOR ORNAMENTS P.60

LISA D. LINE
FOLLOWING THE PATH OF LIGHT IN OIL PAINTING P.28

JANET LINK
EDIBLE DRAWINGS: DECORATING COOKIES P.10

TANYA CRANE
SUSPENDED TOPOGRAPHIES IN ENAMEL P.52

JAMES EHLERS
EXPLORATION AND IMPRESSION P.30

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DAN TILDEN
EXPLORING NATURAL DESIGNS IN WOODTURNING P.62

BILL THOMAS
BUILDING YOUR OWN FOX DECKED CANOE P.11

EMILY NICOLAIDES
ALL THINGS CIRCULAR WEAVING P.38

EMILY SHAFFER
ARGENTIUM SILVER FABRICATION P.50

BILLY RAY SIMS
TRADITIONAL SPLINT WOVEN FISH CREEL OR PURSE BASKET P.38

JOEL ZACHRY
SPRING: THE ART OF NATURE P.10

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EXPLORATION AND IMPRESSION P.30

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THE MEETING OF FIBER TECHNIQUES AND MATERIALS P.41

DOUG JEPPESEN
LIGHT IT UP: WOOD FIRING THE TRAIN KILN P.19

CURT LACROSS
CAPTURING THE HUMAN ELEMENT IN CLAY P.19

AARON MCINTOSH
QUEER STRATEGIES FOR TEXTILE THINKING P.41

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WOVEN EXPLORATIONS P.41

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PLAYING WITH PATTERN: CREATING ORNATE SURFACE DESIGNS ON CLAY P.16

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FOLLOWING THE PATH OF LIGHT IN OIL PAINTING P.28

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TRADITIONAL SPLINT WOVEN FISH CREEL OR PURSE BASKET P.38

JOEL ZACHRY
SPRING: THE ART OF NATURE P.10
MASTER WOODTURNING WORKSHOPS

Arrowmont launched a new Master Class series of woodturning workshops in 2019. Returning for the second year, a group of the world’s best turners and instructors will teach a new series of in-depth and creatively challenging workshops geared to the experienced turner.

TRENT BOSCH
JUNE 7 – 13, 2020
PERSONAL EXPLORATION OF TURNED FORMS AND SURFACES P.61

DAVID ELLSWORTH
JUNE 21 – 27, 2020
OPEN BOWLS TO HOLLOW FORMS P.62

AVELINO SAMUEL
AUGUST 2 – 8, 2020
SPIRAL CARVED AND STRAIGHT CARVED VESSELS P.64

MICHAEL HOSALUK
OCTOBER 18 – 24, 2020
DESIGN IN TURNING P.65

DIXIE BIGGS & BETTY SCARPINO
NOVEMBER 15 – 21, 2020
WOODCARVING: POWER PLAY P.67

MARK SFIRRI
OCTOBER 4 – 10, 2020
GAME HUNTING IN NORTH AMERICA P.64
“I was able to experiment, take risks, and create in a community of artists and in an atmosphere that fosters creative and critical inquiry. It was an invaluable experience that I will cherish for a lifetime.”
— SARAH-ANNE MARRAFFINO,
BILL GRIFFITH ART EDUCATOR FELLOW
SPECIAL TOPICS

At Arrowmont, we do our best to classify workshops by media. Increasingly, the creativity of making eludes easy classification or exists between two (or more) media. Browse through this section to find those experiences that will expand your own creativity and that push the limits of disciplinary knowledge. From boats to bicycles, cookies to craft theory — you may be surprised to find a topic that is special to you.
MAUREEN ADERMAN
PMC AND FUSED GLASS JEWELRY

During this workshop students will learn to work with precious metal clay (PMC) which is a unique form of clay that when fired yields pure metal. It can be shaped by hand or by using molds like any soft clay. One of its unique qualities is that it can be fired with small pieces of fused glass. Participants will begin by making multiple glass cabochons and using them to create jewelry pieces. During this course you will complete multiple pieces of jewelry while receiving personal attention and the ability to work at your own pace. This class is a great way to gain inspiration and express your creativity. Open to all skill levels. COURSE FEE: $450

Maureen Aderman is from Clarence, New York and is a full-time studio artist in East Amherst, New York. She earned her BS in Studio Art from Nazareth College of Rochester and a BA and MFA in Art Education from the State University College at Buffalo. She has taught and assisted classes at various art conferences and schools including Glass Craft and Bead Expo, Hot Glass Horizons, Pittsburgh Glass Center and Arrowmont. HANDMADEBYMOE.COM

JANET LINK
EDIBLE DRAWINGS: DECORATING COOKIES

In this workshop students are introduced to the tools, materials and techniques to create elaborately decorated cookies. Through demonstrations and practice you will explore the design potential of line, texture, scale and color by decorating a series of gingerbread cookies with royal icing, sanding sugar and candies. Discussions include drawing, design and planning layered compositions. Using only round pastry tips, participants will practice flooding, piping and embellishing to become familiar with the eccentricities of the tools and medium. Students will leave class with a collection of cookies and the foundation necessary to continue their exploration of this unusual craft. Open to all skill levels. COURSE FEE: $400

Janet Link is a full-time artist and resident at Anchorlight in Raleigh, North Carolina. She has taught drawing at Louisiana State University, Centre College, Meredith College, North Carolina State University and Penland. Every December she completes an edible drawing project — a limited edition gingerbread snowflakes decorated with royal icing and sugar. JANETLINK.COM

JOEL ZACHRY
SPRING: THE ART OF NATURE

What better time than spring to ramble and enjoy the artistic wonders of landscape, plant life and animal diversity in the Smokies? Students should bring to class a camera, cell phone and sketch pad to record some of nature’s finest art forms for further study that include wildflowers, trees, and maybe a bear or two. You will learn about critters and the forest while making like-minded friends. Open to all skill levels and prepare to hike a few trails to see it all. COURSE FEE: $435

Joel Zachry is a noted photographer, writer, presenter and hike leader and a retired Tennessee Community College administrator and biology professor. He has been with the University of Tennessee National Park Service Smoky Mountain Field School as an instructor since 1980 and its co-director with his wife since 2013. Together, they own and guide for Great Outdoors Adventure, enjoy travel and are authors of Bears We’ve Met, Short Stories of Close Encounters. Zachry has hiked the 2,175 miles of the Appalachian Trail. GOWITHGOAT.COM
PAUL ANDREW WANDLESS  
MOLD MAKING: CERAMICS AND MIXED-MEDIA  
This workshop will introduce students to basic mold making, modeling and casting. The focus is on making small molds and sprigs using a variety of approaches. During class participants will create plaster molds, bisque molds and rubber latex molds for use with clay. You will use silicone rubber molds to cast non-clay materials and positives will be created with clay, plasticine, chipboard and found objects appropriate for the different mold making materials. Students will also experiment pulling forms from the molds with casting slip, clay, white plastic, wax, cement, paper pulp and pewter. Ceramists, sculptors, 3D Design instructors and K-12 teachers can benefit from participation. Open to all skill levels.  
COURSE FEE: $600  
STUDIO3ARTCOMPANY.COM
The goal of this workshop is to utilize inexpensive recycled and found materials to design and create simple sculptures and models for larger ones. Students will begin with drawings, then proceed to making models scaled to reflect their ultimate sculptures. During class, armatures of foam, wood and wire are covered along with the use of various materials including papier mache, plaster, cardboard, tin cans and found objects. Shaping and forming these materials quickly and spontaneously, participants will develop their artistic vision through simple assignments and their own creativity. Hand tools will be used and may include a bandsaw and a welder. No advanced tools or techniques are required. Open to all skill levels.

**COURSE FEE:** $600

Educated as a biologist, Peter Dellert is a furniture maker, sculptor and artist living in Holyoke, Massachusetts. He has operated a woodworking business since 1983. His work has been shown at ICFF and across the U.S. Dellert has taught at Arrowmont, Haystack, Snow Farm and North Country Studio Workshops. PETERDELLERT.COM

**ELYSE-KRISTA MISCHE**

**GO BIG: FROM SKETCHBOOK TO WALL**

In this workshop students will learn to transform small drawings into large scale artworks. Class begins with drawing exercises followed by participants creating their own large canvas poster. You will discover various enlargement methods including overhead and LED projection, old-school artograph, grid methods and free hand. Students will become familiar with preferred drawing and painting materials and will experiment with different masking and stenciling techniques to add flare to their compositions. The class will culminate in creating a collaborative mural on the Arrowmont campus.

Open to all skill levels. **COURSE FEE:** $600

Elyse-Krista Mische is a mixed media artist, Hospice caregiver and bird enthusiast from Appleton, Wisconsin. She participates in residencies nationwide and was a 2017–18 Arrowmont Artist-in-Residence. Elyse-Krista creates murals for Appleton businesses and has ongoing large-scale collaborations with Goodwill Industries of Wisconsin’s LGBTQ Youth and Neighborhood Partners. LIFEPROPAGANDA.COM

**DOUG LOWMAN**

**HANDWOVEN CHAIR CANING**

During this workshop students will discover the art and beauty of the handwoven chair caning craft. In addition to helping to revive what has been called “a dying craft,” you will rejuvenate your antique chair into an honored family heirloom for your home. During class, beginners will learn the seven-step traditional chair caning method while advanced students will expand their knowledge with more complicated patterns, such as the daisy pattern. Moderate hand strength is required, and no recent shoulder, arm, or hand injuries are recommended.

**COURSE FEE:** $675

Doug Lowman lives in Telford, Tennessee where he began chair caning after retirement from the chemical industry. He is a member of the Seat Weavers Guild, Tennessee Craft, Overmountain Weavers Guild and the Holston Valley Woodworking Club. Lowman received Best of Show and an Honorable Mention at Tennessee Craft Exhibitions for his handwoven caned chairs. FACEBOOK.COM/APPRIDGECHAIRS
“I had never been to Arrowmont before the Utilitarian Clay Symposium. I felt welcomed and immediately comfortable, from the very moment I arrived at Arrowmont. I am compelled to say how grateful, appreciative and downright happy I was to be a part of such a special community of makers and thinkers. We all know the life of a studio potter can be quite isolating so having the opportunity to be surrounded by so much positive energy and like-mindedness was inspiring and refreshing. The future feels ripe with possibility and potential.”

— DOUG PELTZMAN, UTILITARIAN CLAY VII PRESENTER
CLAY

Clay workshops continue to be one of Arrowmont’s most popular disciplines with 35 workshop offerings in 2020. Peruse these courses and you will be sure to feel inspired to experience wheel-throwing, handbuilding, functional and conceptual workshops with a focus on atmospheric firing, surface decoration, narrative sculpture or figurative clay. And, mark your calendars! Arrowmont hosts the eighth Utilitarian Clay VIII: Celebrate the Object National Symposium, September 9 – 12, 2020. This symposium, held every four years since 1992, enjoys a national reputation in the ceramics community. Visit Arrowmont’s website for more details.

HISTORICAL NOTE: Arrowmont hosted the 1972 NCECA Conference. An estimated 700 clay enthusiasts attended — and it snowed that spring weekend in Gatlinburg!
MAY 31 – JUNE 6 · ONE WEEK
MALLORY WETHERELL
CLAY AS A CANVAS: GRAPHIC IMAGERY ON PORCELAIN
In this hands-on workshop students will experiment working with two- and three-dimensional objects. Participants begin by creating simplified functional and/or sculptural forms made from porcelain, which will later serve as their canvas. Then you will learn how to convert found imagery into stencils to be transferred onto bone-dry clay. Working with a variety of underglaze washes allows you to build surface to paint detailed and realistic images on porcelain. Students are encouraged to bring to class a variety of printed images as reference during their work. Open to all skill levels.
COURSE FEE: $600
Mallory Wetherell is an associate professor and head of Ceramics at the University of Nebraska at Kearney. She holds an MFA from the University of Massachusetts, Dartmouth and has been an Artist-in-Residence at the Tyler School of Art and the Archie Bray Foundation. In 2014, Wetherell was named an emerging artist by Ceramics Monthly and she exhibits her work widely, with recent shows in Georgia, Tennessee, California and Iowa.
MALLORYWETHERELL.COM

MARCH 26 – 29 · WEEKEND
AUDRY DEAL-MCEVER
PLAYING WITH PATTERN: CREATING ORNATE SURFACE DESIGNS ON CLAY
In this workshop students will explore various ways to add rich surface pattern and design to clay through experiments with carving, slip application and creating their own stamps. You will learn tricks to make the process less intimidating that include producing stencils and guides and developing underglaze transfer paper techniques. The presentation of historic and contemporary ceramics slideshows will provide participants with contextual understanding of the many ways to use surface design while creating opportunities to discuss the elements of design. Open to all skill levels. COURSE FEE: $600
Audry Deal-McEver is a potter from Nashville, Tennessee. She has a BFA in Ceramics from Ohio University and studied at Burg Giebichenstein Hochschule für Kunst und Design in Halle, Germany. Her work has been in exhibitions as diverse as the American Museum of Ceramic Art, the Disjecta Contemporary Arts Center, and the Nashville International Airport. Deal-McEver has taught at Middle Tennessee State University and at community education and workshop centers. AUDRYDEALMCEVER.COM

MAY 24 – 30 · ONE WEEK
MATT REPSHER
THERE’S A PATTERN HERE
During this workshop students will develop pattern on vessel forms. Class demonstrations include wheel throwing and handbuilding techniques. Using these techniques as a foundation, participants will experiment with pattern to create multi-layered and creative surfaces. You will then move into surface treatments using inlay and stencil methods with colored slips on greenware. All work will be made in cone 5 clays and be glaze fired using a clear glaze in the electric kilns. Students are encouraged to bring sketches and source materials that relate to forms and patterns. Both wheel throwing and handbuilding are encouraged. Open to all skill levels. COURSE FEE: $600
Matt Repsher is a long-term resident at the Penland School of Craft. He earned his BFA in Ceramics from Pennsylvania State University and an MFA from Indiana University. Repsher has taught ceramics at Indiana University and the University of New Mexico and he was a resident at Pocosin Arts in 2019.

MAY 24 – 30 · ONE WEEK
JAMIE BATES SLONE
SCULPTING THE HUMAN FIGURE
In this workshop students will learn to view the human figure objectively by breaking it down into parts. You will begin by sculpting the eyes, nose, mouth and ears creating multiple tiles and small vignettes. This exercise leads to creating a complete portrait out of clay. Class discussions include exploration of the anatomy, underlying bone structure, musculature, expression and surface. Participants will also explore decorating their work with underglazes using airbrushes and spray guns. Open to all skill levels.
COURSE FEE: $600
Jamie Bates Slone is an assistant professor of Ceramics at the University of Oklahoma. She received her MFA from the University of Kansas and a BFA from the University of Central Missouri. Her work addresses the fragility of the human spirit during physical and mental illness. JAMIEBATESSLONE.COM

MAY 24 – 30 · ONE WEEK
MALLORY WETHERELL
CLAY AS A CANVAS: GRAPHIC IMAGERY ON PORCELAIN
In this hands-on workshop students will experiment working with two- and three-dimensional objects. Participants begin by creating simplified functional and/or sculptural forms made from porcelain, which will later serve as their canvas. Then you will learn how to convert found imagery into stencils to be transferred onto bone-dry clay. Working with a variety of underglaze washes allows you to build surface to paint detailed and realistic images on porcelain. Students are encouraged to bring to class a variety of printed images as reference during their work. Open to all skill levels.
COURSE FEE: $600
Mallory Wetherell is an associate professor and head of Ceramics at the University of Nebraska at Kearney. She holds an MFA from the University of Massachusetts, Dartmouth and has been an Artist-in-Residence at the Tyler School of Art and the Archie Bray Foundation. In 2014, Wetherell was named an emerging artist by Ceramics Monthly and she exhibits her work widely, with recent shows in Georgia, Tennessee, California and Iowa.
MALLORYWETHERELL.COM
JUNE 7 – 13 · ONE WEEK

**BRENDA LICHMAN**

“SLIP” INTO SODA FIRING

During this workshop students will discover approaches to creating thrown and altered pottery using slip techniques that enhance forms fired in an atmospheric kiln. You will learn how to alter forms by pushing, pulling and manipulating clay while adding slip decoration. The class will cover flashing slip techniques, in-depth discussions of the soda firing process and glazing for the soda kiln. Students should bring three to five bisque fired pots that will be glazed and fired to cone 10 using the instructor’s slip and glaze recipes and engage in the loading and firing of Arrowmont’s soda kiln. Throwing skills preferred but not necessary.

COURSE FEE: $600

Brenda Lichman is a studio potter in Wichita, Kansas. Her work has been exhibited in notable exhibitions, such as the 23rd Strictly Functional National, 50 Women: A Celebration of Women’s Contribution to Ceramics and Heartland Table, an exhibition project pairing potters with chefs. Lichman’s work has been published in *Surface Design for Ceramics* and *500 Teapots, Volume 2*. 

**XIA ZHANG**

A TERRA COTTA THAT GROWS

During this workshop students will make their own chia form using terra cotta. By learning and sharing tips and tricks in handbuilding, participants will be encouraged to create their own physical terra cotta form around the idea of their own mythology. During class you will discover that you are a complex creature and the sum of many things, including beliefs, visual culture and your surrounding environment. This class is for students with cross interests in clay, horticulture and experimentation. Intermediate experience level is necessary.

COURSE FEE: $600

Xia Zhang is a multidisciplinary artist and visiting assistant professor of Art at the University of Tulsa. She earned her MFA in 2015 and has completed residencies with Sonoma Ceramics, Vermont Studio Center, Arrowmont and The Growlery. Zhang is always in search of a good process and is interested in biographical and historical narratives and anti-racism. XIAYZHANG.COM

**REBECCA HUTCHINSON**

DEVELOPING PERSONAL SCULPTURAL FORM INSPIRED BY PLACE

In this workshop students will explore sculptural handbuilding skills, personal form development and the use of form inspiration from place. Demonstrations will include clay, fiber and paper clay preparation, along with fiber and clay building techniques. Participants will be encouraged to develop individual conceptual directions exploring the rigor of personal development and one’s individual voice utilizing observed local form inspiration. The workshop will be balanced between harvesting content, demonstrations, discussions and studio construction time. Open to all skill levels.

COURSE FEE: $600

Rebecca Hutchinson is professor of Ceramics at the University of Massachusetts, Dartmouth. Her sculptural work is shown across the U.S. and internationally at museums in Taiwan, Italy and South Korea. In 2015, she received the “Women to Watch” recognition from the National Museum of Women in the Arts. Hutchinson has curated and juried exhibitions and participated in residencies national and international residencies. REBECCAHUTCHINSON.COM
**JULY 21 – 27 · ONE WEEK**

**SALVADOR JIMÉNEZ-FLORES AND CASEY WELDON**

**RASCUACHE/SOUTHERN KITSCH: NARRATIVE SCULPTURE**

Incorporating personal stories, history, narrative, symbolism and found objects, this workshop parallels the resourcefulness and resilience of both Rascuache and Southern kitsch cultures. Rascuache and Southern kitsch come with loaded histories, contradictions and dichotomies. The goal is to reclaim, celebrate and study how these aesthetics make the most of what is available to create fine art. Students will explore various handbuilding methods, posting and stacking techniques, basic surface application, and assemblage. Through demonstrations, slides, in-class activities, readings and group discussions, this course will be a constructive collaboration promoting a critical learning environment. Class conversations will focus on the content and context of student work. By making sculpture, students with an interest in culture, storytelling and self-identity will gain or enhance their handbuilding skills, ceramic surface techniques, and ability to design and create a modular ceramic sculpture or installation. Open to all skill levels.

**COURSE FEE: $600**

**JUNE 21 – 27 · ONE WEEK**

**ISRAEL DAVIS**

**OBJECTS AND IMAGES**

This workshop explores the potential of screen-printing to produce images that are applied onto clay objects. Students will use handbuilding and wheel-throwing to produce pottery and sculptural works. Screen-printed newsprint transfer methods with slips and underglazes are covered. You will discover the necessary steps for creating imagery in Photoshop, exposing screens and printing. Participants will also utilize screen drawing fluid and screen filler to produce images directly to screen. Open to all skill levels. **COURSE FEE: $600**

Israel Davis is an artist and educator from Grand Rapids, Michigan. He has taught more than 40 workshops on his techniques both nationally and internationally. Davis has been included in over 100 exhibitions at such venues as the Ogden Museum of Southern Art, New Orleans, and at The Society for Contemporary Craft in Pittsburgh. His creative endeavors include new works that combine ceramics, digital fabrication technologies and mixed media. ISRAELDAVIS.COM

Mark Errol is a full-time lecturer at Valdosta State University in Georgia, where he teaches Ceramics and 3D Design. He is the co-owner of Plough Gallery in Tifton, Georgia where exceptional craft and fine art are showcased. Errol is a ceramic artist who uses architecture, interior design and fashion as inspiration for his work that is often brightly colored and utilitarian. He has exhibited both nationally and internationally. MARKSMUD.COM

Salvador Jiménez-Flores is an interdisciplinary artist and assistant professor in Ceramics at the School of the Art Institute of Chicago. In his work, he explores the themes of colonization, migration, “the other,” stereotypes and futurism. Jiménez-Flores is a recipient of grants from the Joan Mitchell Foundation Painters & Sculptors and the New England Foundation for the Arts. SALVADORJIMENEZFLORES.COM

Casey Weldon is an artist and lives in Chicago where she teaches at Lillstreet Art Center and the Chicago Ceramic Center. Her extensive art education started at the Alabama School of Fine Arts. She earned her BFA at the School of the Art Institute of Chicago where she graduated with the James Nelson Raymond Fellowship Award. Weldon received her MFA at Kendall College of Art and Design with a full-ride fellowship. KCWELDON.COM

**MARK ERROL**

**CLAY POTS AND COLOR SPOTS**

In this workshop students will create forms on the wheel and through handbuilding while learning ways to activate the surfaces through a variety of techniques. You will learn about inlay, paper transfers, paper masking, slip and underglaze layering and gain knowledge on how these decorating methods can join forces to bring high impact through low-tech methods. Ultimately participants will add complexity to their work with easy-to-learn and affordable techniques. Open to all skill levels. **COURSE FEE: $600**

**JUNE 14 – 20 · ONE WEEK**

**MARK ERROL**

**CLAY POTS AND COLOR SPOTS**

Mark Errol is a full-time lecturer at Valdosta State University in Georgia, where he teaches Ceramics and 3D Design. He is the co-owner of Plough Gallery in Tifton, Georgia where exceptional craft and fine art are showcased. Errol is a ceramic artist who uses architecture, interior design and fashion as inspiration for his work that is often brightly colored and utilitarian. He has exhibited both nationally and internationally. MARKSMUD.COM
JUNE 28 – JULY 11 · TWO WEEKS

CURT LACROSS
CAPTURING THE HUMAN ELEMENT IN CLAY

In this workshop students will learn about the unconventional methods they can use to fabricate life-like subjects in clay. Techniques covered include how to build realistic subjects through various surface techniques. During the first week, participants will explore the possibilities of working on an armature. Discussions include anatomy, the construction process and conceptual development. The second week will be spent refining your sculptures and delving into the post firing processes to achieve strikingly cosmetic exteriors. Students will be introduced to new approaches on how to address surface and discuss working with resins and various acrylics. Open to all skill levels. COURSE FEE: $1050

Curt LaCross has a BFA from Central Michigan University and an MFA in Ceramics from Michigan State University. While LaCross’ work focuses on the external figurative form, it speaks of the internal human psyche. His interest grew after researching Carl Jung and the archetypal image. He is particularly interested in the shadow archetype and its presence in human nature. INSTAGRAM: @THEBULLDOZER

JUNE 28 – JULY 11 · TWO WEEKS

DOUG JEPPESSEN
LIGHT IT UP: WOOD FIRING THE TRAIN KILN

During this workshop students will create their work and then fire it in Arrowmont’s train kiln. Through class demonstrations, slide talks and class discussions, you will explore the ideas of making work for a wood firing. Discussions will include glaze and non-glaze surface treatments and strategies for placing work in the kiln for a desired outcome. Post firing treatment of the kiln and the work will be covered, along with the allusive idea of “making it” as an artist. No prior wood firing experience is necessary. Open to all skill levels. COURSE FEE: $1050

Doug Jeppesen is an associate professor of Art at Waubonsee Community College in Sugar Grove, Illinois. He holds a BA and BFA from the University of Tulsa, and an MFA from Northern Illinois University. Jeppesen has presented at the International Wood Firing Conference at Northern Arizona University and the Second European Wood Fire Conference at Guladagergaard International Ceramic Research Center in Skælskør, Denmark. He also organized and hosted the 2016 International Wood Fire Conference at Waubonsee Community College. DOUGJEPPESSEN.COM

JULY 19 – 25 · ONE WEEK

MAGDA GLUSZEK
BODY LANGUAGE

The body is an amazing vehicle for emotional expression. Subtle gestures, such as flexed toes or curled fingers, can be used to communicate rich visual narratives. During this workshop students will produce one full-figure sculpture with a solid building technique, which they will learn to hollow and reassemble. Basic proportions and anatomy are demonstrated, as are the use of a simple armature. Small maquette studies will be created and used for inspiration and surface experimentation. Participants may take their finished green-ware home. Bring visual inspiration to class in the form of images or sketches. Open to all skill levels. COURSE FEE: $600

Magda Gluszek earned an MFA from the University of Florida in 2008. She lives in Lakeside, Arizona, where she is on the Art faculty and is gallery director at Northland Pioneer College. Her hikes and travels inspire her artwork. Gluszek has been a resident artist at Arrowmont as well as in Greece, Spain and Italy. Her artwork has been exhibited nationally and internationally. MISSMAGDAG.COM

JULY 19 – 25 · ONE WEEK

KATE MAURY
ORNATE OBJECTS AND THE EMBELLISHED ASSEMBLAGE

This workshop will explore ornate surface embellishment and a variety of construction methods through press molds and slip casting. Students will create press molds from objects they bring to class as well as assemblages from slip cast craft molds they own. The exploration of surface through press molded textures enhances hand-built objects (and wheel thrown work) and assemblages from slip casted objects from hobby molds can be altered or added to create a dynamic narrative. Participants will be encouraged to explore and improvise. Open to all skill levels. COURSE FEE: $600

Kate Maury lives in Saint Paul, Minnesota where she is a studio resident at the Northern Clay Center and teaches full time as a professor in the School of Art and Design at the University of Wisconsin-Stout. Maury received a BFA from the Kansas City Art Institute and an MFA from the New York State College of Ceramics at Alfred University. Her work is featured in both juried and invitational shows at national and international venues and is an exploration of surface and assembled cast objects. KATEMAURY.COM
During this workshop students will experiment with drawing and printing images on clay by hand using a range of techniques including screenprinting, relief and lithography. You will utilize simple tools to develop image and text compositions on both flat and curved surfaces. Using low fire clays, drawing and transfer of images through printing will allow for participants to create tiles, vessels and sculptural form. This can serve as a canvas for color, shape, mark-making, photographic images and pattern. Participants will use different clay slips, stains, and modified underglaze and glazes on mainly low-temp clay bodies with the firing done in electric kilns. Expect a wide range of results. Open to all skill levels. COURSE FEE: $600

Thomas Lucas is the founder and master printer of Hummingbird Press Editions and is an assistant professor at Chicago State University. He has taught at the Tyler School of Art, The School of the Art Institute of Chicago, the Milwaukee Institute of Art and Design, the Penland School of Craft, Arrowmont, and Oxbow School of Art & Artists’ Residency. Lucas has had exhibitions at Chicago State University; South Side Community Art Center, Chicago; Elmhurst College; N’Namdi Contemporary, Miami; and in Skopelos Greece, Israel and Morelia Mexico. THOMAS-LUCAS.COM

In this workshop students will learn how to create content and drama in a sculpted self-portrait. The goal is to create a resonant, anatomically correct likeness that reflects style and voice. Participants begin by making plaster body casts to be used as perceptual tools, along with photographs and life drawings. Using various elements including depth, clarity and light, students will use facial expression, gesture, clothing and ornamentation to interpret personality, create mood and evoke content for their sculpture. Class discussions include sculpting style and narrative image making. Students will depart with a solid modelled sculpture, color glaze tests and life casts, plus an understanding of armatures, plaster and rubber molds. Open to all skill levels. COURSE FEE: $600

Nan Smith is a figure sculptor and installation artist in Gainesville, Florida. As professor emerita at the University of Florida, Smith has received numerous awards including the UF Doctoral Mentor Advisor Award, UF Research Foundation Professor and SEF Regional Fellowship in Sculpture. She is a four-time recipient of the Florida Arts Council Artist Fellowship and has served as juried Lark Books’ 500 Figures. NANSMITH.COM

In this workshop students will design their own bisque molds and create hand-built earthenware vessels with a strong emphasis on form. The focus is on the creative exploration of form rather than finished results. You will explore the use of terra sigillata and glaze on utilitarian or sculptural work and get preliminary results fired in the electric kiln. Participants will also prepare a low-temperature soda firing. Open to all skill levels. COURSE FEE: $600

Joseph Pintz teaches at the University of Missouri in Columbia and earned his BA at Northwestern University and an MFA at the University of Nebraska, Lincoln. His ceramic work explores the role that domestic objects play in fulfilling our physical and emotional needs. Pintz has been a resident artist at the Archie Bray Foundation and the Roswell Artist-in-Residence program. ICONCERAMICS.COM

David Todd Trost is a ceramic artist and educator based in Chicago, Illinois. He is the director of the Ceramics Department at Lillstreet Art Center. He received his MFA at the School of the Art Institute of Chicago and a BFA at Pennsylvania State University. Trost has spent the last 18 years teaching at various universities and art centers throughout the Chicago area. DAVIDTODDTROST.COM

Thomas Lucas and David Todd Trost
PRINT AND CLAY

Nan Smith
FIGURATION: STYLE AND VOICE

Joseph Pintz
BISQUE MOLD BASICS
OCTOBER 4 – 10 · ONE WEEK

ANNE K. BEYER
TRAIN AND RETAIN

The focus of this workshop is on firing the train wood kiln. Students will gain knowledge of systematic material testing and experimentation. Through each stage of the process, you will document your work through kiln logs and reference photographs. After the firing, the class will examine the outcomes and reflect on the results as a group. Discussions include glaze application, loading techniques and firing strategies. Participants should bring cone 10 stoneware or porcelain bisque ware pieces from home and be prepared to learn and burn. Open to all skill levels.
COURSE FEE: $600

Anne K. Beyer is an adjunct professor of Ceramics at the Paducah School of Art and Design. She earned her BFA from Albion College and an MFA from Indiana University. Beyer spent the years in between firing a variety of wood kilns. She is currently designing and building an anagama at her home studio in the countryside. ANNEKBeyer.COM

OCTOBER 4 – 10 · ONE WEEK

STEPHANIE LANTER
SLIPPERY: ANALOG 3D PRINTING IN CLAY

During this workshop students will discover slip trailing, traditionally a decorative surfacing process in ceramics, as the foundation for building sculptural form. Students interested in seeing linear drawing emerge from flatness or in exploring a handmade, manual, low-tech version of digitally designed and mechanically produced 3D prints will enjoy this new-but-old technique. From making the paper clay slip, developing blueprints, and making plaster matrices to engineering, construction, risk taking, coloring, firing, and presenting small pieces, participants will pause, learn between the lines, and examine their personal vocabularies. Open to all skill levels. COURSE FEE: $600

Stephanie Lanter is assistant professor of Ceramics at Emporia State University. She has an MFA from Ohio University and a BA from Xavier University. Lanter has exhibited work internationally, published writings and taught since 2000. She has had residencies at the Archie Bray Foundation, Red Lodge Clay Center, Anderson Ranch, and more, and is an active Artaxis member. STEPHANIELANTER.COM

OCTOBER 11 – 17 · ONE WEEK

OSA ATOE
LEARNING FROM CLAY’S GRADIENT OF PLASTICITY

In this workshop students will discover how to utilize each of clay’s phases of plasticity from liquid to bone dry. This will make your work easier and allow you to create more complex functional pieces of pottery. Participants will learn how to control moisture in their pieces and to take advantage of the crucial phases of clay such as the soft leather hard phase. During class valuable information will be shared including trimming, forming handles and spouts and clay skill vocabulary. This workshop is particularly helpful for students who only have weekly access to clay outside of class. Wheel throwers and handbuilders are welcome. Open to all skill levels. COURSE FEE: $600

Osa Atoe lives in Baton Rouge, Louisiana and is a musician turned ceramicist, making mostly functional work for a living. She began taking community clay lessons in 2013 and completed a post-baccalaureate program for ceramics at Louisiana State University in 2018. POTTERBYOSA.COM
OCTOBER 18 – 24 · ONE WEEK

TAYLOR ROBENALT

STORY TELLING WITH TEAPOTS AND TINY SCULPTURES

In this workshop students will discover the basic components of handbuilding and will create unique teapots and tiny sculptures based on their personal narratives. You will explore conceptual ideas and the use of symbols in your work while learning to hand build, underglaze, glaze and luster. Demonstrations will include how to construct in porcelain and navigate its intricacies. Participants will receive individualized instruction regarding their work and goals throughout class. Be ready to sculpt with porcelain and create amazing, fun art that tells a story. Open to all skill levels. COURSE FEE: $600

Taylor Robenalt is a professional artist who lives in Sarasota, Florida and teaches at the Ringling College of Art and Design. Robenalt won the International Residency Award from NCECA to travel to Vallauris, France during the summer of 2019. In 2020, she will show at NCECA and have a solo show at the Canton Museum of Art. She is represented by national galleries. TAYLORROBENALTCERAMICS.COM

OCTOBER 18 – 24 · ONE WEEK

BILL WILKEY

ROUGH AND REFINED: A GUIDE TO FINDING FORM

During this workshop students will focus on creations being made both on and off the wheel. Demonstrations will include sketching, designing molds for handbuilding tableware and throwing. Participants will use reductive processes to refine forms while adding slips and glaze that accentuate the soda firing process. Bring to class your enthusiasm and love of making pottery. Open to all skill levels. COURSE FEE: $600

Bill Wilkey is a studio artist living in Helena, Montana. He received his MFA from the University of Missouri, Columbia and a BFA from East Tennessee State University. Wilkey exhibits nationally and has been featured in Ceramics Monthly as an Emerging Artist, as well as a cover article for Pottery Making Illustrated. He was also the recipient of the Joan Lincoln and Lillstreet Fellowships as a long-term resident at the Archie Bray Foundation for the Ceramic Arts. WILKEYARTS.COM

OCTOBER 11 – 17 · ONE WEEK

ANDREA MOON

FORM AND LAYER

During this workshop students will explore various handbuilding methods constructing layered textures to form sculptural structures. Coil building, press-mold casting, the dowel method and pinching will be demonstrated to create multiple parts. During class you will construct an abstract, figurative or layered small-scale sculpture with innovative, hand-built components. Discussions will focus on different types of handbuilding clay recipes, oxides, and slips and glazes related to firing schedules. Bring your sketchbook to engage in an exciting perspective on form and pattern. Pieces will be bisque fired only. Open to all skill levels, however some prior experience in clay is helpful. COURSE FEE: $600

Andrea Moon is the director of education at Craft Alliance Center of Art + Design and a studio artist. She received her MFA from Texas Tech University and a BFA from Bowling Green State University. She lectures and exhibiting nationally and internationally. Moon believes in supporting an active craft community and cultivating a creative environment for students and emerging artists. ANDREALMOON.COM
SANDY BLAIN
HANDBUILDING: IDEAS AND TECHNIQUES FOR DEVELOPING FORMS AND SURFACES

In this workshop students will explore ways to make functional ceramic pieces personal and expressive. You will use hand built (slab, coil, press-mold) and wheel components to construct composite forms. Surface markings and textures may be developed, altered, or enriched utilizing additive and/or subtractive processes. Class discussions will cover form, surface and appendage possibilities including handles, feet, and lips and their relationship to historical and cultural pieces. Demonstrations will include how to make cups, vases, pitchers, butter dishes, bowls and open weave forms. Your pieces will be bisque fired only with discussions about slips, oxides and glaze related to your firing temperature. Open to all skill levels, however some clay experience is necessary. COURSE FEE: $600

Sandy Blain is professor emerita of Ceramics at UT in Knoxville, and director emerita at Arrowmont. She remains active at the Arizona State University Ceramics Research Center. Blain serves as adjunct faculty at the Mesa Art Center and as a consultant to national arts organizations. SANDYBLAIN.COM

TODD PLETCHER
FIRING THE WOOD KILN

During this workshop students will load and fire the train kiln and learn how to prepare their work with glazes, slips and wadding. When the work is prepped, participants will load and fire the kiln. Demonstrations include making a variety of work for a wood firing with an emphasis on fluid forms. Class discussions cover various kiln designs, firing techniques and cooling cycles while firing the kiln. After the firing, you will have an opportunity to make work alongside the instructor as the kiln cools. No prior wood firing experience is required for the workshop. Open to all skill levels. COURSE FEE: $600

Todd Pletcher is the facilities development director at Clay by the Bay in San Francisco, California. He received his BFA from Goshen College in 2005 and was a full-time studio potter until moving to his current position in San Francisco. Pletcher was a Ceramic’s Monthly Emerging Artist in 2015 and his work is shown internationally. PLETCHERPOTTERY.COM

BRETT BEASLEY
IF IT’S NOT FUN, WHY BOTHER?

In this workshop students will learn the fundamentals of wheel thrown pottery. During class you will also work through technical issues that could impede your creative process. There will be guided exercises and participants will receive personalized attention. Works that have been properly dried will be bisque fired. Open to all skill levels. COURSE FEE: $600

Brett Beasley has taught Ceramics classes ranging from formal academia to community cultural centers. He earned his BFA from the University of Florida and an MFA in Ceramics from East Carolina University. He has been an active member of the National Council on Education for the Ceramic Arts (NCECA) since 2011. Beasley exhibits his artwork at both the national and regional level. BEASLEYCERAMICS.COM

HP BLOOMER
SODA FIRING: COLORFUL SURFACES

During this workshop students will learn about making, glazing and creating decorated surfaces for the soda kiln. The class will cover making forms that best work for the glazing techniques. Demonstrations concentrate on glaze application, masking, sourcing inspiration, firing and loading as well as some basic making methods. Various firing methods will also be discussed. Students should bring their own bisque ware. This class requires basic ceramic skills. COURSE FEE: $600

HP Bloomer is adjunct professor at Colorado Mountain College in Aspen, Colorado. He attended the University of North Texas and received his BFA and an MFA in Ceramics. His work focuses on highly decorated utilitarian forms which draw inspiration from his interest in architecture, painters and designers who explore a relationship with the land and nature. He has been an Artist-in-Residence at The Carbondale Clay Center, Arrowmont and at the Cobb Mountain Art & Ecology Project. HPBLOOMER.COM
**NOVEMBER 15 – 21 · ONE WEEK**

**LYNNETTE HESSER AND STEVE LOUCKS**
**SERVE WITH FINESSE**

During this workshop students will learn to improve their throwing, handbuilding and glazing skills while making unique dishes for serving. You will discover how to alter bowl and cylinder forms by darting, stretching, reforming and assembling them. This will be followed by participants embellishing their creation with carvings, sprigs, lids, handles and more. Various clay methods will be demonstrated, and discussions include design concepts and glazing techniques. Individual instruction is offered as well as assistance in glazing student’s individual pieces. The serving dishes finished in time will be glazed and fired to cone 6 in the electric kiln while making wonderful serving dishes throughout the week. Open to all skill levels. **COURSE FEE: $600**

Steve Loucks is professor emeritus from Jacksonville State University and a full-time studio potter and ceramic artist. He received his MFA from the New York State College of Ceramics at Alfred and his BFA from the University of Illinois in Champaign/Urbana. He was the winner of the Alabama State Council on the Arts Craft Fellowship twice and the Southern Arts Federation Endowment for the Arts. **STEVELOUCKSPOTTERY.COM**

Lynnette Hesser is a full-time artist working in the studio with husband, Steve Loucks, in Wellington, Alabama. She holds a BA from Denison University in Granville, Ohio, a BFA and MFA from the University of Florida, and an MSEd from Jacksonville State University, Jacksonville, Alabama. She received the Alabama State Council on the Arts Fellowship in Crafts in 2011. **LYNNETTEHESSERCERAMICS.COM**

**LYNNE HOBAICA**
**ON THE SURFACE/OFF THE SURFACE**

In this workshop students will explore building narrative pots using various handbuilding techniques including slab building, coiling, pinching and bisque molds. You will begin the narrative by attaching sculptural elements that extend off the surface of the form. The narrative continues by painting and carving on the surface and building up colorful imagery through layers of underglaze and slip. The class includes strategies and resources for participants to develop ideas and build confidence in their ability to draw and encourage to approach making with playfulness and curiosity. Open to all skill levels. **COURSE FEE: $600**

Lynne Hobaica lives in the Blue Ridge Mountains of North Carolina. She received her BFA from Syracuse University and an MFA in Conceptual Ceramic Sculpture at the University of Art and Design in Linz, Austria. Hobaica has exhibited work in the U.S. and abroad, participated in national and international residencies, interned at museums and worked in galleries. **LYNNEHOBAICA.NET**

**NOVEMBER 8 – 14 · ONE WEEK**

**MATTHEW DERCOLE**
**NARRATIVE ANIMALS**

In this workshop students will create animals with clay and use simple armatures to build solid clay forms. You will consider pose and expression with the form, learn techniques for adding detail, then hollow out and examine finishing possibilities. Demonstrations will include glazing and coloring of eyes, animal anatomy, specialized tools and use of mixed media. Discussions will include the use of narrative elements of the sculptures. Previous experience with clay not required. Open to all skill levels. **COURSE FEE: $600**

Matthew Dercole works as an instructor and technician in Ceramics at the University of Hartford. He received his MFA in Ceramics from the University of Iowa. He has participated as an Artist-in-Residence at the Lux Center for the Arts, Lillstreet Art Center, Rebuild Foundation, Arrowmont and Watershed Center for the Ceramic Arts. Dercole has held instructor positions in Ceramics at multiple art centers and universities across the U.S. **MATTHEWDERCOLE.COM**

**NOVEMBER 15 – 21 · ONE WEEK**

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**NOVEMBER 15 – 21 · ONE WEEK**

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YOU MIGHT ALSO BE INTERESTED IN THE FOLLOWING WORKSHOPS

CHRISTINE GARVEY ______ P.32
PAUL ANDREW WANDLESS ______ P.11
LISA YORK ____________ P.65
“While I made something beautiful to have and admire, it was the process, the wonderful people, and my experiences that have impacted me deeply from my time at Arrowmont. The experience will live with me forever.”

— JESSICA LEVY, UNIVERSITY FELLOW
2D ARTS: DRAWING, PAINTING, PRINTMAKING, PAPER, AND BOOK ARTS

Arrowmont’s 2D offerings continue to grow and diversify. Whether working with a press or with a paintbrush, these workshops consider not only methods of image and mark-making, but the surfaces themselves. Courses this year take the canvas to new levels with installation-based workshops, zines, and murals. Bring your sketchbook and prepare to explore everything with pencil in hand.

HISTORICAL NOTE: Arrowmont has hosted several international and national 2D conferences including: The International Marblers Gathering (also founded at Arrowmont), Friends of Dard Hunter, hand papermakers and the National Watercolor Society.
**MARCH 26 – 29 · WEEKEND**

**LISA D. LINE**

**FOLLOWING THE PATH OF LIGHT IN OIL PAINTING**

Capturing a moment in time and space is the business of oil painting, but it doesn’t happen by chance. In this workshop students will explore the crucial building block of traditional representational oil painting, which is the sensation of light. The class consists of science, geometry, art history and observation that will yield big results for your individual painting practice. Best practices in paint mixing, using mediums and pigments, and building the layers of an oil painting will also be covered. Participants will work individually and as a group to increase their power as painters. Both beginners and experienced painters will plan, craft and complete one or more small paintings that demonstrate increased mastery of the perception of light. Open to all skill levels.

**COURSE FEE: $400**

Lisa D. Line lives and operates an oil painting studio near Tennessee’s Great Smoky Mountains National Park. She has a BA from Xavier University. Line’s paintings are exhibited regionally and nationally. Her work was recently included in the Christians in the Visual Arts three-year national travelling exhibit titled “Beauty.” LISA LINE.COM

**MAY 24 – 30 · ONE WEEK**

**KRISTINA ARNOLD**

**USE EVERYTHING: DRAWING AS INSTALLATION**

During this workshop students will work with a variety of materials (paper, ink, plastic, fabric and wood) to translate thought to physical form, using the mechanics and meaning of specific spaces on campus to create conceptually layered installations. You will explore making modular building blocks to create installations that can be deconstructed and taken home. Participants will work with expanding a project’s impact by using documentation as both record and as secondary object. The focus is on realizing your individual visions along with in-depth class discussions. Open to all skill levels.

**COURSE FEE: $600**

Kristina Arnold is on the Art faculty at Western Kentucky University and lives in Bowling Green. She holds an undergraduate degree in Community Health from Brown University and an MFA in Painting and Drawing from the University of Tennessee, Knoxville. Arnold works primarily as an installation artist (in media ranging from paper and fibers to blown glass) with themes drawing conceptually from her former background and interest in public health.

KRISTINA ARNOLD.COM

**BILLY RENKL**

**COLLAGE: COOPERATING WITH FOUND IMAGES**

In this workshop students will explore a variety of approaches to collage with an emphasis on historical models. The principle goal is experimentation in the development of personally expressive collages using found imagery, and an understanding of the unique ways that collage speaks. Although participants will experiment with cutting and gluing techniques, a fruitful collage practice is not always based in manual skills. “It is perfectly legitimate to use found objects as pictorial elements,” Guillaume Apollinaire wrote in 1913, “they may be new in art, but they are already soaked with humanity.” You are encouraged to bring materials to class in addition to those provided. Open to all skill levels.

**COURSE FEE: $600**

Billy Renkl is a professor of Art and Design at Austin Peay State University in Tennessee, an artist, and a freelance illustrator. He has exhibited at The Jule Collins Smith Museum at Auburn University, the Taylor Bercier Fine Art in New Orleans, the Manifest Gallery in Cincinnati, and at the Indianapolis Arts Center. Renkl has a picture book forthcoming from Cameron Kids.

BILLY RENKL.COM
GRETA SONGE
EXPLORING ART MAKING WITH ACRYLICS

In this workshop students will work primarily with acrylics and ink in order to delve deep into the process of art making. The unique properties of acrylic paints make them a fantastic medium for traditional painting, mixed media and experimentation. You will work on various types of paper while exploring still life, landscape, abstract art and collage techniques. Class discussions will include basic color theory and color mixing. Open to all skill levels, however some drawing experience is helpful. COURSE FEE: $600

Greta Songe lives in Coralville, Iowa and is an assistant professor of Art at Kirkwood Community College in Cedar Rapids. She received her BFA from Louisiana State University and an MFA from the University of Iowa. Songe creates artwork in the realm of painting, surface design and illustration. GRETASONGE.COM

HEINRICH TOH
HIGH ROLLING MONOPRINTS

During this workshop students will discover applications for monotypes and the transfer of imagery using inked Xerox copies as a plate and non-toxic paper lithography on an etching press. The emphasis is on balancing process, play and content by building rich layers of color, composition and imagery. Participants will explore a variety of materials and methods to create depth and space between backgrounds and foregrounds using texture, mark making and brushstrokes. By incorporating pattern, shape and imagery from your own photographs and drawings, you will create dialog and narrative in your one-of-a-kind work. Open to all skill levels. COURSE FEE: $600

Heinrich Toh is a studio artist and educator based in Kansas City. He is a graduate of the Cleveland Institute of Art and the La Salle College of the Arts in Singapore. He has taught at the Kansas City Art Institute and at Art Centers around the country. Toh’s work is in private and public collections, including the Nelson-Atkins Museum of Art. HEINRICHTOH.COM

GARY CHAPMAN
CHARCOAL AND EXPRESSIVE MARK MAKING: A PAINTER’S APPROACH TO DRAWING

In this workshop students will explore charcoal as a drawing medium for expressive mark making. The goal is to develop a personal approach with loose and aggressive mark making and to combine additive and subtractive techniques using charcoal. While charcoal is the primary medium, participants are encouraged to use other media such as conte crayon, spray paint, powdered and water-soluble graphite, ink and gesso. Students will also explore various alternatives to paper. The class focuses on mark making as it relates to abstraction and later students may opt to explore different ways these same techniques can be applied to observational drawing for a provocative fusion of abstraction and realism. Open to all skill levels. COURSE FEE: $600

Gary Chapman is a professor of Art at the University of Alabama at Birmingham and has a BA and BS from Berea College, and an MFA from Cranbrook Academy. He has had over 70 solo exhibitions around the U.S. Chapman has participated in numerous exhibitions at regional, national and international venues. GARYCHAPMANART.COM

MATT RUNKLE
THE MIXED-MEDIA MEMOIR

Where do words meet image in the stories we tell? How can materials we encounter day-to-day relate to our personal narratives? In this workshop students will discover how to use different media to tell a story. The media can include comics, graphic novels, artist books, dioramas and sequential panels along with the ways you might amalgamate these modes. Participants will explore collage, low-tech printing methods (pochoir, Xerox transfers), box-making and book structures with a focus on incorporating found materials into their mixed-media memoirs. Open to all skill levels. COURSE FEE: $600

Matt Runkle is a writer, cartoonist and book artist who lives in Oregon. He has taught at the San Francisco Center for the Book, the University of Iowa, at Penland School of Craft, and at the University of Nevada–Reno. As a member of the College Book Art Association board, his work has been exhibited nationally. Runkle’s work is also in the permanent collections at the Library of Congress, the Newberry Library, Virginia Commonwealth University and the University of Wisconsin–Milwaukee. MATT-RUNKLE.COM
JUNE 14 – 20 · ONE WEEK

IAN BROWNLEE
OIL PAINTING MADE SIMPLE

In this workshop students will learn about the basics of oil painting. The class covers stretching canvas, drawing, painting and varnishing. Participants will discover a variety of oil painting mediums and ways to properly take care of finished works. Oil paints have a reputation for being difficult to use and slow drying, however you will learn that doesn’t have to be the case. One-on-one instruction will help students discover their own style. You will leave class with a painting of your own design. Open to all skill levels. COURSE FEE: $600

Ian Brownlee is a painter and muralist based in Asheville, North Carolina. He received his BFA from the Atlanta College of Art and studied at the California College of Arts and Crafts in Oakland, California. His work has been featured in various publications, including New American Paintings. Brownlee has painted several large-scale murals and exhibited his work in galleries across the country. He specializes in narrative and his paintings incorporate stories of history, ecology and mythology. IANBROWNLEE.COM

JUNE 21 – 27 · ONE WEEK

MELISSA HARSHMAN
GO GREEN: SAFER INTAGLIO

Are you interested in “greening up” your intaglio studio and tired of those nasty fumes? This workshop covers safe studio practices for intaglio printing. Students will use big ground for hard/soft ground applications, airbrush for aquatints and coffee lift ground for sugar lift. Safer ground removal and clean-up are discussed as well as oil-based and water-based inks. Participants will leave with a sample plate of various processes. This workshop is ideal for seasoned printmakers who want to clean up their shop practices, however it is also applicable for those with no prior intaglio experience. COURSE FEE: $600

Melissa Harshman teaches in the Printmaking and Book Arts Department at the Lamar Dodd School of Art at the University of Georgia. She received her MFA from the University of Wisconsin, Madison. Harshman has exhibited widely throughout the U.S. and abroad. Her awards include a Wilson Center for the Humanities and Arts Research Fellowship and a 2019 Senior Faculty Research Grant titled Explorations in Papermaking. MELISSAHARSHMAN.COM

JUNE 28 – JULY 11 · TWO WEEKS

JAMES EHLDERS
EXPLORATION AND IMPRESSION

This two-week workshop is divided between a week of drawing and exploration of Gatlinburg, followed by a week of creating a relief print in response to your observations. Students will participate in visual scavenger hunts and record their findings in a sketchbook. This imagery culminates in a study for a print to be produced during the second part of the workshop. You will transfer the image to a linoleum block and learn carving techniques and crosshatching methods. At the end of class, your work will be showcased in a class print exchange. Students will leave class with artifacts of their various experiences and interpretations of Gatlinburg. Foundation drawing skills are required. COURSE FEE: $1050

James Ehlers is a professor of Engraving Arts at Emporia State University. He has an MFA from the University of Florida. He has lead workshops at Frogman’s Printmaking Workshop, IMPACT Printmaking Conferences in Scotland and England, and in the U.S. Ehlers has exhibited in Bulgaria, Canada, Denmark, Poland, Portugal, Norway, Romania, The Republic of Macedonia, Turkey and the U.S. INSTAGRAM:@JEHLERS928

JULY 19 – 25 · ONE WEEK

HOLLIE CHASTAIN
EXPLORING COLLAGE USING WOVEN PAPER

During this workshop students will discover different methods and applications of collage and explore substrates, materials and adhesives. You will practice a paper weaving technique creating texture and shape to use as a major element in your finished mixed media composition. Class demonstrations and examples will cover incorporating paint, mark-making tools and adding embroidery elements into your work. All materials will be provided, and participants will take home a completed piece and learn the skills and classroom experience to further explore mixed media. Open to all skill levels. COURSE FEE: $600

Hollie Chastain is an artist and illustrator living and working in Chattanooga, Tennessee. Using mainly paper, she combines found images with modern colors and compositions to create work full of originality and narrative. Her work has been exhibited internationally and is held in private collections around the world. HOLLIECHASTAIN.COM
CAROL WEBER  
BUILDING THE SURFACE: DRAWING AND COLLAGE

In this workshop students will explore mixed media drawing and layering techniques that result in intimate, low relief works of art. You will create at least one finished collage and mixed media drawing. During class, there will be a series of exercises and methods presented for using tacks, wires and adhesives to build the surface of the artwork. Also, narrative content is explored with a keen awareness to the elements of line, shape, texture and color. To create your work, you are welcome to bring a collection of small objects, unfinished sketches and miscellaneous papers to include in your art. Come tell your story in collage. Open to all skill levels.

COURSE FEE: $600

Leslie Nichols operates her studio in Bowling Green, Kentucky. She is well known for her works created on manual typewriters which are featured in Typewriter Art: A Modern Anthology published by Laurence King and The Art of Typewriting published by Thames and Hudson. Her work has been recognized with grants from the Elizabeth Greenshields Foundation, AAUW, Women's Studio Workshop, Kentucky Foundation for Women and the Great Meadows Foundation. LESENIICHOLSART.COM

JODI REEB  
ENCAUSTIC PAINTING: BETWEEN THE LAYERS

During this workshop students will explore encaustic painting to create translucent, layered, smooth and textural surfaces only achieved with molten beeswax. Class discussions include a history and description of encaustic painting, basic supplies and tools needed as well as safety, preparation of supports, and application of grounds and fusing. Demonstrations will provide an overview of techniques such as image transfers, collage, oil pigment sticks and creating texture working with masks and stencils. The focus is on image making and the development of your aesthetic and artistic growth. Students will have time to create, join feedback discussions and participate in one-on-one instruction. Open to all skill levels.

COURSE FEE: $600

Jodi Reeb has been a full-time artist and teacher in Minneapolis for over 20 years. She has a BFA in Printmaking from the Minneapolis College of Art and Design. Her work has been shown nationally and is in numerous collections. Reeb received the Minnesota Artist’s Initiative Grant in 2018, is a CORE Instructor for R&F Handmade Paints and teaches workshops in her studio and across the U.S. JODIREEB.COM

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COURSE FEE: $600

Carol Weber works from her home studio in Downers Grove, Illinois. She is a recently retired professor of Art and Design from South Suburban College where she taught for nearly 30 years. She has exhibited her work nationally and internationally and is a curator for Gallery 201 at Argonne National Laboratory. CAROLWEBERART.COM

LESLEY NICHOLS  
SCRIPTO-VISUAL DRAWING

The role of text in visual art is center stage in this experimental drawing workshop. Working with the fundamentals of drawing, students will explore how words are used to create pattern, imagery and meaningful content. The workshop introduces participants to forms such as calligrams, asemic writing and erasure poetry while working with mediums such as typewriters, pen and ink, and graphite. You will find inspiration from artists using text as an integral part of drawing. Each student will take home a selection of their original works and a new appreciation of the relationship between text and imagery. Open to all skill levels. COURSE FEE: $600

Leslie Nichols operates her studio in Bowling Green, Kentucky. She is well known for her works created on manual typewriters which are featured in Typewriter Art: A Modern Anthology published by Laurence King and The Art of Typewriting published by Thames and Hudson. Her work has been recognized with grants from the Elizabeth Greenshields Foundation, AAUW, Women's Studio Workshop, Kentucky Foundation for Women and the Great Meadows Foundation. LESENIICHOLSART.COM
OCTOBER 4 – 10 · ONE WEEK

CHRISTINE GARVEY
SELF-PORTRAITS FOR THE FUTURE

In this workshop students will examine the self-portrait to reflect on identity and experience within a context. 2D and 3D material demonstrations presented include alginate mold-making, plaster-casting, photocopy-transferring and mixed media techniques. These methods give participants a jump-start into drawing form and reflecting on the world around them. Each technique is paired with a conceptual exercise allowing students to discover the history of self-portraiture and to capture something personal and universal about a specific time period. Open to all skill levels. COURSE FEE: $600

Christine Garvey most recently was an assistant professor of Practice and area head of the 2D Art Foundation at the University of Texas at Austin. She received her MFA from Concordia University Montreal and a BFA from Washington University in St Louis. Garvey received a 2016 Fulbright Research Grant from the Italian Commission, Concordia University’s Faculty of Fine Arts Fellowship, and a City of Austin Community Initiatives Grant. She divides her time between Austin, New York and Italy. CHRISTINE-GARVEY.COM

GRETCHEN SCHERMERHORN
SCULPTURAL PAPER

During this workshop students will learn to build armatures and molds for creating three-dimensional paper forms. After an overview of basic papermaking techniques, you will learn to make forms from wire, reed, mesh and nylon, which act as support for high shrinkage abaca and flax pulp. Participants will also learn to create plaster molds to create both 2D bas relief works, as well as 3D pieces. The emphasis is on working with a variety of pulp-from translucent and high shrinkage, to opaque and low shrinkage. Students will leave with a collection of samples and handmade paper sculptures. Open to all skill levels. COURSE FEE: $600

Gretchen Schermerhorn is the artistic director at Pyramid Atlantic in Hyattsville, Maryland. She has an MFA in Printmaking from Arizona State University and has completed residencies at The Robert Rauschenberg Residency, Women's Studio Workshop, Columbia College Center for Book and Paper, Seacourt Print Workshop in Northern Ireland, and California State University. Schermerhorn has received artist awards from the Maryland State Arts Council and the Arts and Humanities Council of Montgomery County. GRETCHENSCHERMERHORN.COM

SUSAN MOSS
THE SKETCHBOOK HABIT

An active sketchbook and journaling practice can facilitate artistic growth. In this workshop students will discover a sketchbook practice that is low risk and exploratory. During class you will work with gouache, colored brush pens, markers and water-soluble pencils, and respond to a range of mark-making and writing prompts. Your visual and written responses will serve as inspiration for reflecting on artistic goals, generating ideas and recognizing the idiosyncratic patterns of your art making. Class exercises will be designed to promote an ongoing sketchbook habit. Beginners and experienced sketchbook keepers are welcome, and previous drawing experience is not required. COURSE FEE: $600

Susan Moss teaches drawing and textile art courses at Fort Lewis College in Durango, Colorado. Her drawings, mixed media work and spontaneously stitched embroideries have been exhibited nationally and regionally in over ninety venues. Moss has been marking on surfaces since childhood including paper tablecloths, fabric, and craft and archival paper. SUSANMMOSS.COM
STUART KESTENBAUM AND SUSAN WEBSTER
WORDS AND IMAGES

During this workshop students will create images that inspire writing, writing that inspires images, and generate work that can combine the two. Daily activities will include writing and drawing as prompts to generate your work. Various low-tech printmaking techniques such as gelatin-plate process, direct stencil and monotype drawing will be covered. Participants will use a variety of tools and techniques, such as drawing, painting and collage to make their image and text components. You will discover different formats including simple book structures, one-of-a-kind pieces, and broadsides and you are encouraged to experiment. Open to all skill levels. COURSE FEE: $600

Stuart Kestenbaum is a poet and former director of the Haystack Mountain School of Crafts. He has been a visiting writer at art programs including Penland School of Craft, the Cranbrook Academy of Art and Rhode Island School of Design. His most recent book is How to Start Over (Deerbrook Editions 2019). Kestenbaum is Maine’s Poet Laureate.
STUARTKESTENBAUM.COM

Susan Webster is a visual artist who works with a variety of materials and processes. She has taught at Haystack Mountain School of Crafts, Penland School of Craft, Center for Contemporary Printmaking in Connecticut, Studio Artworks Center (Jerusalem, Israel) and developed a model art program in the prison system in Maine. Recent exhibits include Maine Jewish Museum and Maine College of Art’s Institute of Contemporary Art.
SUSANWEBSTER.NET

OCTOBER 18 – 24 · ONE WEEK

DANIEL ESSIG
SCULPTURAL MICA BOOK

In this workshop students will explore creating and filling a hand-bound book. Utilizing a binding that has withstood the test of time with its elegance, flexibility and strength, you will first bind a book of wood, fine papers and ridged translucent mica sheets. You will then cut, hammer, glue, paint and sew back into the pages creating niches, alcoves and windows to house and protect its relics, images and words. Participants will work with mica, both the natural and manmade forms of this material, and become familiar with its unique characteristics. During this class students will create a series of book structures experimenting with a variety of materials and techniques. Open to all skill levels. COURSE FEE: $600

Daniel Essig is a studio artist and workshop instructor living in Penland, North Carolina. He is a recipient of the North Carolina Artist Fellowship Grant. His work has been collected by the Smithsonian Institution’s Renwick Gallery, the Mint Museum and the University of California at Santa Cruz McHenry Library.
DANIELESSIG.COM

SARAH SHEBARO
FULL SCREEN TEST: MONO SCREENPRINTING FOR CONSISTENT VARIETY

Utilizing the screen as a matrix, this workshop will combine the expressive nature of drawing and painting with the crisp stencil forms of screenprint. Students will learn traditional and experimental techniques in screenprinting working with a variety of water-soluble materials. Multi-layer printing, registration, off-the-cuff techniques and drawing/blending colors directly on the screen will be demonstrated. Throughout the week, participants will create a small multilayer edition as well as unique prints on a variety of paper. Cutting Rubylith and shooting photo emulsion stencils will also be at the core of this course. Open to all skill levels. COURSE FEE: $600

Sarah Shebaro is an artist, designer and instructor who lives in Knoxville, Tennessee. She is based at Striped Light, a Letterpress studio and record label she co-founded in 2015. She has taught in universities and craft schools including the Pratt Institute, University of Tennessee, Manhattan Graphics Center, Temple University and Penland. Her work has been included in exhibitions nationally and abroad. SSHEBARO.COM
LINDSEY MEYERS CARROLL  
**DRAWING WITH CHARCOAL**

In this immersive drawing experience geared toward creative expansion and growth while building an image with charcoal, students will encounter a variety of techniques and materials. Class demonstrations and discussions will include developing an idea into a finished drawing, experimenting with mixed media and working large-scale. Participants will develop drawing skills through daily exercises and focused sessions on a subject matter of their choice. Brainstorming, problem-solving and feedback are an integral part of the workshop. Open to all skill levels, although some drawing experience is recommended.

*COURSE FEE: $600*

Lindsey Meyers Carroll is a professional artist who lives in Helena, Montana and is the education manager at the Archie Bray Foundation for the Ceramic Arts. She received her BA in Fine Arts and Spanish Literature from the University of Montana. Carroll works in realism through large-scale charcoal and mixed media drawings and has taught classes on drawing fundamentals and figure drawing. **LMCSTUDIO.COM**

LYNN CORSI BLAND  
**MIXED MEDIA IN ACRYLICS**

This workshop offers students experimental approaches to combining water media with textured mediums, fabric and collage. You will learn how to combine disparate techniques into finished pieces, mixing methods and materials. The focus of the class is on the process and the journey of art making instead of the finished artwork itself. Participants will find their own voice through art journaling, discussion, demonstrations and private critique. The curriculum includes working studio time, slide presentations and individual guidance. At the end of the week the student will have a new inventory of ideas and ways to use them in future work. Open to all skill levels. *COURSE FEE: $600*

Lynn Corsi Bland is an artist who works in a variety of media in Gatlinburg, Tennessee. She has an Art and Design degree from Florida State University, Tallahassee, Florida. Bland’s work is a combination of paint, fabric and found objects. Her teaching experience includes Arrowmont; Cullowhee Mountain Arts, Silva, North Carolina; Sevierville Arts Council; and Daytona Beach Community College. Her work has received awards and been showcased in numerous magazine publications. **LYNNCORSIBLAND.COM**

NICOLE UZZELL  
**PAPER, PULP AND SCULPT**

This workshop is designed for those interested in taking sheets of handmade paper and creating 3D forms. Students will discover a variety of ways to make armatures by incorporating found objects, both natural and man-made. Overbeaten flax and abaca are the primary pulps you will use, capitalizing on their translucent and high shrinkage qualities. Participants will add indigo and walnut dye at the conclusion to add natural color to their final sculptures. In order to incorporate personal elements, a hunter/gatherer approach will be encouraged by taking advantage of the grounds at Arrowmont and/or bringing pieces from home. Open to all skill levels. *COURSE FEE: $600*

Nicole Uzzell is a studio artist and professor of Art at Forsyth Technical Community College and teaches clay handbuilding at the Sawtooth School for Visual Art in Winston-Salem, North Carolina. She received her MFA in Sculpture at Lesley University College of Art and Design in Cambridge, Massachusetts. Uzzell is a two-time recipient of the Regional Artist Grant from the Arts Council of Winston-Salem Forsyth County who exhibits nationally. **NICOLEUZZELL.COM**

JOHN DAVID WISSLER  
**PAINTING IN THE GREAT SMOKY MOUNTAINS**

During this workshop students will enjoy the beauty of the Great Smoky Mountains through observation and painting. Joining the great tradition of Constable and Corot, participants will paint every day, so be prepared for all types of weather. After working “en plein aire” you will return to the studio for critique, conversation and to prepare for the next day. Walking will be involved, so mobility is important. Previous outdoor experience preferred. Open to all skill levels. *COURSE FEE: $650*

John David Wissler is the former president of the Heliker-LaHotan Foundation in Maine and current chairman of the board of the Mount Gretna School of Art in Pennsylvania. He received his MFA from the Parsons School of Design in New York. His studies include travel to France, Italy, Russia, Switzerland and Germany. Wissler was awarded artist residencies at the Heliker-LaHotan Foundation in Maine and the Borgo Fnochietto in Tuscany, Italy. **LANCASTERGALLERIES.COM/ARTISTS/JOHN-DAVID-WISSLER**
**NOVEMBER 8 – 14 · ONE WEEK**

**RACHEL SIMMONS**  
**CREATIVE SELF-REFLECTION THROUGH VISUAL JOURNALS**

Stuck in a creative rut or just need time to reflect on your life? During this workshop students will explore the connections between creativity, self-reflection and mindfulness through the visual journal, which is a unique fusion of creative writing and art. You will learn how to use techniques like erasure poetry, guided memory and sensory writing, image transfers, monotype printmaking, drawing, collage and basic bookbinding in your journal practice. Each participant will leave class with a hand-bound mixed media visual journal and a sense of artistic renewal and connection with others. Open to all skill levels. **COURSE FEE: $600**

Rachel Simmons teaches printmaking, book arts, comics and visual journals at Rollins College in Winter Park, Florida. She earned her MFA in Painting and Drawing from Louisiana State University. In her socially engaged projects, she invites participants to collaborate with her as they explore their personal relationships with nature. In her journal practice, she reflects on her adventures in Antarctica and Namibia as well as on her everyday adventures at home. [RACHELSIMMONS.NET](http://RACHELSIMMONS.NET)

**NOVEMBER 15 – 21 · ONE WEEK**

**JIYOUNG CHUNG**  
**JOOMCHI AND BEYOND**

In this workshop students will explore joomchi, a unique Korean traditional way of making textured handmade paper using water and eager hands. You will discover its history, practice and role in Korean society, as well as learning the hands-on techniques and reinterpreted adaptations into a contemporary art form. Joomchi creates strong and painterly textured surfaces by layering and agitating Hanji (Korean mulberry papers). Its usage is diverse and can be incorporated into surface design, collage, new ways of drawing, or for wearable, unconventional body ornaments. Joomchi can also be used as 2D and 3D sculptural objects that are functional or fine art oriented. Open to all skill levels. **COURSE FEE: $600**

Jiyoung Chung is an artist, freelance writer and independent curator who has developed the innovative method of Joomchi into a contemporary art form. She received a BFA in Painting from Rhode Island School of Design and her MFA in Print/Media from the Cranbrook Academy of Art. In 2010, she curated the International Korean/American Joomchi show for European Patchwork Meeting in France. Chung has authored a how-to book titled Joomchi & Beyond. [JIYOUNGCHUNGS.COM](http://JIYOUNGCHUNGS.COM)

**NOVEMBER 15 – 21 · ONE WEEK**

**DIETLIND VANDER SCHAFF**  
**ENCAUSTIC: LAYERS, TRANSLUCENCY AND SEE THROUGHS**

This workshop takes students beyond the basics involved in working with encaustic, offering a deeper understanding of how to create paintings that suggest luminosity, depth and dimension. Emphasis will be placed on creating a sense of light, the balance and weight of composition, and expressing meaning through an exploration of accumulating marks, drawings and imagery. You will learn greater control with both painting and fusing and will have plenty of time to develop your own personal ideas and visual vocabulary. Open to all skill levels. **COURSE FEE: $600**

Dietlind Vander Schaaf lives in Portland, Maine and is a core instructor for R&F Handmade Paints and the former president of New England Wax. She holds an MFA from the University of San Francisco and an MA from the University of Southern Maine. She has exhibited nationally and been featured in *Maine Home Design, Décor Maine*, and *Downeast* magazines. She has taught at Haystack Mountain School of Crafts, Truro Center for the Arts at Castle Hill, Penland School of Craft, New Hampshire Institute of Art, The Encaustic Center, R&F, Maine College of Art, and at Zijdelings in the Netherlands. [DIETLINDVANDERSCHAFF.COM](http://DIETLINDVANDERSCHAFF.COM)

You might also be interested in the following workshops:

- Leslie Pearson [p. 39](#)
- Janet Link [p. 10](#)
- Thomas Lucas & David Todd Trost [p. 20](#)
- Jackie Abrams [p. 44](#)
- Stephanie Lanter [p. 21](#)
- Elyse-Krista Mische [p. 12](#)
“My experience at Arrowmont was nothing short of amazing. I really had a sense that it was a tight-knit and welcoming community. I made some great friends during my time there that I still talk to!”

— Salma Michelle Garcia, Work-Study
FIBERS, TEXTILES & BASKETS

Workshops held in Arrowmont’s Fibers and Textiles studios span a broad range of techniques, from basketry and sculpture to surface design and quilting. Fibers, textiles and basketry also provide a diverse field for issues of concept and form. Arrowmont offers workshops richly steeped in historical and cultural traditions as well as those that push these boundaries into new areas of discovery. This summer and fall, Arrowmont will also host two national fiber and textile conferences: National Institute of American Doll Association (NIADA) and the International Millinery Meet-Up. Prepare for a creative year in fibers by taking in these 2020 offerings.

HISTORICAL NOTE: The National Basketry Organization (NBO) was founded at Arrowmont in 1999 in conjunction with a national conference and juried exhibition titled, “From All Directions.” Today there are over 650 members. NATIONALBASKETRY.ORG
MARCH 26 – 29 · WEEKEND

EMILY NICOLAIDES
ALL THINGS CIRCULAR WEAVING

In this workshop students will learn about the techniques of circular weaving. These include how to turn an embroidery hoop into a loom and how to warp a hoop with an open center, as well as discovering basic tapestry weaving techniques. Your end goal is to acquire various approaches to finishing your own circular woven wall hanging. Participants will also work with a variety of yarns to create tons of texture. Students have the option to bring their own yarn of any fiber and weight. You will leave class with at least two finished wall hangings. Open to all levels. COURSE FEE: $400

Emily Nicolaides is a weaver and teacher in Richmond, Virginia. In her studio practice, she focuses on circular and shape-weaving working on hoops, handmade frame looms, and on her four-harness floor loom. She teaches workshops in Richmond and online through her weaving course. Her work has been shown by Alma’s RVA and 68 Home in Richmond. EMILYNICOLAIDES.COM

MARCH 26 – 29 · WEEKEND

BILLY RAY SIMS
TRADITIONAL SPLINT WOVEN FISH CREEL OR PURSE BASKET

During this workshop students will learn to render basket material from two of the most beautiful of traditional basketmaking materials: southern white oak and northern black ash trees. You can choose from these options to yield a treasured, woven heirloom. Participants will create a fishing creel or purse woven on a mold using hardwood splint that they will learn to split, shape and process from a harvested tree. Finishing elements can include a cherry wood or leather lid and strap for your basket. During class you will discover the traditional methods used for hundreds of years, and leave with a beautiful, one-of-a-kind basket. Open to all skill levels. COURSE FEE: $400

Billy Ray Sims was born in East Tennessee and lives in Maine where he is a journalist and editor. He makes baskets on commission and his work is in collections including the Smithsonian and the Essex Shipbuilding Museum. Sims’ basketry spans traditional styles from Gullah baskets, Cherokee River Cane, New England Black Ash and native Appalachian White Oak. BILLYRAYSIMSBASKETS.COM

MAY 24 – 30 · ONE WEEK

JIM ARENDT
A MENDED IMAGE

Thrift and pragmatism can be a wellspring for novel fiber solutions. In this workshop students learn about expanded techniques in mending textiles to create useful and beautiful expressions that go beyond utility. Explore patchwork and mending traditions from throughout the world while creating representational narratives. Techniques will include appliqué, embroidery boro, sashiko pattern creation, and invisible mending. While making, participants will explore and expand the meaning of images, objects, and how technique choices can better serve their ideas. Open to all skill levels. COURSE FEE: $600

Jim Arendt is an associate professor of Visual Arts and gallery director at Coastal Carolina University. He received his BFA from Kendall College of Art and Design and an MFA from the University of South Carolina. Recently, Arendt received First Prize during Fiberarts International 2019 and was a 2018 finalist for the Elizabeth R. Raphael Founder’s Prize, Society for Contemporary Craft, Pittsburgh, Pennsylvania. His work is included in the Arkansas Art Center’s permanent collection of contemporary craft. JIMARENDT.COM

MAY 24 – 30 · ONE WEEK

AMY PUTANSU
INTRODUCTION TO WEAVING

The goal of this workshop is for students to plan a woven project, dress a loom and weave a fabric of their own design. During class you will learn the back-to-front warping method and weave a variety of basic structures that include plain weave, twills and basket weave in the colors of your choice. Participants will also weave a set of sample fabrics to wet finish and compile into a swatch book. An emphasis is placed on preparing materials and setting up the loom, which is the most labor-intensive part of the process. Students will discover weaving lingo and tour necessary equipment for weaving. This class is for beginners and for those who want to graduate from ridged heddle weaving to the four-shaft floor loom. Open to all skill levels. COURSE FEE: $600

Amy Putansu teaches weaving in the Professional Crafts program at Haywood Community College in Clyde, North Carolina. She earned her BFA in Textiles from the Rhode Island School of Design and has been weaving in various capacities ever since. Her ondulé wall pieces can be found at the Blue Spiral 1 Gallery in Asheville, North Carolina. PUTANSUTEXTILES.COM
CRYSTAL GREGORY
WOVEN LACE STRUCTURES:
INTERSECTIONS AND ARTICULATIONS

In woven cloth, warp threads are anchored at both ends then crossed at a 90-degree angle by weft threads to create interlacements of right angles. During this workshop students will investigate patterns that manipulate those right angles, allowing threads to bend and curve once removed from the tension of the loom. Participants will be introduced to processes including open weave, leno lace and huck lace. Augmented by readings, discussion and collage you will explore the cultural and social associations of your materials to uncover embedded meaning. Students will create a sample of each introduced structure before designing and producing an original work of their own. Open to all skill levels. COURSE FEE: $600

Crystal Gregory is a sculptor and assistant professor in Fiber at the School of Art and Visual Studies at the University of Kentucky. She has a BFA from the University of Oregon and an MFA from The School of the Art Institute of Chicago. She has exhibited in museums and galleries nationally. CRYSTALGREGORY.ORG

KENYA MILES
UNEARTHING PIGMENT: NATURAL DYES AND EARTH PIGMENTS

In this workshop students will discover the origin, process and transformative material uses of natural earth pigments (mineral and oxide clay) and natural dyes. Participants will study colorants from an historical lens and experiment with applications of earth pigments and natural dyes and their uses in alternative forms such as paint, watercolor/gouache, lake pigments and pastels. Open to all skill levels. COURSE FEE: $600

Kenya Miles is a lead gardener at the Natural Dye Initiative in Baltimore City and is the artist and alchemist at Traveling Miles Studio, a one-woman textile and fine art studio utilizing sustainable materials from earth pigments to natural dyes. Her work honors ancient practices while drawing on a distinctive contemporary voice. Miles has traveled the valleys of Oaxaca, Mexico to the red clay roads of Ntonso, Ghana to develop her process with years of wandering and apprenticing around the globe. TRAVELINGMILESSTUDIO.COM
HELEN GEGLIO  
CLOTH, NEEDLE AND STITCH: A KEEPER’S QUILT

During this workshop students will explore contemporary ways to consider stitched layers of cloth, using an improvisational approach to making art from the textile detritus of everyday life. The focus will be on rediscovering the pleasures and potential of hand stitching and working with a direct, collage-like process. Students will sample different materials and techniques, then move on to create a hand-rafted artwork using the textile legacy of their own lives. This is the opportunity to turn all the special fabric scraps, vintage linens and precious worn clothing you have been saving into a highly personal, contemporary quilted piece. Open to all skill levels.
COURSE FEE: $600

Helen Geglio is an artist and cloth keeper who lives in South Bend, Indiana. She has a BFA from the University of Michigan School of Art. Geglio works in fiber, creating quilted works with bits and pieces of abandoned domestic textiles. Her work has been exhibited at Quilt National, Quilt Visions, Artist as Quiltmaker, Quilts=Art=Quilts, SDA Beyond the Surface, and at Arrowmont’s Geoffrey A. Wolpert Gallery. HELENGEGLIO.COM

KATIE GROVE  
WILD BASKETRY: WEAVING WITH NATURAL MATERIALS

In this workshop students will use wild-harvested plant materials including cattails, iris, tree bark and vines to create baskets using a variety of techniques. The class will cover twining, regular, and random weaves, as well as embellishments and cordage. Students will get hands-on experience preparing bark and vines and participate in harvesting/plant identification walks. Throughout the week, participants will finish multiple unique baskets depending on which materials and technique combinations they choose. If you love to go out into nature and explore the possibilities for making art, then this workshop is for you. Open to all skill levels. COURSE FEE: $600

Katie Grove is a full-time studio artist and basketry teacher based in the Hudson Valley of New York State. She has a background in fine arts and her work is held nationally in private collections. Grove is best known for using sustainably harvested wild materials to create unique baskets and sculptures in a variety of techniques. She spends most of the year teaching basketry classes along the east coast and working in her studio. KATIEGROVESTUDIOS.COM

JAN WUTKOWSKI  
FELTS, FEATHERS, FABRICS: MILLINERY TODAY

Millinery (hat-making) is an old craft that constantly changes due to the introduction of new materials and ways to use time-honored expertise. In this workshop students will discover millinery techniques including blocking, creating contrasting insets of shapes flush into the hat, feather work to create feather flowers and floating feathers. You will also learn ways to clip, curl and shape luscious fabrics to create fashion-forward small hats for all occasions. Professional embellishment and finishing techniques are also covered. Open to all skill levels. COURSE FEE: $600

Jan Wutkowski studied millinery at the Melbourne School of Millinery in Australia and has been creating bespoke hats and headpieces since 1995. Wutkowski teaches at arts and crafts schools throughout the U.S. as well as in England, France, Ireland and Australia. She has been teaching millinery since 1998 with an emphasis on honoring traditional techniques while experimenting and embracing new materials and techniques. HATSHATSHATS.COM

GASALI ADEYEMO  
TRADITIONAL YORUBA BATIK, ADIRE ELEKO AND TIE-DYE WITH INDIGO

In this workshop students will explore traditional batik, adire eleko and tie-dyeing techniques while learning about the arts and culture of the Yoruba people from a native Nigerian artist. You will experiment with patterns and vibrant color using wax, paste resist, indigo and fiber dyes to produce beautiful cloth. Open to all skill levels. COURSE FEE: $600

Gasali Adeyemo grew up in Ofatedo, Nigeria and lives in Santa Fe, New Mexico. He studied for six years at the Nike Center for Art and Culture and taught there for four years. His artwork has been exhibited in Beyruth, Germany. A participant in the World Craft Summit, the Maiwa Symposium and the World Batik Conference, Adeyemo conducts workshops and presentations about indigo textiles and the Yoruban culture. AFRICANCRAFT.COM/ARTIST/GASALI
JUNE 28 – JULY 11 · TWO WEEKS

AARON MCINTOSH
QUEER STRATEGIES FOR TEXTILE THINKING

Many of us are taught textiles through traditional processes with rigid parameters. During this workshop students will learn the boundary-less potential of non-linear techniques of textiles. These include discovering felt making, crochet, off-loom tapestry and piecework through a queer lens. Through critical readings and group discussions, you will focus on the textile’s capacity as provocation, intervention, interruption and genre-blurring between various media, dimensions, time and space. Participants will select one or two of the demonstrated techniques to focus on an identity object in week one, and then create a responsive installation or performance based on that object in week two. Instruction will encourage body-responsive, identity-affirming and decolonized approaches. Open to all skill levels.

COURSE FEE: $1050

Aaron McIntosh lives in Montreal, Canada and is an associate professor of Fibres/Material Practices at Concordia University. He is an exhibiting cross-disciplinary artist and has been published in The Brooklyn Rail, Hyperallergic, the Surface Design Journal and the Journal of Modern Craft. AARONMCINTOSH.COM

JUNE 21 – 27 · ONE WEEK

SHANA KOHNSTAMM
SCULPTURAL FELTING

This workshop will focus on the interplay of wet-felting and needle-felting techniques to produce solid three-dimensional objects with an emphasis on form and color. Using wire, found objects and wool as armature, students interested in creating dynamic sculpture will explore their own designs. Wool varieties, tools, surface design and finishing techniques will be covered. Demonstrations and structural problem solving will lead to independent exploration and personalized skill sets. No previous felting knowledge is required but those students who already know one technique are encouraged to delve into the other. Note: Both techniques require repetitive arm and hand motion.

COURSE FEE: $600

Shana Kohnstamm is a full-time studio-artist living in Bethesda, Maryland. Her fascination with wool as a medium motivates her to push the boundaries of what we expect of textile and fiber art. Her joy of experimentation translates to the artwork she creates. Kohnstamm’s work has been featured in Fiber Art Now, Worldwide Colours of Felt, Mr. X Stitch, TextileArtist and Dyeing House Gallery. SHANAKOHNSTAMM.COM

JUNE 28 – JULY 11 · TWO WEEKS

POLLY JACOBS GIACCHINA
THE MEETING OF FIBER TECHNIQUES AND MATERIALS

During this workshop students will learn about and enhance their hand weaving methods for the creation of sculptural vessels and wall pieces. You will explore and advance the techniques of twining, coiling, knotless netting, crochet, simple felting, stitching and random weave. The utilization of natural and man-made flexible fibers will assist in the layering, weaving textures and finding material relationships to develop your design ideas. During class participants will be encouraged to explore, investigate, construct and create. Open to all skill levels. COURSE FEE: $1050

Polly Jacobs Giacchina studied at San Diego State University and independently while exploring natural materials and choosing fiber to create her organic sculptural art. She has exhibited in galleries and museums both nationally and internationally. Giacchina has been published in American Craft Magazine, Fiber Art Now and several books on fiber art. POLLYJGFIBERART.COM

JUNE 28 – JULY 11 · TWO WEEKS

KIM MIRUS
WOVEN EXPLORATIONS

In this workshop students will explore a variety of woven structures while learning tips, tricks and techniques for weaving efficiently on floor looms. You will experiment with materials, colors and concepts as you create several woven samples on different looms while learning many woven structures. Participants will build on their discoveries while designing and weaving a project independently while exploring color and concepts. Throughout class you will gain the knowledge and confidence to create your own woven work. Open to all skill levels.

COURSE FEE: $1050

Kim Mirus is an artist, educator and craftsperson who weaves visualizations of environmental and social data using traditional craft techniques. She has a BFA in Crafts, a BA in Art Education, and a National Board Certification for teaching art. Mirus has taught at Penland School of Craft, The Crucible, and numerous public schools. She has enjoyed completing artist residencies and research across the U.S., internationally and in the Arctic. KIMMIRUS.COM
KATHERINE DIUGUID
FLIGHTS OF FLORAL FANCY
This workshop introduces students to the iconic periods throughout history when floral motifs abound in embroidery and are interpreted in styles reflecting each period and culture. During class you will take advantage of the natural surroundings of Arrowmont for your creations. Participants will design and stitch their own floral-inspired samples and experiment with surface design techniques including eco-printing and various methods of direct application to complement the stitched details. Open to all skill levels.
COURSE FEE: $600
Katherine Diuguid is a studio artist specializing in hand embroidery and textiles. She has taught embroidery and textile workshops both nationally and internationally as well as university courses at North Carolina State University. She has been awarded artist residencies at the North Carolina Museum of Art and at Penland School of Craft. Diuguid has worked on special projects for Durham Cathedral in the U.K. and at the Art Institute of Chicago. KATHERINEDIUGUID.COM

JULIA GARTRELL
RADICAL REPAIR WORKSHOP
This workshop will explore the art of creative repair. Beginning with traditional techniques on fabric such as darning, patching and appliqué, students will begin with the building blocks of mending. You will explore visible mending and discover conceptual possibilities of repair. The class will also include the study of mixed media materials, such as gluing, inlay and fiber techniques. Participants are encouraged to bring their own objects and textiles that need repair and to investigate the campus for creative mending opportunities. The instructor will bring a traveling repair shop, housed in a vintage camper, to demonstrate further sculptural mending possibilities. Open to all skill levels.
COURSE FEE: $600
Julia Gartrell is an artist and educator based in Durham, North Carolina. She has an MFA in Sculpture from the Rhode Island School of Design. Her work explores the notion of “making do” and material plasticity. She has participated in residencies at the Fine Arts Work Center, Duke University Power Plant Gallery, Arrowmont, Ox-Bow, and others. Gartell has exhibited nationally and internationally, and has taught at Arrowmont and universities across the U.S. JULIAGARTRELL.COM

MARGARET LEININGER
WEAVING IN PLACE
During this workshop students will experiment with natural and locally sourced dye materials and fibers to create a woven document of a physical place. You will also explore various design techniques to create meaningful and engaging interpretations of place using color, texture and form. Demonstrations include expanding the use of hand-spun yarn or raw fibers using tapestry techniques, variegated tones in warp and weft, and simple construction alterations after the fabric is off the loom. Readings, discussions and presentations will further help participants contextualize the relationship between place and materiality of cloth. Open to all skill levels. COURSE FEE: $600
Margaret Leininger teaches at DePaul University and lives in Chicago, Illinois. She co-manages the artist-run space, Compound Yellow. Leininger has been awarded numerous grants, fellowships and residencies and has exhibited work across the country. She has published articles in Surface Design Journal, Spin-Off Magazine and Selvedge Magazine. MAGGIELEININGERART.COM

LAURA MONGIOVI
DYING FIBER ELEMENTS FOR EXPERIMENTAL WOVEN AND NON-WOVEN CONSTRUCTION
This workshop will explore the processes associated with natural dye and textiles. Students will dye cellulose fibers with indigo and other dyes. You will discover various fabric manipulation techniques including weaving, stitching and pleating to create two-dimensional and/or three-dimensional forms. Additional materials such as wire, rope, faux fur, and sticks are available for the participant’s experimentation with construction. Open to all skill levels. COURSE FEE: $600
Laura Mongiovi is an associate professor of Art at Flagler College in St. Augustine, Florida. Through her work, she investigates historical details about time and place. Mongiovi exhibits nationally and internationally. In 2019, she co-organized the Deeper Than Indigo: Southeast Textile Symposium and is a 2018 recipient of the Northeast Florida Community Foundation Individual Artist Grant. LAURAMONGIOVI.COM
LYNETTE YOUSON
SWEETGRASS BASKET WEAVING

In this workshop students will learn how to (coil) weave by hand to make the most traditional basket that was used to separate the rice in fields. This historical art form is from the coast of Sierra Leone, West Africa and was brought to America by enslaved people over 300 years ago. During class you will discover that the materials used are naturally grown along the coast of South Carolina and include sweetgrass, pine needles, bull-rush and palmetto palm. The only tool used during the time was an animal bone, but today a utensil and scissors are used. Open to all skill levels.

COURSE FEE: $600

Lynette Youson is a fifth generation sweetgrass basket weaver from the low country of South Carolina and a sweetgrass after-school instructor. She started weaving as a child, learning her craft from her great-grandmother and has continued to weave with her mother for over 45 years. Youson is dedicated to sharing the historical importance of this ancient art form. She has appeared on the CBS Sunday Morning and has been the subject of numerous newspaper and magazine articles. One of her Rice Fanner Basket is on display at the Smithsonian American Art Museum.

JOVENCIO DE LA PAZ
FLOATWORKS: AN INTRODUCTION TO OVERSHOT WEAVING

During this workshop students are introduced to overshot weaving as an experimental and innovative approach through a simple design and pattern drafting. Overshot weaving is a traditional American style used to make blankets, coverlets and pillowcases for the home. Participants will discover that this style uses supplementary wefts and includes contrasting colors, abstract geometries, eye-dazzling patterns and furrows that yield contemporary compositions. You will learn proper weaving techniques and design, along with your personal exploration of rhythm, geometry, color and line. Some experience on a floor loom is helpful, however this course is open to all skill levels.

COURSE FEE: $600

Jovencio de la Paz is an artist, weaver and educator who is an assistant professor and head of Fibers at the University of Oregon in Eugene, Oregon. He received an MFA from the Cranbrook Academy of Art and a BFA from the School of the Art Institute of Chicago. He is also a co-founder of the international collaborative group Craft Mystery Cult, established in 2010. JOVENCIODELAPAZ.ORG

BETH HESTER
THE LANGUAGE OF BASKETS

In this workshop students will discover a variety of basketry methods while weaving a series of panels or samplers (each approximately 12” x 12”) using rattan materials. Techniques presented during class include spoke construction, rib work, lashing, preparation of rims, twill weaves, chase weave, braid stitch, twining, three-rod wale and spiral weave. Participants will be introduced to smoked reed, dyed reed, sea grass, waxed linen and paper splint to be used as accents to natural reed materials. Students will add a wide variety of weaving techniques to their knowledge of basketry and may expect to create at least six panels during class. Open to all skill levels.

COURSE FEE: $600

Beth Hester is a maker, teacher and student of basketry who lives in Allen County, Kentucky. Having learned techniques from Ollie and Lestel Childress, and Leona Waddell, she is honored to be a bearer of south-central Kentucky’s white oak basket tradition. A partner in The Basket Maker’s Catalog, Hester creates patterns, products and learning opportunities through teaching and hosting workshops around Kentucky. BASKETMAKERSCATALOG.COM

JILLIAN MORENO
YARNITECTURE: BUILDING EXACTLY THE YARN YOU WANT

This workshop will provide students the tools they need to spin an intentional yarn and learn the why’s and how’s of yarn construction. Through sampling, participants can make choices in fiber and spinning techniques and create yarns consistent in size, draft and ply and explore techniques for spinning color without dyeing. Working with solid colors and hand painted braids, students will mix and manipulate color and color flow to create yarns both unique and beautiful. At week’s end, you will spin an intentional yarn for a specific project to gain confidence in spinning and mixing color. Adventurous beginners who can make a continuous yarn will dive deeper into spinning basics, while more experienced spinners will experiment beyond the yarns they have been making. Open to all skill levels.

COURSE FEE: $600

Jillian Moreno lives in Ann Arbor and authored Yarnitecture: A Knitter’s Guide to Spinning: Building Exactly the Yarn You Want. She is passionate about exploring the structure of yarn and color, and using them in knitting, stitching and weaving. JILLIANMORENO.COM
Screen printers have used screens to create beautiful repeat patterns on fabric for multiple uses. In this workshop students will discover a unique process using screens to build surfaces in a more painterly way. Using textile paints and fiber reactive dyes, participants will use blank screens and various types of stencils to build layers of imagery and create one-of-a-kind compositions. Participants will also explore painting directly on to screens before printing to create work which takes advantage of watercolor and silk painting techniques. Students will be given a unique way of working with this limitless process. Open to all skill levels. COURSE FEE: $600

Sonya Philip is an artist, designer and teacher and lives in San Francisco, California. She has an MFA in Creative Writing from Mills College. In 2012, she started a project called 100 Acts of Sewing, making dresses while documenting the process. As a self-taught artist, she enjoys the freedom of exploring and stretching mediums, while referring to work in project series. 100ACTSOFSEWING.COM

Christine Zoller lives in Greenville, North Carolina and is a recently retired associate professor emeritus from East Carolina University where she taught for 22 years. She now looks forward to a full-time life of creating new work, conducting workshops and expanding her business selling silk scarves and beaded jewelry. Zoller has exhibited her work both nationally and internationally and has taught workshops across the country.

Jackie Abrams lives in Brattleboro, Vermont and has been a basket maker since 1975 while apprenticing to an 81-year-old traditional basket maker. Since 1990, she has explored plaiting techniques, the use of heavy cotton paper as a material, and the possibilities of contemporary basketry. She exhibits at shows, galleries and museums, and has been highlighted in numerous fiber arts and fine craft books. She teaches throughout the U.S., Guatemala, the United Kingdom, Australia and Canada. JACKIEABRAMS.COM

SONYA PHILIP
CLOTH INTO CLOTHES

Before mechanized production, cloth was a precious commodity. In this workshop students will learn basic garment sewing, in addition to strategies for cutting fabric and incorporating piecework into whole cloth patterns. You will discover a variety of modifications and fabric manipulation techniques in order to alter length and to create different necklines and pocket styles. This class is ideally suited for handweavers and textile lovers, however simple patterns offer easy entry to those sewing clothes for the first time. This class is open to all skill levels, however previous experience using a sewing machine is required. COURSE FEE: $600

Sonya Philip is an artist, designer and teacher and lives in San Francisco, California. She has an MFA in Creative Writing from Mills College. In 2012, she started a project called 100 Acts of Sewing, making dresses while documenting the process. As a self-taught artist, she enjoys the freedom of exploring and stretching mediums, while referring to work in project series. 100ACTSOFSEWING.COM

CHRISTINE ZOLLER
EXPLORING THE PAINTERLY ASPECTS OF SCREEN PRINTING: SCREENS AS BRUSHES

Screen printers have used screens to create beautiful repeat patterns on fabric for multiple uses. In this workshop students will discover a unique process using screens to build surfaces in a more painterly way. Using textile paints and fiber reactive dyes, participants will use blank screens and various types of stencils to build layers of imagery and create one-of-a-kind compositions. Participants will also explore painting directly on to screens before printing to create work which takes advantage of watercolor and silk painting techniques. Students will be given a unique way of working with this limitless process. Open to all skill levels. COURSE FEE: $600

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KATHRYN CLARK
IMPROVISATIONAL EMBROIDERY

The goal of this workshop is for students to delve into an improvisational approach to embroidery by breaking rules, embellishing, designing and experimenting. This is a class where you can enjoy the process of stitching and the creative process. Participants will study the work of contemporary embroidery artists around the world, discuss design inspiration and creativity, learn helpful working techniques, and experiment with stitching, embellishment and presentation techniques. You will become more relaxed and innovative with embroidery and will create unique pieces of art works, embroidery samplers, wearable art, or an embroidered sculpture. Open to all skill levels. COURSE FEE: $600

Kathryn Clark is a textile artist who lives in Sonoma and San Francisco, California. Her art reflects global societal issues. Her work has been exhibited widely across the U.S. and featured in publications including *The Craft Companion, Quilts and Human Rights and Craft for the Modern World: The Renwick Gallery Collection*. Her “Washington, D.C. Foreclosure Quilt” is part of the Smithsonian American Art Museum’s permanent collection. KATHRYNCLARK.COM

AKEMI COHN
KATAZOME: NATURAL DYE AND INDIGO

Katazome is a traditional Japanese rice paste resist technique that is applied through a stencil and colored with natural dyes and/or earth pigments. In this workshop students will learn basic Katazome and explore images representing their own story. The class covers cooking rice paste, making soymilk, mordant, brushing and painting with natural dyes and steaming to set colors. Participants will dip rice-pasted fabric into the indigo dye pot to create intensive shades of blue including the technique of Sumi ink. Tsutsugaki, which is freehand drawing with rice paste in a pastry tube, will add to your creative possibilities. The application of earth pigments is also covered. Students will take home a variety of experimental fabric pieces to use as a guide for future projects. Open to all skill levels. COURSE FEE: $600

Akemi Cohn was born in Yokohama, Japan and studied traditional Japanese dyeing techniques for 10 years under Master Haru Izumi. She has an MFA in Fiber Art from Cranbrook Academy of Art. Cohn has taught at the School of the Art Institute of Chicago and at craft schools, the International Surface Design Conference, and Zijdelings (Netherlands). AKEMISTUDIO.COM

LANNY BERGNER
THE ART OF METAL MESH
SCULPTURE AND BASKETRY

In this workshop students will create biomorphic and geometric sculptural constructions out of metal mesh. You will discover the myriad of form making possibilities by manipulating, cutting and connecting stainless steel, aluminum and brass mesh. Participants will also explore the world of flame painting by using a propane torch to draw/paint on stainless steel mesh. The techniques covered in class include wire wrapping and edging techniques and how to incorporate silicone caulk and glass frit into your meshwork designs. Open to all skill levels. COURSE FEE: $600

Lanny Bergner is a full-time mixed media designs. Open to all skill levels. COURSE FEE: $600

Lanny Bergner is a full-time mixed media installation, fiber and sculptural basketry artist who maintains his studio near Anacortes, Washington. He received his MFA in Sculpture from the Tyler School of Art. His work can be found at the Seattle Art Museum and the Museum of Art and Design. In 2005, Bergner received a Gold Prize at the Cheongju International Craft Biennale and 2010 he was one of five American artists to exhibit in the prestigious 13th International Triennial of Tapestry in Łódz, Poland. LANNYBERGNER.COM

CLARE VERSTEGEN
PRINTED TEXTILES

During this workshop students will unlock their creative potential while learning to design and print original patterns and images on cloth. You will start with simple monoprinting followed by screen printing on fabric using transparent, custom mixed pigments with infinite color options. During class students will acquire skills in using shapes, color overlays, visual textures and photographs to produce yardage and smaller compositions. Screen stencils used during class include wax crayon, contact paper and photo emulsion. Participants will receive valuable information and tips, and the pace is swift – but fun. The goal is to learn from scratch, refresh your knowledge and perfect your skills. Open to all skill levels. COURSE FEE: $600

Clare Verstegen is an artist and educator living in Tempe, Arizona. She is professor emerita at the Herberger Institute of Design and The Arts at Arizona State University, where she headed the fibers program for years. Her screen printed and collaged felt works have been exhibited nationally and internationally and published in *Surface Design Journal, Fiberarts, Fiber Art Now* and *American Craft*. CLAREVERSTEGEN.COM
FIBERS · TEXTILES · BASKETS

NOVEMBER 1 – 7 · ONE WEEK

PAT HICKMAN
BREATHING BASKETS

The focus of this workshop is to encourage students to explore openwork textile structures that include knotted netting and knotless netting. You will learn to reserve space for air and the importance of utilizing what is “not there” to build into studio projects, using a range of materials. Participants will discover how to become comfortable with netting techniques and understand how they can be used to express ideas in sculptural baskets. The goal of the workshop is discovery and to provide ways for students to push their own limits of imagination about what they have to say in their work. Open to all skill levels.

COURSE FEE: $600

JoEtta Maue is an independent curator and lecturer at Northeastern University in Boston and the Massachusetts College of Art. In her work she uses photography and embroidery techniques to explore themes of intimacy and the psychological domestic landscape. Maue holds a BFA and MFA and exhibits in galleries and museums across the country and internationally. She is a featured artist and critic in several books, journals and television broadcasts. JOETTAMAUE.COM

NOVEMBER 1 – 7 · ONE WEEK

JOEL LEVY LOGIUDICE
ALTERNATIVE SURFACE DESIGN TECHNIQUES

During this workshop students will explore surface design techniques for mark making and repeat pattern making. Through classroom demonstrations and creative work sessions, participants delve into the fundamentals of dye discharge, bleach discharge, ice dyeing and rust dyeing. Designs will emerge as you learn to master each process employing a variety of techniques including shibori (folding, pole wrapping, clamp resist) and stenciling. Students will also explore stamping to remove and add color to raw silk and cotton fabric. At the end of class, participants will have samples and yardage to use in clothing, art quilts or fabric collages. Open to all skill levels.

COURSE FEE: $600

JoEl Levy LoGiudice is a full-time studio artist living in Ashland City, Tennessee. She is the former director of the Office of Arts and Creative Engagement at Vanderbilt University. LoGiudice has taught at the Appalachian Center for Crafts, Florida Community College, The Clearing Folk School and at the John C. Campbell Folk School. Her work is exhibited throughout the southeast and is included in numerous collections. FACEBOOK.COM/RAGTIMEDESIGNSWEAVING

NOVEMBER 8 – 14 · ONE WEEK

JOETTA MAUE
THE STITCHED IMAGE

In this workshop students will explore the experimental photographic processes of cyanotype and Vandyke on textiles. You will also learn how to draw with thread techniques to enhance, add, layer and respond to the resulting imagery. This class explores technique, personal ideas and conceptual development to gain a deeper understanding of the process. How to work autobiographically as well as utilize photographic imagery, textiles and words are covered. Participants will learn digital negative techniques, alternative photo emulsion and stitching. You will also discover that photo processes are unpredictable and involve experimentation. Open to all skill levels.

COURSE FEE: $600

Pat Hickman lives in Haverstraw, New York and her studio is at the Garnerville Arts and Industrial Center. She is a professor emerita of Art at the University of Hawaii. Hickman has twice received NEA grants and is a fellow of the American Craft Council and serves on the National Basketry Organization Board. Her gate commission, Nets of Makal‘i–Nets of the Pleiades, stands at the entrance of Maui Arts & Cultural Center. PATHICKMAN.COM
**Lesley Patterson-Marx**

**Inventive Marbling: Exploring the Possibilities of Tools and Techniques**

During this workshop students will explore the art form of marbling on paper, where prints are made from pigment floating on liquid. Participants will learn traditional pattern techniques, along with endless possibilities for invention, improvisation and experimentation. You will learn to prepare a marbling bath, adding mordant to paper and custom mixing colors. Students will create a variety of marbled papers exploring color and pattern while using tools that they make. Paper stencils, found papers, atomizers, rakes, combs, droppers, stylus and whisks will expand your toolbox and open a world of possibilities for this versatile medium. With finished papers, participants will have the option to create simple non adhesive book structures and collages. Open to all skill levels. **COURSE FEE: $600**

Lesley Patterson-Marx is a teaching artist in Nashville, Tennessee. She received her MFA from UNC Chapel Hill. Patterson-Marx incorporates marbling into her works, which have been exhibited across the U.S., Great Britain and The Netherlands. [LESPATTEMPATTERNMARX.COM](LESPATTEMPATTERNMARX.COM)

**Deborah Fell**

**The Boro Stitch as a Brush Stroke**

Our world moves very fast. This retreat-like boro workshop will focus on slowing down and relishing in process rather than product. Students will create small compositions and use these designs to jumpstart their new work. This is not a technique workshop where you learn how to hand stitch, but how to use the stitch line as mark making on cloth, the brush strokes that make the composition complete. During class, the Gee’s Bend Quilters, and Boro and Kantha stitching practices are examined. Each day will open with a design presentation and participants will explore personal mark making preferences in groups. Supplies needed are minimal and no machines are necessary. Open to all skill levels. **COURSE FEE: $600**

Deborah Fell has been a professional educator for over 30 years and an Artist-in-Residence in Mendocino, California, the Vermont Studio Center, and at the University of Illinois. Her work has been on the front cover of Art Quilting Studio and she was featured in the January 2017 Patchwork Professional in Germany. Fell has exhibited in South Africa, Holland and France and she won the Quilts Japan Prize at the Visions Art Museum in 2018. [DEBORAHFELL.COM](DEBORAHFELL.COM)

**Mark Hendry**

**Exploring Antler Basketry**

In this workshop students will be introduced to combining the beauty of natural shed deer antlers with artisan style basket weaving. During class you will combine nature and art to create fanciful and functional Appalachian antler baskets. By exploring various drilling techniques and sculptural forms, participants can also create their own unique antler weavings, using a variety of organic colors and natural materials including vines, cordages, reeds, grasses and fibers. Open to all skill levels. **COURSE FEE: $600**

Mark Hendry is a full-time artisan specializing in historic handcraft with a focus on using natural materials. With over 30 years’ experience as a professional teacher of fine and performing arts in private, public and magnet schools, Hendry travels the country teaching all levels and ages. He teaches regularly for the John C. Campbell Folk School, is a member of the Southern Highland Craft Guild, and is the director and resident artist for Mountain Heritage Handcraft, located in Blue Ridge, Georgia. [MHCRAFTED.COM](MHCRAFTED.COM)

**You Might Also Be Interested In The Following Workshops**

- **Teresa Audet** P.60
- **Angela Caldwell** P.51
- **Hollie Chastain** P.30
- **Mary Hettmansperger** P.54
- **Doug Lowman** P.12
“My first class at Arrowmont was dramatic for me. For the first time I was in a room with 15 entirely different people — but we all had in common the JOY of hitting metal with a hammer. I’d never had anyone else who I could relate to in that way. Arrowmont provides an education on every level, and it changed my life.”

— SUSAN CARRUTH, DONOR, ESTABLISHED THE BARBARA LUCILE MAPLES SCHOLARSHIP IN METALS
METALS & ENAMELS

Arrowmont’s Metals and Enamels workshops remain popular especially with returning instructors John Cogswell, Sue Amendolara, Ricky Frank, Mary Hettmansperger and Tom McCarthy. Many new instructors round out the 2020 schedule, teaching diverse workshops in metal spinning, welding, stone setting, die forming, cloisonné and experimental mixed media and alternative processes. Take a close look at these 25 offerings in metals, enamels and glass.
EMILY SHAFFER
ARGENTIUM SILVER FABRICATION

During this workshop students will utilize fabrication techniques to create a variety of jewelry forms with Argentium silver. Argentium is a sterling silver alloy with the magic properties of germanium. It is tarnish resistant, adaptable, fuses better than sterling silver, and does not fire scale. Participants will learn more about these exciting properties and how to put them to use. Class demonstrations include annealing, granulation, soldering and fusing. You will add function to your argentium pieces with effective, handmade clasps and earring hooks. Finishing techniques are also explored. Open to all skill levels. COURSE FEE: $400

Emily Shaffer owns and operates her contemporary jewelry brand from her studio in Belfast, Maine. She received her BFA in Crafts concentrating in Fine Metals and a BS in Art Education from Kutztown University. Her work can be seen at juried craft shows and galleries across the country. Shaffer is the former director of the J. Allen Pawling Craft Memorial Award, an American Craft Week 30 Under 30 Rising Star, a 2017 Halstead Grant Top 5 Finalist, and the 2018 Halstead Grant winner. EMILYSHAFFERSTUDIO.COM

JOHN COGSWELL
CUPS: A HOLLOWWARE WORKSHOP

In this workshop students will study the traditional hammer and forming techniques by which silversmiths shape or raise two-dimensional flat sheet metal into three-dimensional volumetric cups. Participants will discover that metal blank is subjected to a series of sequential hammering operations. You will learn that in the initial stages, the plasticity (malleability) of the metal is exploited as the desired silhouette evolves. In the final stages, the form is refined and finished off (planished). All stages of the raising operation, from initial design to finished object are covered. Students will also learn about various hammers, stakes (metal forms) and their specific usage, as well as other forming and assembly techniques. Competent basic metalworking skills are required. COURSE FEE: $600

John Cogswell is a jeweler, silversmith, educator and author/illustrator. He taught at SUNY New Paltz, New York, Parsons School of Design, the Pratt Institute and Hofstra University. Cogswell is the former director of the Jewelry and Metalsmithing Department at the 92nd Street Y. He is an author, illustrator and a technical consultant for several contemporary jewelry texts.

ABIGAIL HEUSS
PAINTING WITH GLASS: AN INTRODUCTION TO ENAMELING

During this workshop students will explore exciting ways to create imagery with transparent and opaque enamels on copper and silver. You will explore techniques such as stenciling, graphite application, use of decals, cloisonné, champlevé, and painting with watercolor enamel. Participants will learn both kiln and torch firing options. Whether you are an experienced metalsmith hoping to create lovely glass gems to enhance your work, or a newcomer to the medium, this course will be a fun overview of what enameling has to offer. Basic metalsmithing skills will be useful, but not necessary. COURSE FEE: $675

Abigail Heuss is an associate professor at Valdosta State University in Valdosta, Georgia where she teaches 3D Design and Metalsmithing courses. She holds an MFA in Metal Design from East Carolina University and a BFA in Jewelry and Metalsmithing from the University of Massachusetts, Dartmouth. Her work has been shown in national and international exhibitions and been published in several books and magazines. Huess makes domestic and wearable objects with a sentimental focus on narrative. ABIGAILHEUSS.COM

SUE AMENDOLARA
DIE-HARD: JEWELRY MAKING USING THE HYDRAULIC PRESS

Hydraulic press die-forming is a versatile process, producing smooth volumetric forms in metal used to create jewelry and small sculpture. In this workshop students will create their own jewelry or objects by exploring various types of die-forms. You will use low-tech processes and materials that are easily manipulated to create simple-to-complex pieces. Texturing, embossing, sweat soldering and making multiples are covered as well as surface embellishments. Techniques such as sawing, filing and drilling are covered and will assist participants in completing their individual projects. Open to all skill levels. COURSE FEE: $600

Sue Amendolara teaches Jewelry/Metals at Edinboro University in Pennsylvania. She has an MFA from Indiana University, Bloomington and a BFA from Miami University, Oxford, Ohio. Her metalwork has been exhibited internationally and her work has been in American Craft, Metalsmith and Ornament. Her work is in the permanent collection at The Renwick Gallery of the Smithsonian American Art Museum, Washington D.C. and the White House Collection of American Crafts. SUEAMENDOLARA.COM
MI-SOOK HUR
MATCHING ENAMEL JEWELRY WITH YOUR OUTFIT

This workshop focuses on drawing and painting in vitreous enamel. Students should bring to class photographs of their favorite dresses and/or silk scarves with patterns. You will refresh the garments using watercolor enamels, underglaze pencils, overglaze china paints, and pen and ink. Participants will learn to render, draw, mix colors, make marks and add details on enameled copper. During class you will complete a series of small enamel pieces for brooches, earrings and pendants which match the outfit of your choice. No previous drawing and painting experience are required. Open to all skill levels, however basic enameling skills, such as sifting and firing, are helpful.

COURSE FEE: $675

Mi-Sook Hur is an award-winning enamelist and metalsmith who is professor in the School of Art and Design at East Carolina University. Her work focuses on the realistic images inspired by nature and she explores the modern studies of Limoges techniques. She wrote a chapter about her painterly techniques in The Art of Fine Enameling. Hur is a former artist-in-residence at John Michael Kohler Arts Center and the Jentel Foundation. MISOOKHUR.COM

JULIA HARRISON
CARVED STONE AND CUSTOM SETTING

Say “so long” to common cabochons and basic bezels. In this workshop students will learn to carve medium-hard rocks and stones using a variety of approaches, with an emphasis on hand tools and low-tech lapidary techniques. You will enjoy having creative control over your stones and your settings. Participants will create a unique setting that shows off their shaped and polished stone and finish at least one wearable piece, such as a pendant or brooch. Class demonstrations include introducing a range of tensioned and embedded settings and findings. Previous soldering experience is required.

COURSE FEE: $600

Julia Harrison is a Seattle-based artist, educator and Jewelry/Metals manager for Pratt Fine Arts Center. She has taught workshops at Haystack Mountain School of Crafts, Penland School of Craft and the 92nd Street Y. She enjoys carving after years of working with wood. Her recent carving projects feature materials including cement, soap, jet, brick, agate and obsidian. JULIAHARRISON.NET

ANGELA CALDWELL
HARD AND SOFT: MAKING THE CONNECTION

Creating connections with textiles and metal can be challenging. In this workshop students will explore ways to combine mixed media and textile elements with traditional metalsmithing techniques. Through samples and small projects, you will experiment with combining sewing, riveting, and other means to creatively assemble various materials. Participants will learn to devise step-by-step instructions to connect your pieces, with a special focus on planning ahead and problem solving. Demonstrations include sawing, soldering and riveting along with knitting, crocheting, felting and embroidery. Historical and contemporary work will be presented to offer inspiration and insight into student’s choice of materials and design. Open to all skill levels, however some experience in metalsmithing and knitting is a plus.

COURSE FEE: $600

Angela Caldwell is a full-time studio artist and lives in Bloomington, Indiana. She is an exhibiting artist, currently pursuing an MFA in jewelry and fibers. Her work examines memory and women’s role in society through traditional craft. ANGELACALDWELLJEWELLERY.COM

EMILY CULVER
NEW APPROACHES: ALTERNATIVE MATERIALS AND PROCESSES IN JEWELRY/OBJECT MAKING

During this workshop students will explore various ways to incorporate alternative materials that complement their metal designs. This class is for those with an interest in adding new texture, color and movement into their work. Participants will gain a broader knowledge of working across various materials and develop a better understanding of how their decisions are reflected in the jewelry or objects they create. Class demonstrations include metal cold connections, mechanisms and attachments. Discussions center on how to work within material families such as woods, fibers, rubbers and plastics. Open to all skill levels. COURSE FEE: $600

Emily Culver is an instructor in the Craft/ Material Studies Department at Virginia Commonwealth University in Richmond, Virginia. She received an MFA in Metalsmithing from Cranbrook Academy of Art and a BFA in Metals/Jewelry/CAD-CAM from the Tyler School of Art at Temple University. In addition to exhibiting work nationally and internationally, Culver was also a 2017–18 Arrowmont Artist-in-Residence. EMILY-CULVER.COM
In this workshop students will apply creative enamel color to cloisonné and champlevé projects (including argentium and metal clay) using transparent, opaque and opalescent enamel colors. Using this enamel color vocabulary, you will blend, gradate, layer, band and bridge to create a never-ending array of color possibilities. Participants can also experiment freely by building up layers to create personal imagery and expressive design. There will be demonstrations on using both commercial and hand-made foils. The class also includes lectures, video, handouts and lots of hands-on “making” time. Many students will leave with 10–20 samples. Open to all skill levels. COURSE FEE: $675

Ricky Frank is a master enamelist and has made cloisonné jewelry for over 35 years. As a self-taught artist, he has exhibited his award-winning jewelry at the Smithsonian Craft Show and the Philadelphia Museum Craft Show. He is a frequent instructor at Arrowmont and has taught at the Florida Society of Goldsmiths, Rio Grande Jewelry and the Enamelist Society Conference. RICKYFRANK.COM

New worlds are ready for you to discover in enameling. During this workshop students will discover intentional and experimental approaches in enameling to capture those moments on the surface of metal. There is an emphasis on exploring the potential of natural materials such as sand, steel, silver and gold foil as well as glass beads as a means of creating spontaneous surfaces. Participants will learn about liquid and dry-sifting enamels as well as painting enamels. Class demonstrations focus on composition and finishing techniques. Open to all skill levels. COURSE FEE: $1155

Tanya Crane is a professor of the Practice at The School of the Museum of Fine Arts at Tufts University in Boston, Massachusetts. She received degrees in Metal and Jewelry from SUNY New Paltz and the University of Wisconsin, Madison. Crane received the Artist Award from the Society of Arts and Crafts in Boston and had a solo exhibition of her metal work at the National Ornamental Metal Museum in Memphis, Tennessee. TANYAMONIQUEJEWELRY.COM

This workshop will explore the creation of dimensional pieces, soldering and enameling using a torch to enable the piece to be set. Students will discover that many pieces can be enameled, after soldering, if a torch is used rather than a kiln. During class, equal weight will be given to planning, forming and creating the piece in metal, followed by enameling. Participants will also experience shared demonstrations with Deb Karash’s class, Creating Dimension with Layers, Texture and Volume. Soldering and enameling skills will allow for more flexibility in design and are highly recommended, but not necessary. Open to all skill levels. COURSE FEE: $675

Anne Havel is an enameclist, metalsmith and lampworker living in Pawlet, Vermont. She has been a studio artist for 18 years. Havel is treasurer of The Enamelist Society, Pocosin Arts, and the Enamel Guild North East. She chairs the Educational Endowment Committee of the Society of North American Goldsmiths. Her work is in the permanent collection of the Enamel Arts Foundation and numerous private collections. CRAFTHAUS.NING.COM/PROFILE/ANNEHAVEL

In this workshop students will discover how to spice up jewelry by combining simple techniques with interesting surfaces and multiple layers. You will learn how to paste solder to make soldering multiple elements easier and to bump up your finishing skills to make your piece look its very best. Participants can also bring found materials to add to their work. During the week, this class will join Anne Havel’s Dimensional Enameling: Enamel in 3D class for a torch enameling demonstration. Open to all skill levels. COURSE FEE: $600

Deb Karash lives and works in Asheville, North Carolina and has an MA in Jewelry and Metalwork. After spending many years as a full-time studio jeweler, she now teaches workshops throughout the U.S. and abroad. Karash’s work is sold in fine craft galleries and on her website. DEBKARASH.COM
JULY 26 – AUGUST 1 · ONE WEEK

JAMES THURMAN
SMALL-SCALE METAL SPINNING

In this workshop students will work with aluminum, copper and pewter to learn the basic tool usage of metal spinning and will produce several vessel designs. Metal spinning is a great technique for both the production of numerous pieces and one-of-a-kind artworks. It is a quick way to form vessels from flat disks of metal. Using a woodturning lathe, you will push the disk into shape while spinning. Students with an interest in woodturning, metalsmithing, enameling, and/or jewelry will be able to add small metal vessels into their designs. Open to all skill levels. COURSE FEE: $675

James Thurman is an associate professor and program coordinator of Metalsmithing and Jewelry at the University of North Texas in Denton. Since earning his MFA in Metalsmithing from Cranbrook Academy of Art, he has incorporated metal spinning, woodturning, and metalsmithing into his studio practice to create a wide range of tableware and jewelry. Thurman has taught workshops in metalsmithing and woodturning across the country as well as in Japan and Turkey. JAMESTHURMAN.COM

JULY 26 – AUGUST 1 · ONE WEEK

JOSHUA SHOREY
SCULPTURAL STEEL

If you like machines, sparks, fire and making strong and inexpensive things that last, then this workshop is for you. It will explore industrial steel as a material in sculpture. Students will learn and experiment with the technical and artistic uses of steel, including welding, basic forging, hot bending and cold working techniques. You will use a variety of manual and power tools to shape, connect, grind and finish steel. Participants with an interest in sculpture, furniture making, industrial design, blacksmithing, or automotive crafts will leave class having made large scale, durable and inexpensive structures. Open to all skill levels. COURSE FEE: $600

Joshua Shorey is an artist and furniture designer in Knoxville, Tennessee. He earned his MFA in Sculpture from The University of Tennessee in 2017. Shorey owns and operates BAPO Design in Knoxville, a custom furniture and sculpture studio specializing in woodworking, steel fabrication, and precious metal casting. JOSHSHOREY.COM
OCTOBER 11 – 17 · ONE WEEK
MARY HETTMANSPERGER
SENSE OF PLACE: MAKING PLACES, BOXES, METAL AND MORE
In this workshop students will create box structures that will be transformed through metalwork, collage, encaustic and embellishment into personal places to hold artwork, found and personal items. Using compartments, cages, doors, windows and utilizing many alternative techniques you will define the spaces. Participants will use metalwork, weaving, paints, fiber, clay, concrete, encaustic, collage, repurposing and many surface applications as they create their boxes. Students may also make jewelry, sculpture or other small works of art to put into their boxes. Open to all skill levels. COURSE FEE: $600
Mary Hettmansperger is the owner of Gallery 64 in Wabash, Indiana. She has been teaching internationally for over 30 years in Australia, New Zealand, Ireland, the U.K. and Singapore. She has conducted workshops at Arrowmont, Penland School of Craft and at national and regional Fiber Conferences, Art and Craft Schools, and private Guilds. Hettmansperger has also produced three DVDs on surface design and jewelry for Interweave. MARYHETTS.COM

OCTOBER 4 – 10 · ONE WEEK
ANNA JOHNSON
SAW, SET, SOLDER
This workshop will focus on exploring basic soldering techniques with an emphasis on creative problem solving and the incorporation of found objects into your work. Students should be ready to develop their metalsmithing skills, including sawing, soldering and setting. Class discussions include professional practice methods, design and studio setup. Come with interesting objects that can be incorporated into jewelry, a playful attitude and ready to make multiple wearable pieces by the end of the workshop. Open to all skill levels. COURSE FEE: $600
Anna Johnson is a studio artist living in Asheville, North Carolina. Her work is exhibited internationally and has appeared in numerous publications, including American Craft Magazine, Metalsmith Magazine, and CAST: Art and Objects. Johnson has taught at Penland School of Craft, Arrowmont and Haywood Community College. ANNAJOHNSONJEWELRY.COM

AUGUST 2 – 8 · ONE WEEK
JENNIFER WELLS
TEXTURE AND COLOR
The goal of this workshop is to explore the traditional enameling technique of basse-taille. Students will discover metalworking methods that enhance enameling, roller printing, stamping textures and etching the base sheet of copper. Once the metal work is completed, participants will work with enamels emphasizing the texture of the metal, layering opaque and transparent, and incorporating liquid enamel and P-3 to enhance the texture in the metal. Students will also experiment with grinding away the base coats of enamel, pencil drawing, watercolor enamels and firing alternative materials into the enamel surface. A basic understanding of enameling and metalsmithing is helpful. COURSE FEE: $675
Jennifer Wells is a studio artist and educator, originally from the U.S., who lives and works in Italy. She has completed several residencies at Arrowmont, the Pocosin Arts in Columbia, North Carolina and at the Jentel Foundation near Banner, Wyoming. She teaches workshops on various enameling and metalsmithing techniques throughout Europe and the U.S. Wells serves on the Board of Vista Institute, and her work is in the collection of the Enamel Arts Foundation and the Racine Museum. JENNWELLS.COM

JULY 26 – AUGUST 1 · ONE WEEK
UMUT DEMİRĞÜÇ THURMAN
SMALL ENAMELED VESSELS
During this workshop students will learn how to apply a variety of enameling techniques on small vessels and dishes including sifting, basse-taille, sgraffito, underglazes, overglazes and use of foils. Those with an interest in enameling and metalsmithing will gain experience in working much more dimensionally. Participants will also explore the interaction of multiple enameling techniques with a variety of copper forms created through different metalsmithing processes. Open to all skill levels. COURSE FEE: $675
Umut Demirgüç Thurman teaches jewelry and metalsmithing as adjunct professor at the University of North Texas, Denton. She has an MFA from the University of North Texas in Metalsmithing and Jewelry, and a BFA from Mimar Sinan Fine Arts University in Istanbul, Turkey in Textile Design. Thurman exhibits her artwork in solo and group exhibitions and teaches metals and jewelry workshops in the U.S. and Turkey. UMUTDEMIRGUC.COM

METALS ∙ ENAMELS
OCTOBER 18 – 24 · ONE WEEK

RACHEL SHIMPOCK
SHAKE AND SHOOT
POWDERCOAT TWO WAYS

During this workshop students will explore two powdercoat application methods. Powdercoat is durable and versatile and can be applied to metal, glass, wood, cork, shells, stone, concrete or anything that can fit in a toaster oven and withstand 400°Fahrenheit. After the base coat is laid, you will discover several manipulations to take it to the next level. The class will include fun tips, tricks and stories of victory and failure that are sure to comfort and push your creations forward to success. Various techniques and the use of color conquered will also be covered. Open to all skill levels. COURSE FEE: $600

Rachel Shimpock is a professor of Metals and Jewelry at California State University at Long Beach where she received her BFA in Metals and Jewelry. She received an MFA in the Jewelry/Metals program at San Diego State University. Her work has been shown extensively in the U.S. and is part of the collection in Oregon Museum of Contemporary Craft and The Enamel Arts Society based in Los Angeles. Shimpock’s publications include Humor in Craft and periodicals such as Metalsmith and Ornament Magazine. RACHELSHIMPOCK.COM

OCTOBER 25 – 31 · ONE WEEK

LAUREN McADAMS SELDEN
CUT, BEND AND JOIN: WELDING FOR ALL

If you want to check off welding from your bucket list, then let’s do it together. This hands-on introductory workshop provides students the basics of cutting metal, tacking pieces of metal together, gas welding and MIG welding. Students are challenged to design and fabricate a sculptural work with select materials. Class discussions focus on safety, types of equipment and how to properly operate the tools. Safety glasses, helmets and gloves are provided; however, participants are encouraged to bring their own shields and leather welding apparel if available. Let’s make art. Open to all skill levels. COURSE FEE: $600

Lauren McAdams Selden is an associate professor of Jewelry and Metalworking at Stephen F. Austin State University in Nacogdoches, Texas. Her work has been exhibited in solo, invitational and juried exhibitions at national and international venues. Selden’s outdoor sculptures have been on public display in various cities across the country, and two recent sculptures were acquired by the San Marcos Arts Commission for their permanent sculpture collection. SELDENART.COM
In this workshop students will focus on traditional and inventive metalsmithing techniques while producing jewelry and small objects or sculpture. You will discover the endless possibilities with fabrication being at the heart. Techniques include forming, forging, soldering, sawing, cold connecting, chain making, rings and stamping, and utilization of wire and sheet metal. There will be a strong emphasis on using recycled metals and materials, as well as advice on where to source these materials. Class demonstrations will assist in building your knowledge and personal narrative. Students should arrive with open eyes and willing hands. Open to all skill levels, however basic metalsmithing skills are a plus. **COURSE FEE: $600**

David Jones received his BFA from Kutztown University of Pennsylvania and an MFA in Jewelry and Metalsmithing at the Tyler School of Art in Philadelphia. Since 1988, he has been studying and teaching at Penland School of Craft and taught at its Spring of 2017 Concentration. In 2012, he was a professor of Jewelry and Metals in Cortona, Italy through the University of Georgia studies abroad program.

Humans have been casting bronze for thousands of years. This workshop is an introduction to the methods and materials of bronze casting. Students will learn how to make molds, melt metal, pour it into solid shapes, and polish and finish castings. By learning how to mold and cast bronze, participants interested in jewelry making, sculpture, casting at home, or casting any other metal will gain a thorough understanding of the processes, tools and materials necessary for this ancient art form. Open to all skill levels. **COURSE FEE: $600**

Joshua Shorey is an artist and furniture designer in Knoxville, Tennessee. He earned his MFA in Sculpture from The University of Tennessee in 2017. Shorey owns and operates BAPO Design in Knoxville, a custom furniture and sculpture studio specializing in woodworking, steel fabrication, and precious metal casting. [JOSHSHOREY.COM](http://JOSHSHOREY.COM)

In this workshop students will learn to form and enamel sheet copper and steel. Using shallow bowl and tray forms as a starting point, this workshop will cover techniques to manipulate and join sheet metal such as mini welding, hammering, bending, texturing, riveting, fusing and folding. Along with methods in forming and fabrication, participants will learn to apply liquid and powdered enamels to dimensional surfaces. This workshop will emphasize experimentation with color, form and texture in the enameling kiln. Open to all skill levels. **COURSE FEE: $675**

Rachel Keding is an artist who lives in Philadelphia, Pennsylvania. She received her BFA in Jewelry and Metalsmithing from the University of Wisconsin, Milwaukee. She participated in the Core Fellowship Program at the Penland School of Craft. She primarily makes forged and fabricated objects with a focus on utilitarian use. Keding enjoys collaborating with local museums, organizations and businesses to promote craft and design within her community. [RACHELKEDINGER.COM](http://RACHELKEDINGER.COM)
YOU MIGHT ALSO BE INTERESTED IN THE FOLLOWING WORKSHOPS

- ABBY MECHANIC __________ P.62
- MAUREEN ADELMAN __________ P.10
- JULIA GARTRELL __________ P.42
- PETER DELLERT __________ P.12
- DANIEL ESSIG __________ P.33
- LANNY BERGNER __________ P.45
“When I first learned of Arrowmont, some 20 years ago, it meant little more to me than simply being an arts and crafts school where I might someday take a woodturning class. But with a little time, I learned it was a lot more. In fact, it was and is a place for life changing experiences.” — STEVE GOTLIEB, ARROWMONT BOARD OF GOVERNORS PRESIDENT
Along with a rich and long woodturning history and state of the art woodturning and woodworking complex, Arrowmont continues to be regarded as the center of the national scene for wood enthusiasts of every ability. With 37 course offerings, from bowl and sculptural turning, canoe and chair building, chip carving and box making, you are sure to discover more than one workshop you won’t want to miss.

**HISTORICAL NOTE:** In October, 1985 Arrowmont hosted international conference and exhibition, “Woodturning: Vision and Concept,” with 250 attendees. The conference concept was initiated and coordinated through the efforts of renowned woodturner David Ellsworth and Arrowmont director emeritus, Sandy Blain. The idea of forming a national woodturning organization germinated during that event, and the American Association of Woodturners (AAW) began in 1986. Today there are over 16,000 AAW members world-wide. woodturner.org
The purpose of this workshop is to explore the processes for making traditional, inside-outside and faux open-segmented ornaments. Students will also learn how form and proportion are necessary for completing elegant heirloom turnings. During class you will turn thin, delicate finials and create an ornament that only appears to be segmented. Several species of wood, plus banksia pod, will be used. You will also discover precise measuring, tool techniques and sharpening, color choices, decorating and creativity. Students will produce at least three heirloom ornaments plus several practice turnings and a huge sense of accomplishment. Open to all skill levels. COURSE FEE: $450

Janice Levi is a retired drama teacher and alternative school counselor living in Central Texas. She has been turning wood for 19 years and has presented at both regional and national symposia as well as clubs across the nation. Levi is known for her purses and jewelry but also enjoys turning heirloom ornaments, many of which are enhanced with pyrography and color. She also frequently writes for several woodturning magazines. JANICELEVI.COM

During this workshop students will explore new ideas and expand their material vocabulary while learning basic woodworking techniques of furniture making and sculpture work. These techniques include safety, simple joinery, model-making and prototyping. Participants will explore alternative mediums such as weaving with wood and reeds, creating armatures with wire, and working with a variety of fiber media. Through daily demonstrations and individual guidance, students will think creatively and problem-solve in their work. You will begin by producing a one-day vessel project and spend the week designing your own project that can be a bookshelf, a collection of spoons, or a sculpture. Open to all skill levels. COURSE FEE: $675

Teresa Audet is an artist and furniture maker based in Minneapolis, Minnesota. She has a BFA in Furniture Design from the Minneapolis College of Art and Design and has studied woodworking at the Mt. Fuji School of Woodworking in Japan. She exhibits artwork, teaches woodworking and participates in residencies at craft schools nationwide. TERESAUADET.COM

Woodturning offers the craftsperson a joyful immediacy that is unlike any other kind of woodworking. In this workshop students will learn the technical skills they need to unlock the unlimited creative potential of the lathe. The class will focus on tool sharpening, safety, mastering the basic cuts, and good form and design. You will build confidence and refine your technique with ample hands-on practice as you complete a variety of turned objects such as mallets, cocktail muddlers, bottle stoppers, bud vases and bowls from both kiln-dried and green wood. Open to all skill levels and geared towards the beginner. No prior woodworking experience necessary. COURSE FEE: $675

Chris Hoehle is a woodturner and shop monitor/technician for the community woodshop at the Denver Tool Library in Denver, Colorado. He began his study of woodworking 15 years ago at Red Rocks Community College, then further refined his skills by attending workshops at Arrowmont and Anderson Ranch Arts Center. Hoehle’s work was featured in the Center for Furniture Craftsmanship’s 2013 exhibition Turning Twenty. STUDIOCSH.COM

Small vessels, such as bowls or vases, are most easily turned on a lathe, however what is the process to create a work that is larger and less symmetrical? In this workshop students will adapt contemporary boatbuilding techniques to construct larger sculptural vessels. Using the bandsaw, table saw and a variety of hand tools, you will learn how to fashion a strongback, setup forms, bend ribbands, and build up surfaces to create hollow, volumetric forms of your own design. Topics covered include steaming wood, rolling a bevel and applying cold-molded veneers, as well as some basic carving and finishing techniques. Open to all skill levels. COURSE FEE: $675

Joshua Almond is a sculptor living and working in Orange County, California. He was an associate professor of Art/Sculpture at Rollins College in Winter Park, Florida. He holds a BA from Rhodes College in Memphis, Tennessee and an MA in Wood from the Herberger Institute for Design and the Arts at Arizona State University, Tempe, Arizona. Almond works primarily in wood to create sculptural forms that explore ideas about the body, landscape and the environment. JOSHALMOND.COM
JUNE 7 – 13 · ONE WEEK

JACKSON MARTIN
RIGHT ANGLES, CURVING BENDS

In this workshop students will learn the basics of two seemingly disparate techniques: picture framing and steam-bending wood. You will examine meticulous miters, reliable rabbets and judicious joinery. During class participants will investigate creative curves, brilliant bends and tantalizing twists. Both skillsets are utilized to craft beautiful picture frames with amazing steam-bent wood accents. Open to all skill levels.

COURSE FEE: $675

Jackson Martin lives in Asheville, North Carolina and is an associate professor of Art at the University of North Carolina. He received his BFA from Middle Tennessee State University and his MFA from the Maryland Institute College of Art. He has exhibited at Sculpture by the Sea, Urban Institute for Contemporary Arts and Pratt Institute Sculpture Park. Martin has taught at East Tennessee State University, College of Charleston and Penland School of Craft.

JACKSONMARTIN.COM

MAY 31 – JUNE 6 · ONE WEEK

BARRY GROSS
PEN MAKING FOR THE NEXT GENERATION

In this workshop students will learn the latest in pen making, casting and stabilization techniques. You will work with a variety of materials including exotic wood, stabilized wood, biologicals, acrylics and laser cut pen kits. The Gisi segmenting method, along with stabilizing wood and casting your own acrylics, will be a focus of the class. Different finishing techniques will be demonstrated and mastering a CA glue finish will be stressed. Marketing tips and tricks will be shared and how to display and sell your one-of-a-kind masterpieces. Dan Symonds, an expert on fountain pens, will be an assistant instructor. Open to all skill levels, however basic skills of pen making is a plus. COURSE FEE: $675

Barry Gross started creating fine pens 20 years ago with exotic woods. He is a double NICHE Award finalist and was commissioned by The White House to make pens for foreign dignitaries. Gross is a member of Who’s Who for Outstanding Achievements in the field of woodturning. For 15 years he has been a featured demonstrator for The Woodworking Shows and for national AAW events.

BGARTFORMS.COM

JUNE 7 – 13 · ONE WEEK

TRENT BOSCH
PERSONAL EXPLORATION OF TURNED FORMS AND SURFACES

The goal of this workshop is for students to master the turning process of the hollow form using good technique and technology to make it easier, better and faster than ever before. The hollow form, or vessel, is a wonderful object to use as a canvas for multiple types of decorative possibilities including coloring, carving and sandblasting. After participants create their object, they will take it to the next level and be encouraged to design objects that are meaningful. Recent experience is recommended, as this is a fast-paced class and students will explore advanced concepts. COURSE FEE: $800

Trent Bosch has been woodturning professionally for 25 years and earned his BFA from Colorado State University. His work is displayed in numerous fine art galleries, the permanent collections of museums and craft centers and in many private collections worldwide. Bosch has taught and demonstrated his techniques for turning and sculpting wood throughout the U.S. and abroad.

TRENTBOSCH.COM

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TRENTBOSCH.COM

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JACKSONMARTIN.COM
JUNE 28 – JULY 11 · TWO WEEKS

DAN TILDEN
EXPLORING NATURAL DESIGNS IN WOODTURNING

During this workshop students will create woodturning projects with a natural design. You will begin by turning a simple bowl. Class discussions will include safety, tool sharpening and prepping your wood for the lathe. The goal is for participants to incorporate raw features from the tree in their work. Students will turn a variety of pieces, including a hollow vessel, while designing their creation around the material’s natural beauty. Open to all skill levels.

COURSE FEE: $1155

Dan Tilden lives in the Pacific Northwest where he has been teaching and mastering his craft in woodturning for almost 20 years. He has taught at major woodturning symposiums around the country and showcased his work in some of the nation’s top art shows and exhibitions. Tilden likes to design his hollow forms around natural features using rare burl wood he sources. TILDENWOODTURNING.COM

JUNE 21 – 27 · ONE WEEK

DAVID ELLSWORTH
OPEN BOWLS TO HOLLOW FORMS

In this workshop students will make open bowls and hollow forms on the lathe by incorporating the design concept of “line as volume” rather than “line as shape.” You will use digital images to reference the influence other turners have experienced in their careers and critique your own work. Participants will learn the refinements of using the Ellsworth Signature gouge and should have a good understanding of the instructor’s book, Ellsworth on Woodturning. Ellsworth’s hollowing tools and Crown Signature Gouges are available for use and/or purchase. Students are free to bring their own tools and hollowing systems. Open to advanced-intermediate to advanced-skill levels.

COURSE FEE: $800

David Ellsworth operates his own private school of woodturning at his studio in Weaverville, North Carolina. He has become known as one of the premier designers of hollow wooden vessel forms. Ellsworth is a fellow and former trustee of the American Craft Council and received the prestigious Master of the Medium award in wood. He is the recipient of the Lifetime Membership Award from the American Association of Woodturners. ELLSWORTHSTUDIOS.COM

JUNE 14 – 20 · ONE WEEK

NICHOLAS FLAHERTY
SHAKER STOOLS 2.0

In this workshop students will be adapting the classic shaker stool design to make it their own. You will be learning about and building on the inherent strengths found in the traditional design and modifying it using modern technology to bring it into the 21st century. Participants will design and build a stool using lathe and bandsaw techniques that will allow for maximum creativity and innovation. You will experiment with surface texture and painting and finishing techniques before finally learning how to weave a stylish and comfortable seat on your groundbreaking creation. Open to all skill levels.

COURSE FEE: $675

Nicholas Flaherty is a woodworker, furniture maker, woodturner and contractor living in Philadelphia, Pennsylvania. He is an Artist-in-Residence at University of the Arts in Philadelphia where he received his BFA and has taught and demonstrated stool construction at local schools and at the Wharton Esherick Museum. Flaherty’s work has been exhibited and displayed at the American Craft Council Conference, American Association of Woodturners Symposium and the Center for Art in Wood. NICHOLASFLAHERTY.COM

JUNE 14 – 20 · ONE WEEK

ABBY MECHANIC
SHAPING WOOD: MANIPULATING MATERIAL

The most obvious trait of wood as a material is its linear structure. In this workshop students will manipulate wood to create curves, volumes, and three-dimensional forms. You will begin class by designing and creating a spoon. Discussions include how to plan, mark and prepare material for shaping. Participants will explore various shaping techniques with the use of hand tools. You will then create another spoon or object of your original design. Open to all skill levels.

COURSE FEE: $675

Abby Mechanic is the manager of the Making Center at Parsons School of Design in New York City. She received her BFA from the Maine College of Art with a concentration in Woodworking and Furniture Design. Mechanic also leads spoon carving workshops across the country including Fort Houston in Nashville, Tennessee and The Wing in New York. ABBYMECHANIC.COM

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MICHAEL LEE
TURNED, BURNED AND CARVED

In this workshop students will explore the possibilities found in the turned form. You will turn forms on the lathe using a variety of different techniques. Class discussions will include bowl and hollow turning, sharpening and honing, the use of power carving and various carbide burs, pyrography and milk paint to further enhance the turned form. Participants will go beyond the visual and discover how the tactile qualities can raise the level of their work. You will share ideas while making shavings and having fun. Open to all skill levels.

COURSE FEE: $675

Michael Lee is a professional studio artist who lives in Pearl City, Hawaii. He has been a featured demonstrator at national and international symposiums and has conducted workshops across the U.S. including Arrowmont. Lee’s work is displayed in numerous public and private collections including the Renwick Gallery, Smithsonian Museum, the State Foundation of Culture and Arts, Hawaii State Art Museum, Mobile Museum and Yale University.

LEEWOODART.COM

BETH IRELAND
TOOL MAKING FOR TURNERS

In this workshop students will be introduced to the simple act of making and sharpening tools made from bar and round stock. You will learn appropriate grinds for spindle gouges, parting tools, skews, hollowing tools and carving knives. Once made, participants will learn proper cutting techniques to create turned and carved objects as well as some jigs to help hold objects while turning. This class will provide a safe and supportive atmosphere for all students. Tool making will rally up your skills and help resolve most problems that occur in your shop. This class is for the beginner to the intermediate.

COURSE FEE: $675

Beth Ireland lives and works in Saint Petersburg, Florida where her studio provides woodworking with a specialization in architectural and artistic woodturning. She earned her undergraduate degree from the State University College at Buffalo and an MFA in Sculpture from the Massachusetts College of Art. Ireland has been involved in a traveling art/craft project entitled “Turning Around America since 2010.” She also teaches the three-month Professional Woodturning Intensive at The Center for Furniture Craftsmanship. BETHIRELAND.NET

KIMBERLY WINKLE
WOODWORKING NITTY-GRITTY: TABLES

During this workshop students will learn the fundamentals of woodworking while constructing a small table. The elements of woodworking covered include wood preparation, joinery and finishing. The safe and proper use of power tools and hand tools will also be covered. While learning these techniques, participants will design and build their own table utilizing traditional mortise and tenon joinery. The goal is for you to gain confidence and competence in the woodworking shop while enjoying the process of transforming raw materials into a beautiful table. Open to all skill levels. COURSE FEE: $675

Kimberly Winkle is a professor and director of the School of Art, Craft & Design at Tennessee Technological University. She holds a BFA in Ceramics from the University of Oklahoma and an MFA in Furniture Design from San Diego State University. Her workshop teaching experience includes, Haystack Mountain School of Crafts, Penland School of Craft, Arrowmont, Anderson Ranch Art Center, The Center for Furniture Craftsmanship, John C. Campbell Folk School and the Appalachian Center for Craft.

KIMBERLYWINKLE.COM

DANIEL CLAY
CHIP CARVING: THE FUNDAMENTALS AND BEYOND

Chip carving is an ancient, decorative woodcarving technique where faceted chips are removed from a wooden surface to create geometric patterns, ornamentation, figurative imagery and lettering. In this workshop students will learn the fundamentals of chip carving including proper technique, tool care and sharpening, choosing and preparing materials, understanding wood grain, and finishing completed work. Participants will be encouraged to create their own carving patterns and personal style and employ their carving skills in new and creative ways. By completing creative technical exercises, decorative panels and works of original carved art, you will gain technical know-how and gain confidence to explore new, creative applications for surface carving in wood. Open to all skill levels. COURSE FEE: $675

Daniel Clay is a woodworker and artist living in Knoxville, Tennessee. He designs and makes original and custom furniture, home decor items and artwork and travels the U.S. teaching chip carving. Clay’s writing on chip carving has been featured in Fine Woodworking Magazine.

SATURDAYBOXCOMPANY.COM
**WOOD**

**AUGUST 2 – 8 · ONE WEEK**

**AVELINO SAMUEL**

SPIRAL CARVED AND STRAIGHT CARVED VESSELS

During this workshop students will learn how to select material suitable for carving and hollow the vessel to the required wall thickness for carving. You will discover factors to consider when deciding the number and width of segments for a vessel. In addition, participants will learn how to carve, shape and sand the segments. Other topics covered in class include texturing (including burn texturing), finishing and the making of feet, collars and turning finials. This class is best suited for intermediate-to-advanced students.**

**COURSE FEE: $800**

Avelino Samuel is a native of St. John, Virgin Islands who is retired from teaching and is now a full-time woodturner. He earned his BS in Industrial Arts Education from North Carolina A&T State University and an MS in Industrial Education from Eastern Michigan University. Samuel conducts workshops at Arrowmont and other craft schools.

**OCTOBER 4 – 10 · ONE WEEK**

**WYATT SEVERS**

THE TABLE.

During this workshop students will design and build a one-of-a-kind table. Starting with a discussion on the characteristics of wood, you will jump into design and create full-scale drawings. The class covers the machines used for the dimensioning and shaping of rough lumber into finely crafted furniture, including getting the most out of the router for fine details made easy. Participants will discover the structural aspects of joinery with a focus on using floating mortise-and-tenons. Finishes, texturing and milk paint are also explored. Open to all skill levels. **COURSE FEE: $675**

Wyatt Severs is a studio artist located in Western Kentucky. He has taught at Arrowmont, the Appalachian Center for Crafts, the Paducah School of Art & Design, Penland School of Craft, the John C. Campbell Folk School, and at Anderson Ranch Arts Center. His work has been exhibited at the Cedarhurst Center for the Arts, Evansville Museum of Arts, and Indiana University. Wyatt’s work has been featured on Kentucky Educational Television, and in 500 Cabinets, Woodworking Magazine, Making Good, and Maker Moxie. **WYATTSEVERS.COM**

**MARK SFIRRI**

GAME HUNTING IN NORTH AMERICA

Ever lament the fact that the one you really wanted got away? Here’s your opportunity to recapture that moment and go home with a trophy to hang above the fireplace and tell stories about your big adventure. This workshop will focus on multi-axis spindle turning and includes carving, texturing and finishing. Students will learn layout, turning techniques and sharpening as they pertain to multi-axis spindle turning. Open to all skill levels, however previous turning and/or carving experience is preferred. **COURSE FEE: $800**

Mark Sfirri is professor emeritus from Bucks County Community College in Pennsylvania where he managed the Fine Woodworking Program from 1981 to 2017. As a furniture maker and sculptor, he incorporates multi-axis turned forms in his work. He has demonstrated his techniques worldwide. In 2010, Sfirri received the Distinguished Educator Award from the Renwick Alliance and in 2012 he was honored with the Lifetime Achievement Award from the Collectors of Wood Art. **MARKSFIRRI.COM**
OCTOBER 11 – 17 · ONE WEEK

MICHAEL CULLEN
THE ART OF THE BOX

In this workshop students explore the art of box making while discovering ideas that fall outside the box. You will learn how to apply patterns, texture and colors to the surfaces of the boxes. Emphasis will be on using the handsaw to shape and sculpt boxes with pleasing curves while exploring unusual, fun, or even zany shapes. This class is perfect for the beginner who is curious about making things from wood and is equally appropriate for the expert who is looking to experiment and create something new and fresh. Open to all skill levels.

COURSE FEE: $675

Michael Cullen makes furniture and sculpture in his workshop in Petaluma, California. He received his BS in Mechanical Engineering from University of California, Santa Barbara and worked in machine design before pursuing a career in studio furniture. Michael divides his time by creating furniture, teaching and writing articles on design and technique. MICHAELCULLENDESIGN.COM

DONNA ZILS BANFIELD
PATTERNS, TEXTURE AND COLOR

This workshop focuses on techniques used in the instructor’s Illusions in Wood body of works. Students will use woodburning tips and rotary powered tools to create textures and patterns on their woodturnings. Milk paint, Gesso and acrylic paints will complete the illusion, deceptively transforming the pieces into pottery, ceramics, cloisonné, glass or hammered metal. Students will learn to turn and decorate their forms. Class demonstrations include how to use patterns and colors on the turned forms and applying patterns. You will leave class having learned techniques that you can use in your own shop. Prior turning skills are helpful, but not required. Open to all skill levels. COURSE FEE: $675

Donna Zils Banfield began teaching woodworking in 2007 in her studio in Derry, New Hampshire. She has been creating works of art in wood since 2001. Her symposia presentations include Totally Turning, SWAT, Virginia Woodturning Symposium, the American Association of Woodturners International Symposium in Portland Oregon, and the Irish Woodturner’s Guild Annual Seminar. LIVEALIFEELESSORDINARY.COM

MICHAEL HOSALUK
DESIGN IN TURNING

In this workshop the emphasis is on form and surface design to create unique objects. Students will experience demonstrations of the many aspects of surface design using carving techniques that include woodburning, and coloration using paint and dye. You will discover addition, subtraction, cutting and reassembly. All techniques will be considered to best execute your ideas in creating a personal expression of your work. Open to all skill levels. COURSE FEE: $800

Michael Hosaluk lives and maintains his studio near Saskatoon, Saskatchewan and is recognized internationally, and in Canada, as one of the world’s most creative woodturners. Hosaluk is a member of the Royal Academy of Art and Honorary Lifetime member of the Saskatchewan Craft Council. He received the Saidye Bronfman Award for Excellence in Craft in 2006 and the Lieutenant Governor General Award for Lifetime Achievement in 2011. He has lectured and demonstrated throughout Canada, the U.S. Australia, New Zealand, Great Britain, France, Norway and Israel. MICHAELHOSALUK.COM

LISA YORK
ORGANIC WOODCARVING

During this workshop students will learn how to combine multiple pieces of wood and carve an organic shaped sculpture that holds an object. The class will focus on idea development on paper and creating an actual three-dimensional sculpture. You will gain the needed knowledge to do basic additive techniques of combining multiple pieces of wood, and subtractive methods of carving rounded shapes using a variety of hand and power tools. Prior experience using power tools is beneficial, however the class is open to all skill levels.

COURSE FEE: $675

Lisa York is a wood and ceramic artist located in Milwaukee, Wisconsin who creates functional art for special occasion and daily use. She has an MFA from University of North Dakota and apprenticed under Kevin Crowe at Tye River Pottery. York has exhibited her work internationally and was an Artist-in Residence in China, Hungary and Germany. She has exhibited at art projects in Tanzania, Guatemala and Nicaragua. LISAYORKARTS.COM
OCTOBER 25 – 31 · ONE WEEK

LINDSEY MULHERON LIDEN
BOARD TO BEAUTY: THE ESSENCE OF WOODWORKING

During this workshop students will experience every part of fine woodworking from preparation to final assembly, while creating their own table. The focus is on form and function as well as beauty, elegance and design. This workshop goes beyond the normal woodworking process and participants explore wood alteration, sculpture, surface design and blow torch techniques. You will become familiar with wood preparation, planning, grain orientation, movement, moisture content and seasonal differences. Students will learn extensive detail in process, safety, jointing, planing, ripping, crosscutting, glue-ups and finishing while building their final product. Open to all skill levels. COURSE FEE: $675

Lindsey Mulheron Liden is the resident woodworking artist at the John C. Campbell Folk School and operates his fine woodworking/banjo building business in Brasstown, North Carolina. He studied at Warren Wilson College and received his degree in classical percussion at the University of North Carolina, Asheville. Liden also studied woodworking at Haywood Community College in Clyde, North Carolina. MULHERONCRAFT.COM

SALLY AULT
PUT A LID ON IT

In this workshop students will turn lidded containers in many shapes and sizes from a very small pill box to a large lidded bowl. The focus is on creating good form that is functional. You will explore different lid styles and create the proper lid fit for the function of the container. Participants will explore a variety of knobs, handles and finials and experiment with textures and embellishments to transform the containers from ordinary to awesome. Some turning experience is helpful, however open to all skill levels. COURSE FEE: $675

Sally Ault lives in San Diego, California. She has been turning for 19 years focusing on turning boxes and containers because of their mystery. Ault teaches at turning clubs and symposiums. She is the vice president of Programs for the San Diego Woodturners and a member of the American Association of Woodturners and Women in Turning. Her work is shown in several galleries and has won many awards. SALLYAULT.COM

HEATHER ASHWORTH
TRADITIONAL SHAKER BOXES UNPACKED

The Shaker box is an elegant yet efficient utilitarian box requiring minimal materials and equipment to produce. In this workshop students will make a series of individual and nesting boxes, trays and carriers. During class students will discover a variety of finishes including milk paint as a traditional Shakers finish and other options for more natural ones. Techniques and skills presented will include a brief history of Shaker boxes, preparation of bands for a successful bend, intricacies of proper bending, the process of building a box onto itself, and basic tool skills and finishing techniques. Open to all skill levels. COURSE FEE: $675

Heather Ashworth is head technician of the Wood Studios at Arrowmont. She received her BFA in Furniture Design and Utilitarian Ceramics at Murray State University in Murray, Kentucky. Ashworth has been in the woodworking world since high school, where she was originally interested in architecture and construction. By her senior year, she attended a trade school in St. Louis, Missouri where she developed more furniture-based skills. INSTAGRAM: @THESENSIBLESHAKER

JIM SCARSELLA
BEYOND THE BASIC BOX

In this workshop students will utilize the woodturned box form to do a deep dive into surface embellishment and decoration. Although topics covered will include box design, wood selection, grain orientation and turning methods, the primary focus will be on methods of surface detailing. Relief carving, texturing, woodburning, branding and various coloring methods will be explored. Participants will complete several boxes during the workshop, and most importantly leave with an understanding of several new methods for adding detail and color to their work. Some prior experience at the lathe and using rotary carving tools will be beneficial. COURSE FEE: $675

Jim Scarsella is an artist and arts administrator who resides in Sevierville, Tennessee. After a career in anesthesia and business in the Detroit area, he is the deputy director at Arrowmont and works on his art from his home studio. Scarsella has exhibited and taught woodturning and carving throughout the U.S. and has had his artwork or writing published in American Woodturner, More Woodturning and Woodturning Magazine. JIMSCARSELLA.COM
NOVEMBER 8 – 14 · ONE WEEK

DEREK WEIDMAN
LATHE BASED WOOD SCULPTURE

This workshop is a freeform exploration of unorthodox carving techniques with the structure focused on understanding various shaping processes. Students will learn to use multi-axis turning, supplemented with other tools such as angle grinders, rotary carvers, carving chainsaws, airbrushes and propane torches. Techniques taught include ways to achieve novel and exciting shapes and designs. The wood lathe is at the center of this class but rather than turning bowls and vessels, expect to turn animals, flowers or other items possessing a unique visual language of circles and arcs. Open to all skill levels, however experience with drawing, turning and dexterous hand skills are advised. COURSE FEE: $675

Derek Weidman is a full-time sculptor who lives in rural Pennsylvania close to Philadelphia. He has spent nearly two decades working with wood and a decade exploring the sculptural capabilities of a wood lathe. Weidman is known for innovating and pushing the boundaries of multi-axis work, expressed in his animal series which reside in public collections and museums, and many private collections around the world. DEREKWEIDMAN.COM

NOVEMBER 15 – 21 · ONE WEEK

DIXIE BIGGS AND BETTY SCARPINO
WOODCARVING: POWER PLAY

The goal of this workshop is for students to expand their woodcarving skills using power tools and to learn new techniques in transforming their designs into relief-carved, three-dimensional forms. Advanced students from all wood-related disciplines (turning, furniture making, sculpture, printmaking) will receive hands-on instruction for the safe and effective use of rotary and power-carving tools. Rasps are essential to achieving smooth surfaces and students will learn which ones work well. A variety of hardwoods will be used to determine what works best for your projects, primarily using air- or kiln-dried wood, however wet wood carving will also be covered. While working on individual projects, daily demonstrations will help guide student's activities. These include tips on making sanding less tedious. Presentations will encourage the development of personalized designs and participants are welcome to bring objects ready to carve. Open to those who have experience using woodworking tools/machines, as well as knowledge of wood and its properties. COURSE FEE: $800

Dixie Biggs lives in Gainesville, Florida and has been a studio woodturner/artist since 1989. Having a degree in Agriculture, and a love of the outdoors, much of her work incorporates a botanical theme. She is best known for her meticulously carved “leaf-wrapped” vessel. Biggs has demonstrated and taught her techniques at regional and national woodturning symposiums, woodturning clubs and craft schools around the U.S. and abroad. DIXIEBIGGS.COM

Betty Scarpino is an internationally recognized wood sculptor, woodturner, woodcut printmaker and teacher whose work is represented in more than 20 museum collections. The Collectors of Wood Art awarded Scarpino their Lifetime Achievement Award in 2015. Her work expresses a strong sense of joy and self-confidence and lifelong pleasure of working with wood. Her studio in Indianapolis is replete with forms partially explored and potential new sculptures camouflaged as chunks of wood. BETTYS CARPINO.COM

YOU MIGHT ALSO BE INTERESTED IN THE FOLLOWING WORKSHOPS

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<tr>
<th>Instructor</th>
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<tbody>
<tr>
<td>BILLY RAY SIMS</td>
<td>38</td>
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<tr>
<td>EMILY CULVER</td>
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<tr>
<td>BILL THOMAS</td>
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<tr>
<td>MASON COOLEY</td>
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<td>POLLY JACOBS GIACCHINA</td>
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<tr>
<td>PETER DELLERT</td>
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<tr>
<td>JAMES THURMAN</td>
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<tr>
<td>DOUG LOWMAN</td>
<td>12</td>
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<tr>
<td>MARK HENDRY</td>
<td>47</td>
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</tbody>
</table>

YOU MIGHT ALSO BE INTERESTED IN THE FOLLOWING WORKSHOPS
People enroll at Arrowmont to be immersed in art — away from the pressures and responsibilities of daily life. Partnered with exceptional instructors and quality instruction, the housing, meals, evening programs, and access to well-equipped studios provide an environment for stimulation and inspiration. Students may choose never to leave campus during the workshop session. However, if an outing is desired, Gatlinburg is just down the driveway. Located on a 13-acre wooded hillside in downtown Gatlinburg, Tennessee at the edge of Great Smoky Mountains National Park, Arrowmont offers a secluded retreat experience and a busy tourist center.

**WEEK AT A GLANCE**

**ONE WEEK CLASSES** begin on Sunday with check-in between 11:00 am and 6:00 pm. Classes begin at 7:30 pm following dinner at 5:30 pm and a Welcome & Orientation Program at 6:30 pm. Classes continue Monday through Friday, 9:00 am–5:00 pm and studios are generally open until 1:00 am for students who wish to continue to work. Nightly slide presentations by instructors, resident artists and studio assistants take place Monday through Thursday at 7:00 pm in the Arrowmont Auditorium. Following slide presentations on Thursday is Studio Stroll — a chance to visit all of the studios, chat with students and instructors, and see what has been made during the workshops. Studio clean-up is Friday afternoon with departure on Saturday morning.

**TWO-WEEK CLASSES** follow the same general schedule, but students may work in the studios through the weekend in between weeks of instruction. Studio Stroll occurs on the last Thursday evening of the session.

**WEEKEND CLASSES** begin on Thursday evening and continue through Sunday at 3:00 pm.

**THE ARROWMONT CAMPUS IS ACCESSIBLE.** Arrowmont studios and housing facilities are accessible on a campus that is considered moderate mountain terrain. A gradual walk up a short hill to most facilities is necessary. If special housing or other requirements are needed, please discuss this with the registrar at the time of registration so we can best accommodate these needs.

**DEPARTURE** Shuttle service is available from Knoxville McGhee-Tyson Airport. Call Elite Taxi at 865-296-9180 to make reservations for arrival and departure time at least two weeks in advance.

Arrowmont provides bed linens and towels. Coin laundry facilities are located on campus for personal laundry.
Students generally live on campus during their workshop in order to take full advantage of the immersion opportunity, to get to know their fellow students, and to spend as much time as possible focused on their work. Campus housing options include single, double, triple and dormitory rooms in four buildings. All buildings and dormitories are air conditioned. Rooms are assigned on a first-come, first-served basis.

Campus housing prices include three meals daily in the Staff House Dining Hall. Meals are served Sunday dinner through Saturday breakfast for one-week and two-week classes and Thursday dinner through Sunday lunch for weekend classes. Although we cannot provide special options for everyone, vegetarian meal choices are available for each meal.

No camping buses, trailers or RVs are permitted on Arrowmont property. No pets, except service animals, are permitted.

If you are interested in extra comfort and privacy, Arrowmont offers fully furnished apartments. Call 865-436-5860 for details.

### ON-CAMPUS HOUSING

**TEACHERS COTTAGE & STUART COTTAGE** are rustic and charming houses with air-conditioning. They includes single, double and triple rooms sharing common bathrooms. Prices are per person and include meals.

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<th>ONE WEEK</th>
<th>TWO WEEKS</th>
<th>WEEKEND</th>
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<tbody>
<tr>
<td>SINGLE</td>
<td>$616</td>
<td>$1302</td>
<td>$322</td>
</tr>
<tr>
<td>DOUBLE</td>
<td>$526</td>
<td>$1102</td>
<td>$282</td>
</tr>
<tr>
<td>TRIPLE</td>
<td>$466</td>
<td>$972</td>
<td>$262</td>
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**RED BARN** is a renovated historic structure, now fully air-conditioned. It offers double, triple and dormitory style rooms accommodating 4–13 people, all with shared baths. Prices are per person and include meals.

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<th>ONE WEEK</th>
<th>TWO WEEKS</th>
<th>WEEKEND</th>
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<tr>
<td>DOUBLE</td>
<td>$466</td>
<td>$972</td>
<td>$242</td>
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<tr>
<td>TRIPLE</td>
<td>$426</td>
<td>$902</td>
<td>$222</td>
</tr>
<tr>
<td>DORMITORY</td>
<td>$396</td>
<td>$842</td>
<td>$212</td>
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**NEW DORMITORY** is four stories, has an elevator and offers private rooms and baths, a central gathering place, and a lovely screened in porch with fireplace. Prices are per person and include meals.

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<th>ONE WEEK</th>
<th>TWO WEEKS</th>
<th>WEEKEND</th>
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<tbody>
<tr>
<td>SINGLE</td>
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<tr>
<td>DOUBLE</td>
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### LIVING OFF-CAMPUS

Students may choose to stay off-campus. Information on off-campus housing can be obtained from the Gatlinburg Chamber of Commerce, call 800-588-1817 or visit gatlinburg.com. Students staying off-campus may purchase meal plans.

<table>
<thead>
<tr>
<th>MEAL PLANS</th>
<th>ONE WEEK</th>
<th>TWO WEEKS</th>
<th>WEEKEND</th>
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<tr>
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<td>$250</td>
<td>$546</td>
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Classes are filled on a **FIRST-COME, FIRST-SERVED BASIS** and early registration is recommended as class sizes are limited and fill early. Arrowmont believes that diversity of students, including varied skill levels and backgrounds, enriches the educational experience for all. Arrowmont accepts all persons regardless of race, color, national origin, gender, sexual orientation or religion. Students must be 18 years or older to attend an adult workshop.

**REGISTRATION CHECKLIST**
Register before February 1, 2020 and the registration fee is waived.

**REGISTRATIONS ARE ACCEPTED ONLINE AT**
arrowmont.org or by phone, 865-436-5860.

**PAYMENT** may be made by check, money order, or credit card (MasterCard, VISA, Discover, or American Express). Payments by credit card may be made by calling 865-436-5860 or through PayPal. To pay a workshop balance online, visit arrowmont.org/workshops-classes.

**$50 NON-REFUNDABLE FEE**
This one-time registration fee enables you to register for as many workshops as you like during 2020. It is not necessary to register for multiple classes at the same time.

**$300 DEPOSIT FOR EACH CLASS**
This deposit reserves a space in the workshop. Full payment of all charges is due 30 days prior to the beginning of the workshop.

Workshop registration is **NON-TRANSFERABLE** from person to person. A person may transfer their enrollment from one class to another within the same year, presuming space is available. Transfer requests must be in writing and will not be accepted less than 30 days prior to workshop. A non-refundable $25 transfer fee will be charged for each transfer.

In addition to the course fee your enrollment in a workshop also includes the following:

**MATERIAL FEES** are collected on the last day of every workshop. These fees include the cost of materials that are requested by the instructor that corresponds with their course offering and will be provided by Arrowmont prior to the class arrival. Material fees may also include materials provided by instructors. These costs are shared among the class members. Material fees do not include student purchases prior to a workshop, or individual purchases from the Supply Store. Arrowmont will provide students with an approximate range of materials fees and information provided by the instructor.

**CANCELLATIONS**
All cancellations must be made in writing by mail, fax or email (no phone calls please). A cancellation fee of $100 will be charged on cancellations received more than 45 days prior to the start of the workshop. Cancellations received 45 days or less before the beginning of the workshop receive no refund of deposit.
Arrowmont offers many scholarship opportunities to enable students to attend workshops at reduced cost. Scholarships are intended to make Arrowmont’s programs available to the broadest population of students. Scholarships provide partial or full coverage for tuition, housing and meals. Scholarships are awarded based on financial need and/or other criteria depending on the source of the funds. Available scholarships are described below. For detailed scholarship application information, go to arrowmont.org or call 865-436-5860.

**SCHOLARSHIPS, FELLOWSHIPS & RESIDENCIES**

**FRIENDS OF ARROWMONT SCHOLARSHIPS** cover full tuition for a specific workshop. Qualifications for a scholarship include financial need and commitment to personal artistic goals. Skill in a particular medium is not required. All skill levels may apply for scholarships. Recipients are responsible for the costs of fees, lodging and meals. Apply online at arrowmont.slideroom.com

**APPLICATION DEADLINE** · March 1, 2020

**THE BARBARA LUCILE MAPLES SCHOLARSHIP** provides 100% of workshop tuition, meals and basic housing for one metals or enamels workshop per year. Established by Susan Carruth to honor the legacy of her art professor Barbara Lucile Maples, the scholarship is designed to benefit metals and jewelry artists and those interested in jewelry, metalsmithing, enameling and like disciplines and who have financial need. HOW TO APPLY - Applicants will complete a letter detailing their interest and need and include their top three workshop choices. Letters should be emailed to Cynthia Bellacome at cbellacome@arrowmont.org or faxed to 865-430-4101. Letters may also be dropped off or mailed to our offices at Arrowmont School of Arts and Crafts, 556 Parkway, Gatlinburg, TN 37738.

**APPLICATION DEADLINE** · March 1, 2020

**THE VERNON AND ANITA BOWEN SCHOLARSHIP IN HONOR OF EDRA MCHARRY** provides 100% of workshop tuition, meals and basic housing for at least one kitchen work-study student annually to attend a workshop at Arrowmont. Applicants are eligible beginning with kitchen work-study studies in 2019. HOW TO APPLY - Potential awardees may self-nominate or be nominated by an Arrowmont staff member, instructor, or other member of the Arrowmont community. Applicants will complete a letter detailing their interest and need and include their top three workshop choices. Letters should be emailed to Fran Day at fday@arrowmont.org or faxed to 865-430-4101. Letters may also be dropped off or mailed to our offices at Arrowmont School of Arts and Crafts, 556 Parkway, Gatlinburg, TN 37738.

**APPLICATION DEADLINE** · March 1, 2020

**THE DR. JUDITH TEMPLE SCHOLARSHIP FUND** provides 100% of workshop tuition, meals and basic housing for a one or two-week workshop. These scholarships are for promising, talented students who could not attend Arrowmont without financial assistance. Applicants must provide images of their work and letters of recommendation. Apply online at arrowmont.slideroom.com

**APPLICATION DEADLINE** · March 1, 2020

**THE STEVE AND CAROLYN GOTTLIEB SCHOLARSHIP FOR VETERANS** covers 100% of workshop tuition, meals and basic housing for a one-week workshop. The scholarship is for returning or disabled soldiers, or a financially deserving student who is pursuing woodturning. Open to all skill levels. Apply online at arrowmont.slideroom.com

**APPLICATION DEADLINE** · March 1, 2020

**THE SCHOLARSHIP FUND** provides 100% of workshop tuition, meals and basic housing for one metals or enamels workshop per year. Open to all skill levels. May apply for scholarships. Recipients are responsible for the costs of fees, lodging and meals. Apply online at arrowmont.slideroom.com

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**APPLICATION DEADLINE** · March 1, 2020

**THE ARROWMONT ARTISTS-IN-RESIDENCE PROGRAM was established in 1991. The program provides early career, self-directed artists time, space and support to experiment and develop a new body of work over an 11-month residency from mid-June to late May of the following year. Artists are given a monthly stipend, shared housing with private bedrooms and meals (during workshop sessions), and a private well-lit studio with climate control, a basic work table, shelving and sink. The program encourages early career artists who embrace community and enjoy working in a team environment to apply. Visit arrowmont.org/artist-in-residence for full details. Apply online at arrowmont.slideroom.com**

**APPLICATION DEADLINE** · February 1, 2020

**THE BILL GRIFFITH ART EDUCATORS FELLOWSHIP** provides a four-week residency annually for one K–12 art teacher. Recipients receive a studio, housing, meals and enrollment in a one-week workshop. Images are required. Apply online at arrowmont.slideroom.com

**APPLICATION DEADLINE** · March 1, 2020
EDUCATIONAL ASSISTANCE PROGRAM

EDUCATIONAL ASSISTANCE: WORK-STUDY OPPORTUNITIES

Arrowmont is looking for interested individuals to assist full-time in the many departments on campus. Those who participate in the work-study program are an integral part of Arrowmont’s operations, and are considered student-employees. This program also provides an opportunity for people with limited financial resources to participate in classes. Meals and lodging are provided and as a condition of their employment, student-employees are expected to live on campus. Arrowmont considers individuals who are mature, team oriented, self-motivated, and interested in the arts. High energy, commitment, financial need, communications skills, and the ability to lift 50 pounds are required for these positions.

Housing is dorm style with coin operated laundry available on site. Travel, material fees, and other art supplies are the responsibility of the student-employee and are to be paid weekly. Classes are assigned based on availability. It is important for those applying to commit to the entire session that is requested, though one is able to apply for multiple sessions.

To apply, and for further application details, please visit arrowmont.slideroom.com or contact Rebecca Buglio, program and studio manager at 865-436-5860 ex.38 or rbuglio@arrowmont.org.

SUMMER

Applications will be accepted between January 1 – March 1, 2020

SIX WEEK WORK-STUDY SESSIONS WILL BE AVAILABLE
May 23 – August 9, 2020

GENERAL WORK-STUDY IS AVAILABLE IN THE FOLLOWING POSITIONS:
Kitchen, Maintenance, Supply Store, Housekeeping, Gallery, and Studios.

Educational assistance is awarded based on one week of class tuition for each full work week of assisting the full-time staff. Student-employees receive one week of class for each 40–42 hour weeks of work assisting the full-time staff. These student-employees are expected to work up to 16–18 hours during the weeks they are in class as well.

The Studio and Gallery positions require an art background and image submission. Art experience is not required for the other work-study positions. A letter of application must address the following areas for all positions: seriousness of intent, relevant work experiences, work ethic, financial need and ability to live in a community setting.

FALL

Applications will be accepted between May 1 – July 1, 2020

FOUR AND SIX WEEK WORK-STUDY SESSIONS WILL BE AVAILABLE
September 19 – November 22, 2020

NOTE: If applying for a scholarship or educational assistance program, students will be registered after they are accepted and agree to the awarded amount. For more information about applying for scholarships, visit arrowmont.org or call 865-436-5860.
GALLERIES

THE SANDRA J. BLAIN GALLERIES offers a year-round schedule of national and regional exhibitions that complement and support workshops, conferences and programs. Serving as an educational resource, the exhibitions enable students and visitors to learn about various media, techniques and ways artists express ideas through their work. Many works are for sale with proceeds supporting individual artists and the mission of the School.

THE GEOFFREY A. WOLPERT GALLERY is focused on exhibiting solo and small group exhibitions by emerging and established contemporary craft artists. Presenting seven shows a year, the space also provides Arrowmont resident artists with three months of exhibition time during their residency.

THE JERRY DROWN WOOD STUDIO GALLERY displays selections of Arrowmont’s Permanent Collection, as well as group and conference exhibitions.

THE WEST COMPLEX GALLERY is a new gallery space which provides an opportunity for Arrowmont Work-Studies to exhibit their work during the National Workshop season, and small exhibits throughout the year.

THE GIFT GALLERY features works donated by Arrowmont students, volunteers, residents and instructors. All works are for sale and 100% of the proceeds benefit scholarships and programming.

FOR MORE EXHIBITION AND RECEPTION DETAILS, VISIT ARROWMONT.ORG/VISIT/GALLERIES

COMMUNITY PROGRAMS

COMMUNITY CLASSES are offered in the winter months in professionally-equipped studios with skilled teaching artists offering a variety of media and learning opportunities. Complete information about community classes for adults, young adults and children is available online. arrowmont.org/classes

THE SUPPLY STORE is open year-round and is Gatlinburg’s only full-service art supply store. The Supply Store sells Arrowmont specific merchandise. The store carries supplies for work in most media and art-related books, and houses the Showcase Gallery, a retail gallery that represents over 60 artists. arrowmont.org/visit/art-store

MARIAN G. HEARD RESOURCE CENTER is a non-lending library available to students, residents and visitors. The Marian G. Heard Resource Center is located in the main building on campus and houses over 10,000 books and reference materials on art history, art techniques, and teaching resources related to all media of craft. A computer lab enables instructors and students to access the Internet for additional research and to print from a connected black & white and color copier. Most of the campus is wireless for those who bring a laptop.

ARTREACH annually provides more than 1,200 students (grades K–12) from Sevier County schools with an in-depth, full-day art workshop at Arrowmont. Content encompasses a wide range of diverse art experiences including use of specialized equipment. Students participate in one of five different workshops including drawing, photography, pottery, painting, printmaking, textiles, sculpture, metals and woodturning.

FACILITY RENTALS provide the perfect location for conferences, corporate retreats, business meetings and family gatherings. Housing, meals, presentations and art-making are easily accommodated on campus. arrowmont.org/facility-rental

FOR MORE INFORMATION ABOUT FACILITY RENTALS, CALL 865-436-5860.
ARROWMONT SCHOOL OF ARTS AND CRAFTS

MORE THAN A PLACE...ARROWMONT IS A COMMUNITY From its inception, Arrowmont changes lives. In 1912, the Pi Beta Phi Fraternity for Women founded a settlement school that transformed the area into a thriving community with education, health care, and a cash economy based on locally-made crafts. When the county took over public education in 1945 the School found a new purpose in arts and crafts education, providing an opportunity for individuals to share common ground in a nurturing, creative community. At the turn of the 21st century, Arrowmont overcame new challenges — purchasing the ancestral 13-acre campus, rebuilding after the 2016 wildfires that destroyed three buildings, and expanding programs and outreach. Today, more than 1,500 students attend National Workshops annually. They return year after year to experience something important — a connection with craft, with the mountains, and with each other. In 2020, Arrowmont celebrates 75 years as a school for arts and crafts.

“My Arrowmont Experience was amazing. I met so many new people from different parts of the country and with very different backgrounds who loved the same craft.”

“I’ve never had a space where I’ve felt so free to be myself artistically and to be surrounded by like-minded individuals.”

“I learned so much due to the supportive people and the welcoming environment. My instructor was beyond outstanding due to his patience, focus, and determination to have everyone leave with a completed project. My class was filled with hard workers and demonstrated wonderful teamwork when each of us needed it.”

Your time at Arrowmont is an immersive experience. The historic mountain campus is a retreat in the heart of Gatlinburg, Tennessee. A new entrance, expanded parking and campus-wide upgrades mean the School is accessible and comfortable.

Every dorm and building is updated with new amenities while retaining their distinctive character. Each studio is equipped with top-of-the-line facilities. Exceptional instructors will inspire and guide you throughout your workshop session. Conversation circles, fireplaces and murals can be found across campus to foster creative conversations and peaceful reflections. You can enjoy your time without the obligations of daily life — delicious meals and residential amenities are part of the Arrowmont Experience. You will leave Arrowmont with new memories, skills, and lifelong friends. We invite you to join us in this special place and to be a part of our creative community in 2020.