**WELCOME TO ARROWMONT**

“I want to live in a society where people are intoxicated with the joy of making things.”

— WILLIAM S. COPERTHWAITE

In 2019, Arrowmont School of Arts and Crafts will offer over 160 workshops where students and instructors will make things. But while creating paintings, baskets, sculptures, quilts, jewelry, wooden vessels, books, chairs, musical instruments, clay vessels and much more, students will be researching, problem-solving, designing — and exploring concepts, techniques and materials. It is through learning and the creative process that the joy is realized. The world shapes us and we must find ways to shape the world. Be a maker.

“A community is a group of people who agree to grow together.” — SIMON SINEK

Students, instructors, staff, artists-in-residence, volunteers, and educational assistants form the creative community that is the heart of the “Arrowmont Experience.” People come together in settings which encourage the exchange of ideas and a shared sense of accomplishment. These settings extend outside the studios. Arrowmont’s campus allows students in one studio to visit and interact, even collaborate, with those working in other media. The galleries, library, dining hall, porches, and quiet gathering places throughout campus provide opportunity for research, reflection, and conversation. Growth occurs inside and outside the studios. We grow together.

“We meet no ordinary people in our lives.” — C.S. LEWIS

As I begin my ninth year as Arrowmont’s executive director, I find this quote to be relevant and true. Having met and become friends with a wide variety of instructors, students, and supporters, it is apparent that every person has a story and every person has something to contribute. I am often asked, “Do I have to be an ‘artist’ to come to Arrowmont?” My answer: “Arrowmont is a school, a place where people learn. The only requirements are a desire to learn and improve skills, a respect for others, a willingness to share with others, and the intention to live a creative life.” Whether one is a university professor or student, a professional artist with work in museum collections, or a person who has just found the time, courage or passion to learn something new, we are all explorers.

We all have much to discover about the world, others, and ourselves. Please join Arrowmont’s creative community this year.

BILL MAY,
EXECUTIVE DIRECTOR

PS: We have a new entry, upgraded studios, and a new dormitory with private baths.
# 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 SESSIONS</td>
<td>6</td>
</tr>
<tr>
<td>WEEKEND SESSIONS</td>
<td>6</td>
</tr>
<tr>
<td>SPECIAL TOPICS</td>
<td>9</td>
</tr>
<tr>
<td>CLAY</td>
<td>15</td>
</tr>
<tr>
<td>2-D ARTS: DRAWING · PAINTING · PAPER &amp; BOOKS · PRINTMAKING · PHOTOGRAPHY</td>
<td>25</td>
</tr>
<tr>
<td>FIBERS · TEXTILES · BASKETS</td>
<td>35</td>
</tr>
<tr>
<td>METALS · GLASS · ENAMELS</td>
<td>45</td>
</tr>
<tr>
<td>WOOD</td>
<td>57</td>
</tr>
<tr>
<td>ARROWMONT HISTORY</td>
<td>66</td>
</tr>
<tr>
<td>GALLERY &amp; EXHIBITIONS</td>
<td>67</td>
</tr>
<tr>
<td>COMMUNITY PROGRAMS</td>
<td>67</td>
</tr>
<tr>
<td>EDUCATIONAL ASSISTANTS PROGRAM</td>
<td>68</td>
</tr>
<tr>
<td>SCHOLARSHIPS</td>
<td>69</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>Date Range</td>
<td>Instructor 1</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>APRIL 11 – 14 (WEEKEND)</td>
<td>Mark Hendry · Reagan Bitler</td>
</tr>
<tr>
<td>JUNE 2 – 8</td>
<td>Zeke Leonard</td>
</tr>
<tr>
<td>JUNE 9 – 15</td>
<td>Mark Errol · Andréa Keys Connell</td>
</tr>
<tr>
<td>JUNE 16 – 22</td>
<td>Misty Gamble</td>
</tr>
<tr>
<td>JUNE 23 – 29</td>
<td>Liz Zlot Summerfield</td>
</tr>
<tr>
<td>JUNE 30 – JULY 13 (TWO WEEKS)</td>
<td>Beth Ireland &amp; Keunho Peter Park</td>
</tr>
<tr>
<td>JULY 21 – 27</td>
<td>Molly Grant · Jane Wells Harrison &amp; Jerry Jackson</td>
</tr>
<tr>
<td>JULY 28 – AUGUST 3</td>
<td>Jake Weigel</td>
</tr>
<tr>
<td>AUGUST 4 – 10</td>
<td></td>
</tr>
<tr>
<td>AUGUST 11 – 17</td>
<td>Heesoo Lee · Sunshine Cobb</td>
</tr>
<tr>
<td>SEPTEMBER 29 – OCTOBER 5</td>
<td>Ted Green · Melisa Cadell</td>
</tr>
<tr>
<td>OCTOBER 6 – 12</td>
<td>Jason Hess · Kari Radasch</td>
</tr>
<tr>
<td>OCTOBER 13 – 19</td>
<td>Molly Grant</td>
</tr>
<tr>
<td>OCTOBER 20 – 26</td>
<td>Stuart Gair · Jeremy Randall</td>
</tr>
<tr>
<td>OCTOBER 27 – NOVEMBER 2</td>
<td>Linda Christianson · Tom Bartel</td>
</tr>
<tr>
<td>NOVEMBER 3 – 9</td>
<td>Sherri Warner Hunter · Nicole HaveKost</td>
</tr>
<tr>
<td>NOVEMBER 14 – 17 (WEEKEND)</td>
<td>Tracy Gamble</td>
</tr>
<tr>
<td>Name 1</td>
<td>Name 2</td>
</tr>
<tr>
<td>----------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Kelly Kye</td>
<td>Maia Leppo · Maureen Aderman</td>
</tr>
<tr>
<td>Jody Alexander · Bill Roeder</td>
<td>Emily Cobb · Amy Roper Lyons</td>
</tr>
<tr>
<td>Erin Castellan</td>
<td>Jaydan Moore · Holly Cooper</td>
</tr>
<tr>
<td>Gabrielle Duggan · Katarina Riesing · Lois Russell</td>
<td>Nicole Jacquard · Kathleen Wilcox</td>
</tr>
<tr>
<td>Marianne Fairbanks · Jeana Eve Klein</td>
<td>Juan Carlos Caballero-Perez · Gail Nelson</td>
</tr>
<tr>
<td>Wendy Osterweil</td>
<td>Robert Ebendorf</td>
</tr>
<tr>
<td>Susan Fecho</td>
<td>Adam Hawk · Thomas Lucas</td>
</tr>
<tr>
<td>Maggie Casey · Jennifer Sargent</td>
<td>Tim Lazure · Jennifer Allen &amp; Maia Leppo</td>
</tr>
<tr>
<td>Jennifer Reis</td>
<td>John Cogswell · Sara Sally LaGrand</td>
</tr>
<tr>
<td>Elizabeth Busch</td>
<td>Joanna Gollberg · Ashley Gilreath</td>
</tr>
<tr>
<td>Amy Taylor · Clay Burnette</td>
<td>Mary Hettmansperger · Ricky Frank</td>
</tr>
<tr>
<td>Carol Colburn · Polly Barton</td>
<td>Harlan Butt</td>
</tr>
<tr>
<td>Leisa Rich · Bryant Holsenbeck</td>
<td>Lauren Markley · Sean Hennessey</td>
</tr>
<tr>
<td>Lissa Hunter · Elizabeth Odiorne</td>
<td>Nikki Couppee · Robert Dancik</td>
</tr>
<tr>
<td>Carin Engen · Ben Venom · Jeanne Brady</td>
<td>Anne Bujold · Carrie Iverson</td>
</tr>
</tbody>
</table>
**SPECIAL SESSIONS**

**APRIL 11 – 14, 2019**

- **Maureen Aderman**
  - Fused Glass – Altered Surfaces  
  - Page 47

- **Reagan Bitler**
  - From the Garden to the Gallery: Creating Functional Art from Gourds  
  - Page 8

- **Becky Dickovitch**
  - Encaustic: So Much More Than Wax!  
  - Page 26

- **Mark Hendry**
  - The Art of Broom Making  
  - Page 8

- **Kelly Kye**
  - Quilt Blocks: Variation on a Theme  
  - Page 36

- **Maia Leppo**
  - Steel Jewelry  
  - Page 46

- **Jana Pullman**
  - Making Books and Boxes  
  - Page 28

**NOVEMBER 14 – 17, 2019**

- **Jeanne Brady**
  - Creative Approaches to Block Carving & Printing on Fabric  
  - Page 42

- **Anne Bujold**
  - Forming Floral Forms  
  - Page 54

- **Steve Cook**
  - Color and Texture for Gifts and Home  
  - Page 65

- **James Duxbury**
  - Magic of Eccentric Artistry  
  - Page 65

- **Carin Engen**
  - Texture and Design in Nuno Felting  
  - Page 43

- **Tracey Gamble**
  - Glazing with Tracy / Adventures with Amaco Cone 5/6 Glaze Lines  
  - Page 23

- **Kelly Hider**
  - Layering: Image, Paint, and Collage  
  - Page 33

- **Carrie Iverson**
  - Image Transfers for Kiln Glass  
  - Page 54

- **Ben Venom**
  - Don’t Be Square  
  - Page 43

**JUNE 30 – JULY 13, 2019**

- **Erin Anfinson**
  - Wax, Paper, Scissors: Exploring Encaustic & Paper  
  - Page 28

- **Josh Copus**
  - Wood Fire Works  
  - Page 18

- **Robert Ebendorf**
  - Lost & Found: Personal Adornment  
  - Page 48

- **Geoffrey Gorman**
  - Finding the Souls of Forgotten Materials  
  - Page 9

- **Beth Ireland & Keunho Peter Park**
  - Making Sculptural Stringed Instruments  
  - Page 9

- **Richard W. James**
  - Ceramic Figure Dissected  
  - Page 18

- **Steve Loar & Dixie Biggs**
  - Techniques for Developing Original Surfaces  
  - Page 58

- **Wendy Osterweil**
  - Pattern in Process: From Silkscreen Printed Fabric to Wearable Art  
  - Page 38

- **Jana Pullman**
  - Making Books and Boxes  
  - Page 28

**TWO WEEK SESSIONS**

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.

**WEEKEND SESSIONS**

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.

**APRIL 11 – 14, 2019**

- **Maureen Aderman**
  - Fused Glass – Altered Surfaces  
  - Page 47

- **Reagan Bitler**
  - From the Garden to the Gallery: Creating Functional Art from Gourds  
  - Page 8

- **Becky Dickovitch**
  - Encaustic: So Much More Than Wax!  
  - Page 26

- **Mark Hendry**
  - The Art of Broom Making  
  - Page 8

- **Kelly Kye**
  - Quilt Blocks: Variation on a Theme  
  - Page 36

- **Maia Leppo**
  - Steel Jewelry  
  - Page 46

- **Jana Pullman**
  - Making Books and Boxes  
  - Page 28

**NOVEMBER 14 – 17, 2019**

- **Jeanne Brady**
  - Creative Approaches to Block Carving & Printing on Fabric  
  - Page 42

- **Anne Bujold**
  - Forming Floral Forms  
  - Page 54

- **Steve Cook**
  - Color and Texture for Gifts and Home  
  - Page 65

- **James Duxbury**
  - Magic of Eccentric Artistry  
  - Page 65

- **Carin Engen**
  - Texture and Design in Nuno Felting  
  - Page 43

- **Tracey Gamble**
  - Glazing with Tracy / Adventures with Amaco Cone 5/6 Glaze Lines  
  - Page 23

- **Kelly Hider**
  - Layering: Image, Paint, and Collage  
  - Page 33

- **Carrie Iverson**
  - Image Transfers for Kiln Glass  
  - Page 54

- **Ben Venom**
  - Don’t Be Square  
  - Page 43
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.

— STEVEN E. GOTTLIEB, BOARD PRESIDENT
SPECIAL TOPICS

At Arrowmont, we always try our best to classify our workshops by media. But sometimes, the creativity of making eludes easy classification. Browse this section to find those experiences that will expand your own creativity and the limits of your disciplinary knowledge. From broom and doll making, to working with concrete, found materials, and leather, we encourage you to break the mold (except, of course, in your moldmaking workshop).
APRIL 11 – 14 · WEEKEND

REAGAN BITLER
FROM THE GARDEN TO THE GALLERY: CREATING FUNCTIONAL ART FROM GOURDS

In this workshop students design functional art from dried gourds. Dried gourds have a wood-like consistency, creating a unique medium. The class introduces the tools used in preparing and designing a lidded gourd bowl and vase. Demonstrations of coloring treatments and application of embellishments allows students to elevate their pieces to functional art. By creating art from gourds, participants with an interest in cutting, carving, burning, and experimenting with color and shape will gain or enhance their ability to design unique one-of-a-kind art pieces. Open to all skill levels.

COURSE FEE: $400

Reagan Bitler is a gourd artist and teacher from Hanover, Pennsylvania. He is president of the Pennsylvania Gourd Society and a member of the Pennsylvania Guild of Craftsmen. Bitler instructs workshops at gourd festivals and taught gourds as an art medium for the Augusta Heritage Center of Davis and Elkins College 2018 Arts, Crafts and Folklore Workshops. GODAHAVOMGOURDS.COM

APRIL 11 – 14 · WEEKEND

MARK HENDRY
THE ART OF BROOM MAKING

The focus of this workshop is learning the traditional Appalachian art of making brooms from the ground up. Students will prep broomcorn, learn to harvest and finish handles, and construct a variety of broom styles including whisks, sweepers and besoms, each as functional as they are fanciful. Participants will explore the art of broom design and leave class with all the know-how to make brooms on their own. Open to all skill levels, however moderate hand and upper body strength are needed.

COURSE FEE: $450

Mark Hendry is a full-time artisan specializing in historic handcraft with a focus on using natural materials. He has 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

JUNE 2 – 8 · ONE WEEK

ZEKE LEONARD
MUSICAL INSTRUMENT MAKING: UKULELES

In this workshop students will use salvaged wood to learn a step-by-step process to scratch-build a soprano, tenor or baritone ukulele. You will bend the sides, carve the neck and learn the basics of setting up and playing ukulele. Participants will create at least one playable instrument and even learn a few chords. No woodworking skills are necessary, however advanced woodworkers will discover new applications.

COURSE FEE: $675

Zeke Leonard is a woodworker, musician and teacher who lives in Syracuse, New York. He has an MFA in Furniture Design from the Rhode Island School of Design. Leonard’s recent studio practice has revolved around making standard and experimental stringed instruments out of discarded pianos. ZEKELEONARD.COM
JUNE 30 – JULY 13 · TWO WEEKS

GEORGEY GORMAN
FINDING THE SOULS OF FORGOTTEN MATERIALS

In this workshop students use found objects such as wood, tin, rust, foam and rubber to complete a variety of forms. Demonstrations will provide techniques to overcome construction challenges and how to work with assemblages. The workshop is for beginners curious about how to construct creatures to the next level. However, each student must be familiar with using hand and power tools like drills, band saws and sanders.

COURSE FEE: $1050

Geoffrey Gorman is a practicing artist, creating his original found material sculptures in Santa Fe, New Mexico. He has been leading workshops, hosting panel discussions, and giving presentations for artists and arts groups for more than twenty-five years. Gorman shows his work in the U.S. and has exhibited in China and South Korea. Over the last several years his unique sculptures have been written about in the New York Post, Southwest Art, American Craft, American Style and Cloth, Paper, Scissors. GEOFFREYGORMAN.COM

JUNE 30 – JULY 13 · TWO WEEKS

BETH IRELAND AND KEUNHO PETER PARK
MAKING SCULPTURAL STRINGED INSTRUMENTS

During this workshop students learn sculptural carving, shaping and forming to create their own personalized instrument designs based on a special bandsaw box technique. The fundamentals of stringed instrument construction including scale length, acoustics, fretting and stringing are also covered. Participants will be guided through the safe use of tools including the bandsaw, router, drill press and stationary sanders to create two unique stringed instruments: a dulcimer guitar, and a tenor or six-string guitar. There will be lots of one-on-one instruction. Whether you are a musician who wants to learn woodworking techniques, or a woodworker who would like to learn the elements of stringed instrument construction this is the class for you. Open to all skill levels.

COURSE FEE: $1155

Beth Ireland lives in Saint Petersburg, Florida and earned her BA from the State University College at Buffalo and an MFA in sculpture from Massachusetts College of Art and Design. She has been operating Beth Ireland Woodworking since 1983, providing a specialization in architectural and artistic woodturning. Since 2010, Ireland has been involved in a traveling art/craft project titled Turning Around America, and since 2016 on an instrument-making project (strumfactory.com). She also teaches the Professional Woodturning Intensive course at The Center for Furniture Craftsmanship. BETHIRELAND.NET

Keunho Peter Park is an international artist, woodworker, and instrument maker who teaches at the University of the Arts in Philadelphia. He holds a BFA in painting from South Korea’s Kookmin University and an MFA in Woodworking and Furniture Design from the Rochester Institute of Technology. Park won a 2015 Wharton Esherick award at the Philadelphia Museum of Art Craft Show and served as a Windgate resident artist at Indiana University of Pennsylvania. STUDIOSPONG.COM

JUNE 30 – JULY 13 · TWO WEEKS

MASTER WOODTURNING WORKSHOPS

Arrowmont is launching a new Master Class series of woodturning workshops this year. We have scheduled a group of the world’s best turners and instructors who will be teaching a series of in-depth and creatively challenging workshops geared to the experienced turner. Come and learn with these Masters during an intensive week of instruction, exploration, and lively discussion to take your woodturning skills to the master level!

NICK AGAR P.59
DAVID ELLSWORTH P.59
JACQUES VESERY P.61
J PAUL FENNELL P.62
AL STIRT P.64

GEOFFREYGORMAN.COM

BETHIRELAND.NET

STUDIOSPONG.COM
JAKE WEIGEL
SCULPTURAL CONCRETE CASTING

During this workshop students explore techniques using wood forms and rubber moldmaking material to create cast concrete sculptures. You will learn about premade concrete and discover variations of concrete mixtures for practical and aesthetic purposes. Participants will also learn about constructing basic armatures and the inclusion of other material for multimedia sculptures. Also included in class are techniques for finishing and presentation. Open to all skill levels. COURSE FEE: $600

Jake Weigel is assistant professor of Art and Sculpture at California State University-Stanislaus. He is a multidisciplinary artist with a focus in object making and installation methods. By combining traditional mediums and processes with new technology, Weigel continually expands his practice through contemporary dialogues. He has exhibited widely throughout the U.S. and is an independent writer for multiple arts publications. JAKEWEIGEL.NET

JANE WELLS HARRISON AND JERRY JACKSON
MATERIALLY RECONSIDERED

This mixed media workshop allows students to expand their artistic expression by experimenting with unconventional materials and techniques. Along with collage and paint, you will investigate non-traditional materials such as wax and sheetrock mud. Additional materials include soft ground stains, dry natural pigments, and oil pigment sticks to enhance your designs. Processes included are additive and subtractive methods that enable the artist to create rich layered imagery. Open to all skill levels. COURSE FEE: $600

Jane Wells Harrison holds an MFA in painting and drawing from East Carolina University. Harrison is the former director of Visual Arts at Caldwell Community College and has taught at Shakerag Workshops, Pocosin Arts, Penland School of Crafts, and East Carolina University. Prior residencies include Vermont Studio Center and multiple Penland Winter Residencies. Her work can be found in the Gregg Museum of Art and Design and Racine Art Museum. JANEWELLSHARRISON.COM

Jerry Jackson is a graduate of East Carolina University and holds degrees in ceramics and painting. Jackson is the executive director at John C. Campbell Folk School and past deputy director at Penland School of Crafts. Exhibitions include galleries and universities in the Southeastern U.S., Estonia and Germany. His current work includes explorations in nontraditional painting materials as a foundation for aggressive mark making and pattern.

Jerry Jackson's biography text

MOLLY GRANT
SEWING LEATHER HANDBAGS

In this workshop students learn the basics of pattern making along with creative ways to make knots and straps. Discovering the beginning steps of sewing on a portable industrial sewing machine, participants can make up to three bags including a small zippered bag, a “Molly” bag and a one-of-a-kind bag of their own design. Open to all skill levels. COURSE FEE: $600

Molly Grant is a self-taught leather worker practicing the craft since the early 1980s designing leather handbags, clothing and shoes using traditional and contemporary leather working skills. In addition to creating custom leather goods, she teaches handbag and shoemaking classes at her New Hampshire workshop and at craft schools around the country. CORDWAINERSHOP.COM

JULY 21 – 27 · ONE WEEK

JULY 21 – 27 · ONE WEEK

SPECIAL TOPICS

JULY 21 – 27 · ONE WEEK

AUGUST 4 – 10 · ONE WEEK
NOVEMBER 3 – 9 · ONE WEEK

MOLLY GRANT
THE ART OF SHOEMAKING

This workshop begins with an introduction to the history of the Cordwainer Shop founded in 1925. Using original tin patterns from the 1920s, students learn about basic pattern making. From start-to-finish, the process is 100% hands-on shoe work. Participants can choose from an array of leathers and their shoes will be made to exact foot measurements. You will discover how to cut the leather, lace the uppers, and hand lace the soles to the uppers. The final product will leave students feeling amazed and proud of their unique footwear. Open to all skill levels, however some hand strength is needed since the entire shoe is laced by hand.

COURSE FEE: $600

Molly Grant is a self-taught leather worker practicing the craft since the early 1980s designing leather handbags, clothing and shoes using traditional and contemporary leather working skills. In addition to creating custom leather goods, she teaches shoemaking classes at her New Hampshire workshop and at craft schools around the country.

CORDWAINERSHOP.COM

NOVEMBER 3 – 9 · ONE WEEK

NICOLE HAVEKOST
THE DOLL AS STORYTELLER

A doll is often a stand-in for a character in a play or story where they take on magical, spiritual and ritual values. This workshop explores the doll as a sculptural form and as a vehicle for storytelling. Students will develop a character and narrative through writing and sketching exercises that they will transform into a finished doll. You will use additive and subtractive sculpture techniques including air drying clay to create the body, exploring limb attachment techniques for gestural effects, and finishing the doll’s surface using mixed media processes including painting, drawing and collage. Class presentations include the traditions of doll-making in art and their use by contemporary artists. Open to all skill levels.

COURSE FEE: $600

Nicole HaveKost is an artist living in Minnesota who has made small, figurative work for 25 years. She has taught at liberal arts and community colleges in Michigan and Minnesota. HaveKost is a two-time Minnesota State Arts Board Artist Initiative grant recipient and has exhibited most recently in Mill Valley, California and Tasmania, Australia. NIKIMADE.COM

NOVEMBER 3 – 9 · ONE WEEK

SHERRI WARNER HUNTER
THE ART OF CONCRETE

Students will create their own concrete sculpture using carved polystyrene and non-welded metal elements to build an armature. As your sculpture takes form, you will discover a variety of concrete mix designs and sculpting techniques. Participants will explore the use of color as an integral mix component, and experiment with washes of stains and other surface treatments, adding to the versatility concrete has for creative expression. Students will produce at least one well-developed sculpture in addition to test pieces from exploring techniques in casting, carving, modeling and coloring concrete. You will have the opportunity to refine the skills best suited for your personal style. Open to all skill levels.

COURSE FEE: $600

Sherri Warner Hunter lives and works in Bell Buckle, TN. She received her BFA from the Kansas City Art Institute and an MA from Claremont Universities in Sculpture and Drawing. Hunter creates large-scale installations in her studio, SWH Art Studio Inc., and at the Lucile Packard Children’s Hospital, Stanford University. She teaches workshops throughout the U.S. and abroad and has authored two books on concrete.

SWHARTSTUDIOINC.COM
“This experience has been one of the most meaningful experiences that I have had within my artistic career so far. I have not only learned a tremendous amount of knowledge that I can apply into my artistic practice, but I gained a greater confidence in myself. I grew in ways that I think that I could only have done at Arrowmont; the environment is truly special.” — JESSE MCGLANAHAN, WORK-STUDY
In November of 2018, we were thrilled to host our third Figurative Association Symposium on Arrowmont’s campus. That event brought together artists from across all disciplines who had one thing in common: they all worked with the human and/or animal form. The symposium began in 2010, when the event was strictly figurative ceramic artists. In celebration of those who work with the human form, we have gathered some of the best figurative ceramicists to teach workshops in 2019. From Richard W. James to Andréa Keys Connell, we hope you find a course that inspires you.
BUILDING BIG...WITH A SMALL KILN

During this workshop students will work in collaboration with each other and problem-solve on multiple large-scale ceramic sculptures. Demonstrations focus on hollow building techniques needed for pieces from one to nine feet tall. Participants will learn various solutions for cutting, firing and assembling their work post-firing. Epoxies, paints and various cold surface techniques are covered, including glazing. You will learn how to execute big ideas, no matter the size of your kiln. Open to all skill levels.

COURSE FEE: $600

Andréa Keys Connell is an associate professor of Ceramics at Appalachian State University and received her MFA in 2009. Her work has been featured in several national and international publications. She has had numerous solo exhibitions in galleries and museums across the country including The Florida Holocaust Museum and The Kentucky Museum of Art and Craft. Connell has taught workshops on figure sculpting at craft schools including Haystack and The Metropolitan Museum of Art, New York City. ANDREAKEYS.COM

POTS ON AND OFF THE WHEEL

During this workshop students learn the essential aspects of making pottery: ideas, centering, throwing, trimming, altering wet forms on the wheel, handles, decorating and glazing. The instructor will demonstrate pots made on and off the wheel. This class is for beginners who want to test the waters of pottery making, or the more advanced student wanting to explore fresh ideas of making pots and glazing techniques. Open to all skill levels.

COURSE FEE: $400

Brian Nettles is a studio potter living in Pass Christian, Mississippi who operates Nettles Pottery where he makes pots, operates a teaching studio and has a showroom. He received his BFA in Ceramics and Sculpture from the University of Southern Mississippi and has studied wood firing on multiple trips to Japan. Nettles has taught and lectured at universities, art schools, clay centers and at NCECA, and has built over 50 kilns. His work is in private collections and public museum collections in America, Japan, and Europe. NETTLESPOTTERY.COM

DISTILLING THE COMPLEX FORM: BUILDING WITH ESSENTIAL BLOCKS

This workshop explores methods of building modular clay sculptures utilizing incremental multiple forms. During class the techniques covered are individualized and include using a range of studio tools to create components for the sculptures, including post-firing assembly. Individual and group discussions and additional course material, including Skype-based artist studio visits, will enhance the learning environment. Open to all skill levels.

COURSE FEE: $600

Brian Harper is an artist, professor, and founder and executive director of Artaxis, a non-profit art organization featuring over 600 international ceramic artists. Harper has 12 years of teaching experience at the university level and is an associate professor and Head of the Ceramics program at Indiana University Southeast in New Albany, Indiana. He holds a BFA from Northern Arizona University and an MFA from the University of Iowa. His work has been exhibited in over 100 national and international exhibitions, including eight solo exhibitions. BRIANHARPERSTUDIO.COM

PORCELAIN CUPS AND SODA FIRING

This workshop looks at the variations of cups that are integral to our lives and that we use to quench our thirst, make toasts, and that simply generate conversation. The purpose is to discover the function, technique, comfort, aesthetics and self-expression of cups through lecture and demonstration in this hands-on workshop. You will create line and gesture in surfaces in a myriad of ways that include the use of thick slip and finish firework in the soda kiln. All students should have some experience with clay and be able to throw pots. Intermediate throwing ability required.

COURSE FEE: $600

Matt Long is an associate professor of Art and the graduate coordinator for the Department of Art at The University of Mississippi. He received his MFA in Ceramics from Ohio University and his BFA in Ceramics from the Kansas City Art Institute. Long was also a teaching lab specialist, adjunct faculty member and visiting assistant professor at The University of Florida in Gainesville.

BRIAN HARPERSSTUDIO.COM

BUILDING BIG...WITH A SMALL KILN

During this workshop students will work in collaboration with each other and problem-solve on multiple large-scale ceramic sculptures. Demonstrations focus on hollow building techniques needed for pieces from one to nine feet tall. Participants will learn various solutions for cutting, firing and assembling their work post-firing. Epoxies, paints and various cold surface techniques are covered, including glazing. You will learn how to execute big ideas, no matter the size of your kiln. Open to all skill levels.

COURSE FEE: $600

Andréa Keys Connell is an associate professor of Ceramics at Appalachian State University and received her MFA in 2009. Her work has been featured in several national and international publications. She has had numerous solo exhibitions in galleries and museums across the country including The Florida Holocaust Museum and The Kentucky Museum of Art and Craft. Connell has taught workshops on figure sculpting at craft schools including Haystack and The Metropolitan Museum of Art, New York City. ANDREAKEYS.COM
**MARK ERROL**  
**CLAY POTS AND COLOR SPOTS**

In this workshop students create forms on the wheel and through hand-building to activate surfaces by a variety of techniques. Students will learn about inlay, paper transfers, paper masking, slip and underglaze layering and gain knowledge on how they join forces to bring high impact with low-tech methods. What you experience during class will add complexity to your work with easy-to-learn and highly affordable techniques. Open to all skill levels.  
**COURSE FEE: $600**

Mark Errol is a co-owner of Plough Gallery in Tifton, Georgia and is a lecturer at Valdosta State University in Ceramics, 3D Design and Professional Preparation for graduating Art majors. When not teaching, running the gallery, or making his own work, he enjoys gardening, shoe shopping and eating ice cream.  
MARKSMUD.COM

---

**MISTY GAMBLE**  
**HOLLOW BUILD THE SELF-REFERENTIAL BUST**

During this workshop students learn how to hollow build a self-referential bust using an interwoven combination of slab, coil and pinch. Participants interested in figuration, technique and surface mark making will enhance their ability to understand proportion as it relates to the figure. You should come to class with source material about yourself. Think about how you reveal yourself to others. Can it be as subtle as an expressive pose or gesture or does it take symbol, icon or surrogate? An inexpensive process is set in place to pack and ship your busts after a bisque fire. Open to all skill levels.  
**COURSE FEE: $600**

Misty Gamble lives in Indiana and is an Artist-In-Residence at the New Harmony Clay Project and is co-founder of Studio Nong: International Sculpture Collective and Residency Program. She was a former assistant professor at the Kansas City Art Institute and has taught throughout Italy. Studio Nong travels the U.S., China and Europe to complete residencies that focus on clay figurative sculpture.  
MISTYGAMBLE.COM

---

**LIZ ZLOT SUMMERFIELD**  
**FOLD AND FABRICATE: HANDBUILDING WITH SOFT SLABS**

This workshop demystifies working with soft slabs and offers the essential components to creating unique slab-built pots. Students are introduced to the techniques of working with earthenware clay slabs and paper patterns. Class begins with simple functional forms and expands to include components such as lids, feet and spouts. Discussions and work time are allotted to surface treatment using terra sigillata and underglazes, and the class focuses on bisque firing only. One-on-one interaction is encouraged in a supportive, positive environment with experimentation and individual development nurtured. All clay enthusiasts from beginner to advanced are welcome.  
**COURSE FEE: $600**

Liz Zlot Summerfield works as a studio artist and adjunct instructor in Bakersville, North Carolina. She received her MFA from the University of Minnesota. Summerfield has been featured in Ceramics Monthly and Clay Times, and in 2014 Ceramics Arts Daily released an instructional DVD featuring her ceramic process and work. In 2018, she co-created the Red-Handed Symposium, a conference solely devoted to low-fire earthenware enthusiasts.  
LZSPOTTERY.COM
JULY 21 – 27 · ONE WEEK

RONAN PETERSON AND TERESA PIETSCH
STRATA: UTILIZING SLIPS

This workshop focuses on using slips, terra sigillatas and glazes to create dynamic, colorful and varied surfaces for ceramic vessels. Relying primarily on abstract images and patterns, students will create vast worlds of information and narrative within a frame of functional vessels. Wheel throwers and hand builders alike will gain knowledge and approaches to dynamic ceramic surfaces. Class demonstrations include how to create dynamic, textured, and patterned backgrounds for further enhancement with glazes, and reverse painting colored slips onto newsprint to create lively and colorful images and backgrounds to be printed onto leather hard vessels. Post-bisque demonstrations include minimal glazing and how to use various washes as surface treatments for firing in an electric/oxidation kiln. Both instructors will use red earthenware clay and fire in an electric kiln in the cone 1-2 range. Experience with clay, being able to center and throw at least two-plus pounds of clay, and ability to hand build vessel forms are required.

COURSE FEE: $600

JUNE 30 – JULY 13 · TWO WEEKS

RICHARD W. JAMES
THE CERAMIC FIGURE DISSECTED

The focus of this workshop is to dissect the figure into components including the head, hands, feet and torso, rather than taking a holistic view. Through demonstrations and discussions students will gain an anatomical understanding of each body part. You will leave class with knowledge of all the correct proportions and elements of the human figure, ready to be assembled for a sculpture of your own or to keep as a reference for a future one. Open to all skill levels. COURSE FEE: $1050

Richard W. James is a long-term resident at the Archie Bray Foundation in Helena, Montana. He earned his MFA from the University of Kansas, where his thesis work received the 2016 Sculpture Magazine Outstanding Student Achievement Award in Contemporary Sculpture. He has been a summer resident at Zhenrutang Ceramics in Jingdezhen, China and an Artist-In-Residence at Arrowmont. James writes for publications including Ceramics Monthly, Ceramics: Art and Perception, and Ceramics: Technical. RICHARDWJAMES.COM

JOSH COPUS
WOOD FIRE WORKS

This workshop focuses on making work to load and fire in Arrowmont’s new train kiln. Through demonstrations, discussion, and activities students learn how to successfully integrate their ideas from the studio into the firing. You will learn about the use of wild clays and place-based making philosophies as ways to create unique work. Participants are introduced to a variety of packing materials and creative loading strategies to create interesting unglazed surfaces with an emphasis on unifying material, form and surface. Post firing cold working and polishing are also covered. Open to all skill levels. COURSE FEE: $1050

Josh Copus makes woodfired ceramics and is based in Marshall, North Carolina. He is the founder of the Clayspace Co-op and the Community Brick Project. Copus is a graduate of the University of North Carolina at Asheville and is a Windgate Fellow. He has been a presenter at numerous international woodfiring conferences and residency programs. JOSHCOPUS.COM

JUNE 30 – JULY 13 · TWO WEEKS

RONAN PETERSON AND TERESA PIETSCH
STRATA: UTILIZING SLIPS

This workshop focuses on using slips, terra sigillatas and glazes to create dynamic, colorful and varied surfaces for ceramic vessels. Relying primarily on abstract images and patterns, students will create vast worlds of information and narrative within a frame of functional vessels. Wheel throwers and hand builders alike will gain knowledge and approaches to dynamic ceramic surfaces. Class demonstrations include how to create dynamic, textured, and patterned backgrounds for further enhancement with glazes, and reverse painting colored slips onto newsprint to create lively and colorful images and backgrounds to be printed onto leather hard vessels. Post-bisque demonstrations include minimal glazing and how to use various washes as surface treatments for firing in an electric/oxidation kiln. Both instructors will use red earthenware clay and fire in an electric kiln in the cone 1-2 range. Experience with clay, being able to center and throw at least two-plus pounds of clay, and ability to hand build vessel forms are required. COURSE FEE: $600

Ronan Peterson lives in Chapel Hill, North Carolina and maintains Nine Toes Pottery, producing highly decorated functional earthenware pottery. He was a Core Fellow at Penland School of Crafts in 2000–2001. Peterson has taught workshops at Penland School of Crafts, Mudflat Studio, The Kiln Studio and Sierra Nevada College and his work has been featured in numerous national exhibitions. NINETOESPOTTERY.COM

Teresa Pietsch lives in Penland, North Carolina and operates Teresa Pietsch Pottery. She was a resident at the EnergyXchange and is a member of Mica Gallery and part of the Spruce Pine Potters Market. Her work has been featured in numerous galleries and national exhibits at Cedar Creek Gallery, Lark and Key Gallery, and Charlie Cummings Gallery in Florida. TERESAPIETSCH.COM
**JULY 21 – 27 · ONE WEEK**

**BOBBY SCROGGINS**

**HOLLOW CORE CONSTRUCTION: A UNIQUE FIGURATIVE SCULPTURAL APPROACH**

During this workshop students explore ceramic figurative sculpture. You will learn the basic principles of design, maquette making, armature building, figure modelling, deconstruction and reconstruction. Participants should bring sketches, drawings and/or maquettes to complete during class. The most appropriate idea for each student will be selected to safely design, construct and fire flawless pieces in a short completion time. This is an ideal approach for art teachers and figurative sculpture students who want to eliminate firing losses. Open to beginning to intermediate skill levels.

**COURSE FEE: $600**

Bobby Scroggins is a practicing artist and has served as professor of Ceramics and Sculpture at The University of Kentucky since 1990. He has been chairman of Visual Arts for The Kentucky Governor’s School for the Arts. Scroggins’ works have been in major exhibitions and collections throughout the U.S. and abroad. He has received several awards and commissions and has held visiting artist residencies in Europe and China. BOBBYSCROGGINS.COM

**JULY 28 – AUGUST 3 · ONE WEEK**

**JON MCMILLAN**

**BUILDING CONTENT THROUGH FORM AND SURFACE**

In this workshop students discover various methods of constructing divergent forms and integrating them into unified sculptures. You will learn techniques for pinch, coil and slab building and investigate the formulation of textural glazes and the use of alternative surfaces. Discussions focus on how contemporary ceramic artists combine technical and conceptual elements in their work, how ideas that inform your work influence technical decisions in the studio, and if the integration of process and concept produces artwork that is richer in aesthetic and intellectual content. Open to all skill levels.

**COURSE FEE: $600**

Jon McMillan is an associate professor and Chair of the Department of Art and Art History at the University of Mary Washington (UMW) in Fredericksburg, Virginia. He holds an MFA from Southern Illinois University, Edwardsville, and has taught ceramics workshops throughout the country. His sculptural and functional artwork are exhibited widely, with recent solo exhibitions in France, Virginia and Tennessee. In 2017, McMillan was awarded the Grelet Simpson Award for excellence in undergraduate teaching at UMW. JONMCMILLAN.COM

**JULY 28 – AUGUST 3 · ONE WEEK**

**AUSTIN RIDDLE**

**VIVIDLY SUBTLE: PASTEL FLASHING IN SODA**

In this workshop students are introduced to the variety of colors and textures available within a soda kiln. Through demonstrations and hands-on participation, you will learn techniques for designing and making work with a soda fired surface in mind. Participants will create and encourage visual layers on their work by utilizing glaze and slip application and loading and firing strategies. Discussion topics include the challenges of designing utilitarian pottery and building a personal sensibility of form and function. You should bring cone 10 bisqueware to class and you will also create work to be fired in the soda kiln. Open to all skill levels.

**COURSE FEE: $600**

Austin Riddle is a studio potter and educator who lives in Roswell, Georgia. He received his BFA in ceramics at the University of Utah and has been an Artist-In-Residence at Arrowmont, The Bright Angle in Asheville, North Carolina, and is a resident at Art Center West in Roswell, Georgia. AUSTINRIDDLEPOTTERY.COM

**AUGUST 4 – 10 · ONE WEEK**

**STEVEN CHEEK**

**CARVING COMMENTARY**

In this workshop students focus on conceptual solutions for their work in ceramics by rendering their ideas from concept to reality. Participants interested in activating the surface of their pots will explore carving in porcelain and other low relief decoration techniques such as sgraffito and inlay. You may also use celadons and other translucent surface treatments. Students will have the opportunity to explore both high fire and cone 6 celadons. You should come prepared with ideas and concepts that you want to tackle. Open to all skill levels, however some experience in throwing is ideal. **COURSE FEE: $600**

Steven Cheek lives in Louisville, Kentucky and is an Artist-in-Residence at the Mary Anderson Center and co-founder of the Southern Crossings Pottery Festival. He received his BFA from the University of Evansville and an MFA from Edinboro University of Pennsylvania. Cheek has taught ceramics at the University of Louisville, Georgia State University, and the University of Tennessee, Chattanooga and was an Artist-in-Residence at Odyssey Center for the Ceramic Arts. STEVENCHEEK.COM
AUGUST 11 – 17 · ONE WEEK
HEESOO LEE
DIMENSIONAL EXPRESSION ON CERAMIC SURFACES
In this workshop students explore hand building, sgraffito, texture and watercolor-style underglaze to create personalized expressions of nature and memory on functional and sculptural porcelain vessels. Participants will encounter two distinctive areas of ceramics. First, you will learn about the creation of a clay canvas through an additive process on hand-built and wheel-thrown bases using fresh porcelain clay. Second, students will use a commercial watercolor-style underglaze to create perspective and depth on bisque-fired surfaces and imitate traditional China paint effects. Projects are tailored to your interests with a special emphasis on landscapes and perspective. Basic handbuilding and/or wheelthrowing skills are necessary.
COURSE FEE: $600
Heesoo Lee is a studio potter based in Helena, Montana. Born and raised in Seoul, South Korea, Heesoo earned her BA in Art from Ewha University. She was a summer resident at the Archie Bray Foundation in 2013 and a long-term resident from 2014 to 2016. Lee shows and sells her work throughout the U.S. and abroad.

SEPTEMBER 29 – OCTOBER 5 · ONE WEEK
MELISA CADELL
FIGURE/MOLD/MULTIPLES
During this workshop students will make reusable plaster molds from original oil-based figurative studies. Multiple blanks can be cast in the mold and utilized to create unique figurative sculpture which can be posed and sculpted in multiple positions. The focus is on building a well-proportioned, anatomically correct figure based on muscle structure. Participants will also learn time-saving tips to help with creating their sculptures. Open to all skill levels.
COURSE FEE: $600
Melisa Cadell works as a sculptor and artist in western North Carolina. She has taught the figure at Appalachian State University, East Tennessee State University, and in workshops across the Eastern U.S. Cadell hopes that her work reads like a well-developed novel, giving the viewer layers of information about a character to discern what might be revealed.
MELISACADELL.COM

AUGUST 4 – 10 · ONE WEEK
SETH GREEN
WOOD FIRING AND REDUCTION COOLING
During this workshop students learn and expand their knowledge of the wood firing process, with special emphasis on reduction cooling using the new train kiln. Participants should bring bisque-fired pottery to slip, glaze, wad and load into the kiln. You will fire, cool and unload the kiln. Topics discussed range from wood sources and clay bodies to cleaning pots and the challenges of wood firing. Making techniques are also demonstrated. No prior wood firing experience is necessary. Open to all skill levels. COURSE FEE: $600
Seth Green is an assistant professor of Ceramics at Purdue University, Fort Wayne, Indiana and has been a resident at the Archie Bray Foundation. He received his MFA from the University of Nebraska-Lincoln. Green exhibits his work nationally and internationally and has been a demonstrator, visiting artist and workshop presenter at Anderson Ranch Arts Center, the Clay Studio of Missoula, Michigan and at universities around the country.
SETHGREENPOTTERY.COM

AUGUST 11 – 17 · ONE WEEK
SUNSHINE COBB
HAND BUILDING: TECHNIQUES, TIPS AND TRICKS
This hands-on workshop is designed to motivate students to experiment with old and new forms and methods of construction. Geared toward creative expansion, participants discover building surface through the making process. Discussions include glaze and surface treatments; how abstract concepts make their way into your work and the tradition of historic ceramics. In this class a process-over-product mentality will inspire beginners to advanced students. Open to all skill levels.
COURSE FEE: $600
Sunshine Cobb is a potter who received a BA in Studio Art from California State University at Sacramento and an MFA in Ceramics from Utah State University. In 2015, she launched Sidecar Studios for ceramic artists and other creative community activities. In 2013, Cobb was named as an emerging artist by both Ceramics Monthly and National Council on Education for the Ceramic Arts.
SUNSHINECOBB.COM

AUGUST 11 – 17 · ONE WEEK
HEESOO LEE
DIMENSIONAL EXPRESSION ON CERAMIC SURFACES
In this workshop students explore hand building, sgraffito, texture and watercolor-style underglaze to create personalized expressions of nature and memory on functional and sculptural porcelain vessels. Participants will encounter two distinctive areas of ceramics. First, you will learn about the creation of a clay canvas through an additive process on hand-built and wheel-thrown bases using fresh porcelain clay. Second, students will use a commercial watercolor-style underglaze to create perspective and depth on bisque-fired surfaces and imitate traditional China paint effects. Projects are tailored to your interests with a special emphasis on landscapes and perspective. Basic handbuilding and/or wheelthrowing skills are necessary.
COURSE FEE: $600
Heesoo Lee is a studio potter based in Helena, Montana. Born and raised in Seoul, South Korea, Heesoo earned her BA in Art from Ewha University. She was a summer resident at the Archie Bray Foundation in 2013 and a long-term resident from 2014 to 2016. Lee shows and sells her work throughout the U.S. and abroad.

SEPTEMBER 29 – OCTOBER 5 · ONE WEEK
MELISA CADELL
FIGURE/MOLD/MULTIPLES
During this workshop students will make reusable plaster molds from original oil-based figurative studies. Multiple blanks can be cast in the mold and utilized to create unique figurative sculpture which can be posed and sculpted in multiple positions. The focus is on building a well-proportioned, anatomically correct figure based on muscle structure. Participants will also learn time-saving tips to help with creating their sculptures. Open to all skill levels.
COURSE FEE: $600
Melisa Cadell works as a sculptor and artist in western North Carolina. She has taught the figure at Appalachian State University, East Tennessee State University, and in workshops across the Eastern U.S. Cadell hopes that her work reads like a well-developed novel, giving the viewer layers of information about a character to discern what might be revealed.
MELISACADELL.COM
OCTOBER 6 – 12 · ONE WEEK

JASON HESS
FIRING THE TRAIN KILN

This workshop focuses on how to fire a wood kiln. Students should bring cone 10 porcelain or stoneware bisque pottery to class and be prepared to learn how to slip, glaze, wad, load and fire a Train Kiln. Discussions include clay bodies, kiln design, wood chemistry, the end phase, and the shutting down of a wood firing. As the kiln cools, demonstrations focus on how to make work for different areas within the kiln. No prior wood firing experience is necessary. Open to all skill levels.
COURSE FEE: $600

KARI RADASCH
SIFT, SORT AND SELECT

During this workshop students make pots using the surface pottery forms of earthenware clay, terra sigillata and commercial underglaze. Participants will explore forms, imagery and surfaces that resonate. Techniques employed include bisque molds, coiling, pinching, slab construction and light throwing. Each student is encouraged to uncover a unique, personal vision. You will leave class with new pots and new ways of approaching your work and ideas. This is not an introductory class to throwing. Open to all skill levels.
COURSE FEE: $600

ADRIENNE ELIADES
ABSTRACTORY

In this workshop students delve into creative exploration through the world of abstract pattern. Using various types of paper resist, you will learn surface decoration techniques applied to fresh porcelain forms with slip and underglaze. Participants will expand their ability to create expressive, impactful images on their clay work using a personal visual vocabulary based on drawings, patterns, found imagery and more. Color, composition and form will be used to generate die cut stencils using a Klic-N-Kut Zing Air Die Cutter. This course is designed to create opportunities for surface research and design development in your studio practices. Open to all skill levels. Handbuilders and wheelthrowers are welcome.
COURSE FEE: $600

Ted Green is a full-time studio potter, teacher and owner of Goose Creek Pottery in New Hope, Pennsylvania. He holds a BA from the University of Indianapolis and studied pottery in Kinsale, Ireland. Green has taken many workshops at various craft schools. He has been a full-time potter for more than 20 years.
GOOSECREEKPOTTERY.COM

Jason Hess teaches Ceramics at Northern Arizona University in Flagstaff, Arizona. He received a BA from Beloit College and an MFA from Utah State University. Hess is an avid wood fire potter and has exhibited and lectured nationally and internationally.

Kari Radasch lives and pots in Portland, Maine and is a mosaic artist, tile maker and educator. She received her BFA from the Maine College of Art and an MFA from the University of Nebraska–Lincoln. Using earthenware clay, color as a metaphor for joy, an occasional historical reference, and an ironic nod to kitsch, Radasch makes both celebratory and jubilant work. She teaches workshops across the country and loves to share her excitement for clay with her students.
KARIRADASCH.COM

Adrienne Eliades lives in Vancouver, Washington. She received her BA in Studio Art from the University of North Carolina at Wilmington and an MFA in Ceramics from the University of Florida. Eliades has been an Artist-in-Residence at San Diego State University, Ash Street Project, Guldagergaard International Ceramic Research Center, and The Bright Angle in Asheville, NC. She explores the aesthetics of design and social dining practice.
ADRIENNEELIADES.COM
OCTOBER 20 – 26 · ONE WEEK

STUART GAIR
SODA FIRING

In this workshop students learn how to load and fire in Arrowmont’s newly built soda kiln. Participants should arrive with bisqued pots. Discussions include techniques to glaze, wad and position each piece in the kiln in anticipation of the flame’s affect. During class, students will focus on thrown and altered pieces with an emphasis on creating forms that will capture the path of the flame in specific ways. Open to all skill levels. Cnourse Fee: $600

Stuart Gair is a resident artist at the Archie Bray Foundation in Helena, Montana and is a functional potter who primarily uses the soda kiln. He received a BAS in History from Ohio University and an MFA from the University of Nebraska-Lincoln. Gair begins each piece by throwing on the wheel and then manipulating it once off the wheel. STUARTGAIR.COM

OCTOBER 20 – 26 · ONE WEEK

JEREMY RANDALL
FLAT TO FORM: HANDBUILT POTTERY

During this workshop students make vessels by exploring slab construction, producing forms that are out of the round, and learning new ways to incorporate volume, texture, color, surface development, electric firing, and post firing construction. Using a template method of generating ideas and drawing form, participants will take flat shapes and transform them into volumetric objects using terra sigillata to create enlivened surfaces. You will also develop an approach to decoration that looks at line, texture and form to make decisions that build upon your visual vocabulary. The vessels students create will be full of reference and rich with visual interest. Some handbuilding experience is beneficial, however all experience levels are welcome. Course Fee: $600

Jeremy Randall lives in Tully, New York where he operates his studio business, Rusty Wheel Pottery and is a visiting professor of art at Cazenovia College. He received his BFA from Syracuse University and an MFA in Ceramics from the University of Florida. Randall has taught higher education for 10 years and is published in national and international periodicals, texts and publications. JEREMYRANDALLCERAMICS.COM

OCTOBER 27 – NOVEMBER 2 · ONE WEEK

TOM BARTEL
GHOUlish CLAY

While enjoying peak autumn foliage, students in this workshop learn about coil/slab and press-molded approaches to sculpting the human head. Since the class is during Halloween, participants can consider “all things creepy” for their creation. Various methods of producing ceramic surfaces are demonstrated including slip application, stencils, stamps and multi-firing. You should bring to class a collection of your interests in a sketchbook/scrapbook or laptop images. Participants may take their finished green-ware home, or have it fired post workshop. Students should have a good working knowledge of hand building. Costumes are optional. Open to all skill levels. Course Fee: $600

Tom Bartel has been working with clay and sculpting the figure for over 30 years. Holding a BFA from Kent State University and an MFA from Indian University-Bloomington, Bartel is the ceramics chairperson and professor at Ohio University, Athens, Ohio and he maintains Mid-West Coast Studios. TOMBARTEL.NET
NOVEMBER 3 – 9 · ONE WEEK

MARGARET BOHLS
POURING POTS: WHEEL-THROWING
During this workshop students discover strategies for form development focused on pots that pour. Demonstrations include ways to create volume, make spouts and handles, and design lids that fit. The emphasis is on designing and creating interesting and resolved forms built from multiple parts. Drawing exercises will also help participants understand form and relationships. This class will work closely with the Pouring Pots: Wheel-throwing workshop taught by Suze Lindsay. Students will share demos and lectures and learn both handbuilding and wheelthrowing methods.
Bisque fire only. Open to intermediate level handbuilding skills required. COURSE FEE: $600

Margaret Bohls received a BFA from the Rhode Island School of Design and an MFA from Louisiana State University. She is an associate professor of Art at the University of Nebraska-Lincoln and has taught ceramics at the college level for over 20 years. Bohls has held a two-year fellowship and an Artist-in-Residence Program at the Penland School of Crafts. She earned her MFA from Louisiana State University. Her ceramic studies include a two-year fellowship and an Artist-in-Residence Program at the Penland School of Crafts. In 1996, Lindsay and her husband set up their potting studio in Bakerville. She has lead workshops at numerous art centers, clay guilds and universities, and exhibits nationally. FORKMAINTOWNPOTTERY.COM

LINDA CHRISTIANSON
MAKING POTTERY
This workshop focuses on the skill-building, curiosities and aesthetic development of the student’s individual interests. Through daily demonstrations, discussions, exercises and personalized attention, participants will create well-crafted and thoughtful pottery. Pots that are dry are bisque-fired during class. With an atmosphere of fun and hard work, the goal is for you to experience personal growth in your work. Both wheel throwers and handbuilders are welcome. Open to all skill levels.
COURSE FEE: $600

Linda Christianson is an independent studio potter who lives in rural Minnesota. She studied at Hamline University in St Paul and the Banff Centre School of Fine Arts, Banff, Alberta, Canada. An itinerate educator, Christianson has taught at colleges and universities, including Carleton College and the Hartford Art School. She received fellowships from the National Endowment for the Arts and the McKnight Foundation. Her recent writing appeared in Studio Potter and The Log Book.
CHRISTIANSONPOTTERY.COM

NOVEMBER 3 – 9 · ONE WEEK

SUZE LINDSAY
POURING POTS: HAND-BUILDING
In this workshop students create pots that pour. You will work on wheel and tabletop exploring techniques for making pots that can hold and deliver liquid, forming spouts, crafting comfortable handles, and producing lids that fit. Participants will create interesting forms built from multiple parts — either made on the wheel or hand-built. The class will share demonstrations and projects with the Pouring Pots: Hand-building workshop taught by Margaret Bohls. They include drawing and writing exercises, sharing images of historical and contemporary sources, and discovering new approaches to surface enhancement. Bisque fire only. Open to intermediate level only. COURSE FEE: $400

Suze Lindsay is a full-time studio potter living and working in Bakerville, North Carolina. She earned her MFA from Louisiana State University. Her ceramic studies include a two-year fellowship and an Artist-in-Residence Program at the Penland School of Crafts. In 1996, Lindsay and her husband set up their potting studio in Bakerville. She has lead workshops at numerous art centers, clay guilds and universities, and exhibits nationally. FORKMAINTOWNPOTTERY.COM

NOVEMBER 3 – 9 · ONE WEEK

OCTOBER 27 – NOVEMBER 2 · ONE WEEK

TRACY GAMBLE
GLAZING: ADVENTURES WITH AMACO CONE 5/6 GLAZE LINES
This hands-on workshop focuses on the application of AMACO’s (American Art Clay Company) cone 5/6 glaze lines (potter’s choice, celadon, satin matte and shino). Students will fire kilns (bisque fire to cone 04) and discover decorating techniques with velvet underglazes that include newsprint image transfer and Mishima/inlay. Glazes are provided by AMACO. Students should bring bisque fired test tiles and small, one pounder, test pot creations (5 to 10 of each) to class along with a sketch book, glaze brushes and a sense of adventure. Open to all skill levels.
COURSE FEE: $400

Tracy Gamble lives in Plainfield, Indiana and works as a studio potter and educator with the American Art Clay Company. Gamble has published articles in Pottery Making Illustrated, Ceramics Monthly, and Arts & Activities. She also teaches workshops and consults. A recent podcast can be found on “Tales of the Red Clay Rambler”, Episode 220.
“The magic around Arrowmont is that, it's a smaller community than a lot of other craft schools. You get to know everyone here and when you come back, it really feels like you are coming home.”

— ASHLEY GILREATH, INSTRUCTOR
2-D ARTS: DRAWING, PAINTING, PAPER, BOOKS, PRINTMAKING & PHOTOGRAPHY

There’s nothing flat about the offerings in painting, drawing, printmaking and paper and book arts for 2019. Charles Clary’s papercutting class will take students deep into layers of relief building, while Courtney Cerrutti and Holly Roberts create layers of images through collage and transfer. And, figure painting takes center stage (or podium) as well after our Figurative Association Symposium last fall, with figurative workshops by Cornel Rubino, Dannielle Mužina, and Eleanor Aldrich.
If you are interested to learn new tricks in painting, mixed media and collage then this introduction to encaustic workshop is the perfect opportunity for new exploration. During class students will learn the basics of painting with encaustic and the surface embellishment techniques of incising, collaging, image transfer and incorporating other media into the wax. Participants are encouraged to bring their old sketches, prints, or watercolor works to give them new life with the embellishment techniques learned during class. Open to all skill levels.

COURSE FEE: $400

Becky Dickovitch is an encaustic and fiber artist living and working in Murfreesboro, Tennessee. She received her BFA in painting from Middle Tennessee State University and teaches encaustic workshops and exhibits her work throughout Middle Tennessee.

BECKYDICKOVITCH.CARBONMADE.COM

In this workshop students learn the art of round hand foundational calligraphy through demonstration and practice. The emphasis is on good writing posture and choosing the right pen nibs and paper. Participants will practice with various types of pens with ink and gouache. You will also learn how to produce good page layout and design and how to achieve the correct pen nib angle to produce constant flow and rhythm. Students should bring to class a chosen poem or favorite quotation which will be the subject of a finished project. Open to all skill levels.

COURSE FEE: $400

Derick Tickle is a native of England where he studied calligraphy and illumination at the Reigate College of Art and Design. He now lives in Asheville, North Carolina and teaches calligraphy and illumination classes at the John C. Campbell Folk School, the Blue Ridge Community College and ABTech. Tickle is a member of the Society of Scribes and Illuminators and has taught calligraphy workshops in England and New Zealand.
SAWMAMT FIELDS
DISCOVERY THROUGH SKETCHBOOKS:
PAINTING WITH GOUACHE
In this workshop students learn how to paint with gouache in their sketchbooks, a personal space to explore ideas, record thoughts and discover the world. Gouache is a flexible paint that’s workable even when dry, allowing participants to express techniques from realistic rendering to expressive spills of color. Through en plein air painting excursions, lectures, demonstrations and critiques students will develop a sophisticated sketchbook in gouache that documents their experiences in the city of Gatlinburg and the surrounding Great Smoky Mountains. Open to all skill levels. COURSE FEE: $600

CHARLES CLARY
CUT, CUT AND CUT SOME MORE
During this workshop students create whimsical narratives by learning through exploration of various paper cutting techniques. You will explore various modes of cutting including single layer lace like narratives and how to make paper cutting dimensional through different techniques. The perfect course for someone wanting to move their paper arts a cut above the rest. 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 in Berea, Kentucky, and an MFA from Cranbrook Academy. He has had over 70 solo exhibitions and has participated in numerous group and invitational exhibitions at regional, national and international venues. GARYCHAPMANART.COM

Naomi S. Velasquez is an associate professor and Chair of the Department of Art at Idaho State University in Pocatello, Idaho. She obtained her MFA from the University of North Texas in Studio Art: Fibers and is an award-winning contemporary textile and book artist. Her work is held in collections including the University of Denver Library, Emory University Library, Kimmel Harding Nelson Center for the Arts and the University of North Texas Special Collection.

Naomi S. Velasquez is an associate professor and Chair of the Department of Art at Idaho State University in Pocatello, Idaho. She obtained her MFA from the University of North Texas in Studio Art: Fibers and is an award-winning contemporary textile and book artist. Her work is held in collections including the University of Denver Library, Emory University Library, Kimmel Harding Nelson Center for the Arts and the University of North Texas Special Collection.

Charles Clary is a cut paper artist and college professor. His exhibitions include Pierogi Gallery and Nancy Margolis Gallery in New York, Spoke Art in San Francisco shows at Meta Contemporary Art Museum and the Cornell Museum of Art. Clary’s work has been featured in numerous magazines and print publications including 500 Paper Objects, Paper Works, Paper Art and The New Twenties. He has been featured in online interviews and is a recipient of the top prize at Art Fields 2016.

CHARLESCLARY.COM

SAMANTHA FIELDS
DISCOVERY THROUGH SKETCHBOOKS:
PAINTING WITH GOUACHE
In this workshop students learn how to paint with gouache in their sketchbooks, a personal space to explore ideas, record thoughts and discover the world. Gouache is a flexible paint that’s workable even when dry, allowing participants to express techniques from realistic rendering to expressive spills of color. Through en plein air painting excursions, lectures, demonstrations and critiques students will develop a sophisticated sketchbook in gouache that documents their experiences in the city of Gatlinburg and the surrounding Great Smoky Mountains. Open to all skill levels. COURSE FEE: $600

Samantha Fields is a Los Angeles-based artist and professor of Art at California State University, Northridge. In 2013, she was awarded a City of Los Angeles Individual Artist Grant that recognizes mid-career artists for their contributions to the cultural life of Los Angeles. Fields creates paintings that explore relationship to the environment. SAMANTHAFIELDS.NET

GARY CHAPMAN
CHARCOAL AND EXPRESSIVE MARK MAKING: A PAINTER’S APPROACH TO DRAWING
During this workshop students explore charcoal as the perfect drawing medium for expressive mark making. You will develop a personal approach with loose and aggressive mark making and a combination of additive and subtractive techniques using charcoal. While charcoal is the primary medium, participants are encouraged to combine other media such as conte crayon, spray paint, powdered and water-soluble graphite, ink and gesso. Participants 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 and beautiful 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 in Berea, Kentucky, and an MFA from Cranbrook Academy. He has had over 70 solo exhibitions and has participated in numerous group and invitational exhibitions at regional, national and international venues. GARYCHAPMANART.COM

NAOMI S. VELASQUEZ
REIMAGINING BOOKS
In this workshop students explore how to design and create unique repurposed and altered books. You will learn the technical skills involved in altering found objects and existing book forms to create unique new sketchbooks, journals and artist’s books. Participants will investigate how to turn vintage books into reimagined objects such as looms. The class covers basic bookmaking techniques, including the coptic stitch and long stitch binding methods. Ideas will be investigated to create your own one-of-a-kind artist’s books that marry form and content for a distinctive expression. Open to all skill levels. COURSE FEE: $600

Naomi S. Velasquez is an associate professor and Chair of the Department of Art at Idaho State University in Pocatello, Idaho. She obtained her MFA from the University of North Texas in Studio Art: Fibers and is an award-winning contemporary textile and book artist. Her work is held in collections including the University of Denver Library, Emory University Library, Kimmel Harding Nelson Center for the Arts and the University of North Texas Special Collection.

KILLERBEEDESIGNS.COM
JUNE 23 – 29 · ONE WEEK

THINK BIG: MONUMENTAL DRAWING

During this workshop students explore how scale alters the way they view the world by drawing directly from life to retranslate nature and rethink the human condition. In the studio, participants will draw from live models and from their choice of objects from nature. You will explore a variety of wet and dry media and learn skills to tackle large-scale drawings translated from smaller sketches and ideas. Foundation drawing skills are necessary.

COURSE FEE: $600

CORNEL RUBINO teaches Visual Thinking at the Maryland Institute College of Art in Baltimore. He is a winner of the Society of Publication Designers and Communication Arts Award and a longtime contributor to The New Yorker magazine. Rubino’s drawing installations cover topics as varied as loneliness, isolation, cruelty, the disabled and the homeless. His works are found in museums, and in corporate and private collections. CORNEL-RUBINO.COM

JUNE 30 – JULY 13 · TWO WEEKS

WAX, PAPER, SCISSORS: EXPLORING ENCAUSTIC AND PAPER

This workshop focuses on creating imagery with encaustic-infused paper and other collage materials. Following an introduction to basic painting and surface preparation techniques, students learn how to prepare and infuse a variety of papers, printed imagery and other permeable materials with this versatile wax-based paint. Through a series of classroom demonstrations, participants discover how these encaustic-infused elements can be cut, layered and manipulated in several possibilities. A guided project kicks off your exploration and individual experimentation is highly encouraged and supported in the studio. Whether your work is abstract, representational or somewhere in between this workshop has something for you! Open to all skill levels.

COURSE FEE: $1050

ERIN ANFINSON lives in Murfreesboro, TN where she is an associate professor of Art and Design at Middle Tennessee State University (MTSU). Her works have been exhibited nationally and internationally in solo, group and juried exhibitions. She has been a National Park Service Artist-in-Residence and has taught workshops at Arrowmont, the Penland School of Craft and at MTSU. ERINANFINSON.COM

JUNE 30 – JULY 13 · TWO WEEKS

MAKING BOOKS AND BOXES

This workshop introduces students to bookbinding and box making using several binding styles to develop basic skills. Participants will learn about important fundamentals including binding supplies, equipment and techniques. You will create eight books using different types of bookbinding techniques. Then you will make four boxes using the same materials used for bookbinding to hold personal treasures and one box that can be used to store and protect a book. Open to all skill levels.

COURSE FEE: $1050

Jana Pullman is a bookbinder, book conservator and book arts instructor. She is the owner and operator of Western Slope Bindery, a business specializing in custom bookbinding and book repair in Minneapolis, Minnesota. She teaches workshops around the country. When not teaching, Pullman focuses her artistic energies on fine binding and participates in book exhibitions around the world. WESTERNSLOPEBINDERY.COM

Emmy Lingscheit lives in Urbana, Illinois and is an assistant professor at the University of Illinois, Urbana-Champaign, where she is the printmaking coordinator. She holds a BFA from St. Cloud State University and an MFA from the University of Tennessee, Knoxville. Lingscheit exhibits her work widely, including the John Michael Kohler Arts Center, the Lawrence Arts Center, and the Indianapolis Art Center. EMMYLINGSCHEIT.COM
JULY 21 – 27 · ONE WEEK

HOLLY ROBERTS
PAINT AND COLLAGE: THE PERFECT UNION

In this workshop students master the elusive art of transferring images to create striking works, which combine the arts of painting and applied imagery. You will learn the basics of working with acrylic paints to establish powerful substrates (underlying layers) that allow you to build images through collage and different transfer techniques. Participants learn several approaches to working with paint, basic adhesion techniques and multiple transfer processes. Along with photographs, you are encouraged to use any combination of mixed media to produce visually stunning collaged pieces that will build the finished images. Open to all skill levels. COURSE FEE: $600

Holly Roberts is an artist who lives in Corrales, New Mexico and earned her MFA from Arizona State University in Tempe. Her pieces are nationally and internationally exhibited and have been published in two monographs. She has twice received National Endowment for the Arts Fellowships. A retrospective of her work was held at the Griffin Museum of Photography in Winchester, Massachusetts called 33 Years. HOLLYROBERTSSTUDIO.COM

JULY 21 – 27 · ONE WEEK

DANIELLE MUŽINA
NARRATIVE FIGURE PAINTING

By exploring composition, experimenting with format, expanding mark making vocabularies and manipulating color, this workshop provides students with new strategies for storytelling. Participants interested in using the figure for narrative, allegorical, or conceptual goals will strengthen their observational practice and delve deeper into creating evocative images. During class you will spend time painting from direct perception and learning to edit and direct paintings by adding and subtracting information. Students will work to distill the distinct poetry of the image by questioning visual hierarchies and infusing traditional life painting with contemporary attitudes about materials and sources. Open to all skill levels. COURSE FEE: $600

Daniele Mužina is an artist and educator based in Murray, Kentucky and is an assistant professor of Painting at Murray State University. Mužina’s artwork has been exhibited nationally and supported with residencies including the Vermont Studio Center and Chautauqua School of Art. Her paintings have garnered several awards in national juried exhibitions and have been featured in the Carolina Quarterly as well as HGTV Magazine. DANIELLEMUZINA.COM

JULY 28 – AUGUST 3 · ONE WEEK

GRANT BENOIT
TRADITIONAL METHODS, VARIED EDITIONS: SILKSCREEN MONOPRINTS

Breaking away from traditional graphic screenprinting, this workshop explores reductive stencil making and non-traditional materials. Utilizing screenprinting, students will play fast and loose, creating unique or variable-editioned prints. You will create textures and stencils using screen drawing fluid and cut paper without the use of photographic emulsion. Participants will discover alternative printing materials such as graphite, water-activated pigments and flocking powder. Traditional screen inks will merge to create subtle layers with a spontaneous, painterly feel. The class will also cover the basics from creating a stencil to registration, after which the world is your oyster. Open to all skill levels. COURSE FEE: $600

Grant Benoit lives in Baton Rouge, Louisiana. He is an artist and the museum educator at the Louisiana State University Museum of Art where he coordinates, develops and teaches K-12, adult and university programs. Benoit received his MFA in Printmaking from Southern Illinois University and exhibits both nationally and internationally. GRANTBENOIT.COM

JULY 28 – AUGUST 3 · ONE WEEK

LEIGH SUGGS
FLAT/NOT FLAT: SCULPTURAL PAPER

This workshop is for artists in any media who want to explore the surprising possibilities of paper. In class students will utilize paper as ground, medium and fiber. You will use simple tools to transform basic sheets of paper into sculptural forms by cutting, folding, weaving and using a variety of three-dimensional paper constructions. Surface treatments such as collage, cyanotype and perforation will also be investigated. The actions of opening and closing, folding and unfolding, expanding and collapsing are the conceptual guide as you discover and learn about the structural components of paper. Open to all skill levels. COURSE FEE: $600

Leigh Suggs is a full-time studio artist who lives in Richmond, Virginia. She received her BFA in Studio Art from the University of North Carolina at Chapel Hill and an MFA in Craft/Material Studies from Virginia Commonwealth University (VCU). Leigh has taught at VCU and the Penland School of Crafts. Her most notable shows were held at the Racine Art Museum, the Taubman Art Museum, the Weatherspoon Art Museum, and the Reynolds Gallery in Virginia. Her recent publications include American Craft and Surface Design. LEIGHSUGGS.COM

Leigh Suggs is a full-time studio artist who lives in Richmond, Virginia. She received her BFA in Studio Art from the University of North Carolina at Chapel Hill and an MFA in Craft/Material Studies from Virginia Commonwealth University (VCU). Leigh has taught at VCU and the Penland School of Crafts. Her most notable shows were held at the Racine Art Museum, the Taubman Art Museum, the Weatherspoon Art Museum, and the Reynolds Gallery in Virginia. Her recent publications include American Craft and Surface Design. LEIGHSUGGS.COM
 AUGUST 4 – 10 · ONE WEEK

JAVE YOSHIMOTO
PAINTING AND CREATING
COMPOSITIONS WITH GOUACHE

Students in this workshop learn to create meaningful compositions using gouache paints. The principles and elements of design are covered and how these techniques can apply to creating personal compositions to the student’s vision. Participants will participate in peer critiques. This is a beginning-to-intermediate level course.

COURSE FEE: $600

Jave Yoshimoto teaches at the University of Nebraska and is a visual artist based in Omaha. He was recently an artist fellow at Tulsa Artist Fellowship and is a recipient of the 2015 Joan Mitchell Foundation’s Painters and Sculptors grant. Yoshimoto has exhibited his works nationally and internationally. JAVEYOSHIMOTO.COM

AUGUST 11 – 17 · ONE WEEK

GRETCHEN SCHERMERHORN
SCULPTURAL PAPER

During this workshop students learn to build armatures and moulds 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 create moulds from plaster and alginate and use the vacuum table to create bas relief paper 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 received her MFA in Printmaking from Arizona State University and residencies at The Robert Rauschenberg Residency, Women’s Studio Workshop, Columbia College Center for Book and Paper, Seacourt Print Workshop, 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

AUGUST 11 – 17 · ONE WEEK

LORRAINE GLESSNER
ENCAUSTIC: BEYOND THE BASICS

This workshop emphasizes mixed-media to enable students to increase their knowledge of encaustic to the next level. The techniques and materials covered include types of wax and their uses, the latest tools, mark-making, stencils and masks. Progressive painting and collage techniques include transparency and opacity, blending, gradations, pours and utilizing horsehair as a drawing tool. Discussions of ideas and progress will take place daily and participants can choose to have a one-on-one mentor discussion with the instructor. Open to all skill levels. Previous experience with the encaustic medium is helpful, but not necessary.

COURSE FEE: $600

Lorraine Glessner is an assistant professor at the Tyler School of Art, a workshop instructor and an award-winning artist. She has a diverse art background with skills that include painting, sculpture, photography and digital imaging. Glessner brings to her teaching a strong interdisciplinary approach, mixed with a balance of concept, process, experimentation and discovery. LORRAINEGLESSNER.NET

AUGUST 4 – 10 · ONE WEEK

NATALIE STOPKA
NATURAL DYEING FOR BOOK AND PAPER ARTISTS

This workshop introduces students to sustainable sources of color as they extract and fix natural dyes to paper, fabric and thread. You will discover the historical and material sympathy between natural dyes and traditional bookbinding fibers and pay special attention to the use of mordants for lasting color. After applying color and pattern to book materials, participants will move to the bindery to create structures to feature the dyed elements. Students will depart with thorough knowledge of the best practices of natural dyeing, the beginnings of a swatch library, and handmade books incorporating a myriad of botanical hues. Open to all skill levels.

COURSE FEE: $600

Natalie Stopka is a New York-based artist who focuses on creative processes rooted in the materials and forces of the natural world. To this end she explores botanical color, marbling, and surface patterning techniques. She is a graduate of the Rhode Island School of Design, and a former Center for Book Arts Scholar for Advanced Studies. NATALIESTOPKA.COM

NATALIE STOPKA
NATURAL DYEING FOR BOOK AND PAPER ARTISTS

This workshop introduces students to sustainable sources of color as they extract and fix natural dyes to paper, fabric and thread. You will discover the historical and material sympathy between natural dyes and traditional bookbinding fibers and pay special attention to the use of mordants for lasting color. After applying color and pattern to book materials, participants will move to the bindery to create structures to feature the dyed elements. Students will depart with thorough knowledge of the best practices of natural dyeing, the beginnings of a swatch library, and handmade books incorporating a myriad of botanical hues. Open to all skill levels.

COURSE FEE: $600

Natalie Stopka is a New York-based artist who focuses on creative processes rooted in the materials and forces of the natural world. To this end she explores botanical color, marbling, and surface patterning techniques. She is a graduate of the Rhode Island School of Design, and a former Center for Book Arts Scholar for Advanced Studies. NATALIESTOPKA.COM

JAVE YOSHIMOTO
PAINTING AND CREATING
COMPOSITIONS WITH GOUACHE

Students in this workshop learn to create meaningful compositions using gouache paints. The principles and elements of design are covered and how these techniques can apply to creating personal compositions to the student’s vision. Participants will participate in peer critiques. This is a beginning-to-intermediate level course.

COURSE FEE: $600

Jave Yoshimoto teaches at the University of Nebraska and is a visual artist based in Omaha. He was recently an artist fellow at Tulsa Artist Fellowship and is a recipient of the 2015 Joan Mitchell Foundation’s Painters and Sculptors grant. Yoshimoto has exhibited his works nationally and internationally. JAVEYOSHIMOTO.COM
HOLLY FOUTS
BOOKS OF THE EARTH

In this workshop students with an interest in bookbinding learn the essentials and multiple stitching methods for making their own books. You will create beautiful, contemporary books while discovering the wonder of working with natural materials. Technique-driven content allows for the use of unusual materials to expand your range of skills and techniques. Participants will also oxidize copper to create a beautiful patina for their book covers and learn techniques using rust printing, object printing, mica, dyes and more to create materials for artful books. Open to all skill levels. COURSE FEE: $600

Holly Fouts is a full-time studio artist and teacher living in Asheville, North Carolina. She has taught workshops in book, print and other paper arts around the country. While honoring traditional skills and craftsmanship, Fouts seeks an element of contemporary expression by pushing the boundaries of her media. She is a member of Southern Highland Craft Guild, and her work has been exhibited and collected internationally. Published in several periodicals and is represented by multiple galleries. HOLLISFOUTS.COM

SEAN HURLEY
BEAUTY AND BANALITY:
DRAWING IN CHARCOAL

This workshop challenges students to document the overlooked aspects of their surroundings in charcoal and make the ordinary become extraordinary. Participants will work both additively and subtractively while learning to draw what they see from life in light and shadow. Materials used include powdered, vine, and compressed charcoal. With an emphasis on nuance, detail and form you will enhance your ability to observe and record and learn to draw nearly any subject matter with greater sensitivity and accuracy. Open to all skill levels, however prior observational drawing experience is helpful. COURSE FEE: $600

Sean Hurley lives in Valdosta, Georgia and is assistant professor of Art at Valdosta State University where he oversees the printmaking area and teaches drawing and foundations courses. Hurley received his MFA in Printmaking from Indiana University and his BFA from the University of New Hampshire. SEANWHURLEY.COM

LYNDA RAY
LUMINOSITY, LINES AND TRANSPARENCY IN ENCAUSTIC

The layering process of encaustic painting produces impressive results with luminous surfaces and textures. During this workshop students work with transparent colors, imprinting and casting with botanical materials, stencils and texture. You will explore lines, dots and patterns with the stylus. Demonstrations are followed with time to improvise. Understanding the properties of encaustic is the first step to incorporating it into your own work. Participants will emerge with a range of skills to deepen the direction of their work and the confidence to create using the new abilities learned in class. Open to all skill levels. COURSE FEE: $600

Lynda Ray is an artist who lives and works in Richmond, Virginia and attended the Massachusetts College of Art and the Skowhegan School in Maine. Ray has been awarded many artist residencies and grants, most recently from CultureWorks. Her work has been widely exhibited and collected. LYNDARAYART.COM
ELEANOR ALDRICH
DRAWING AND PAINTING FROM THE LIVE MODEL

Painting and drawing from the live model are a time-honored tradition and remain a challenging but rewarding experience today. During this workshop students will work from the model (clothed and nude) practicing alla-prima painting and gestural drawing with oil paint and charcoal. You will develop an understanding of the levels of observational and implied space with an emphasis on translating the onsite observations to a two-dimensional plane. Participants are encouraged to explore their personal expressions and interpretations. Open to all skill levels.

COURSE FEE: $600

Eleanor Aldrich lives in Knoxville, Tennessee and attended the Skowhegan School of Painting and Sculpture. She has taught Painting and Drawing at the University of Tennessee and at Northern Arizona University. As a student at the Academie Minervas in the Netherlands, she studied figure drawing and painting. Aldrich has shown at the Drawing Center in New York and her work has been included in New American Paintings and on Artforum.com. ELEANORALDRICH.COM

DALE LEYS
ONSITE DRAWING FROM THE LANDSCAPE

During this workshop students will gain an understanding of seeing and editing compositions from the observed landscape using mixed media (water color, ink, dry media). You will develop an understanding of the levels of observational and implied space with an emphasis on translating the onsite observations to a two-dimensional plane. Participants are encouraged to explore their personal expressions and interpretations. Open to all skill levels.

COURSE FEE: $600

Dale Leys live near Murray, Kentucky and is Professor Emeritus at Murray State University. He maintains a studio practice and has taught drawing for over forty years. Leys has also taught at the Kentucky Institute of International Studies in Italy, Prague and the Czech Republic. DALELEYS.COM

DIANA CALDERÓN
TRANSITIVE PATTERN

During this class students create interdisciplinary prints, book pages or bookform, and printed cloth items that reflect their personal biography. You will use linoleum, paper, thread, or cloth to produce your item. The goal is for the participant to break with the correct way to create without traditional instruction, personal filters or judgments. Performance art is encouraged but not mandatory. Open to all skill levels.

COURSE FEE: $600

Diana Calderón is an art teacher at Espíritu Charter Schools in Phoenix, Arizona. She earned a BFA in Intermedia from Arizona State University and is working on her MFA in Printmaking at The University of Dallas. In 2016, she studied bookmaking and printmaking with the University of Georgia’s study abroad program in Cortona, Italy. Calderón mixes traditional and contemporary techniques working primarily with relief printmaking and performance art. CALDERONARTE.COM

COURTNEY CERRUTI
PLAYING WITH IMAGE TRANSFERS

In this workshop students learn image transfer techniques for book and fiber arts, collage and painting. You will discover mixed media methods for developing backgrounds, combining, transferring and layering as well as creating imagery and text in your work. The instructor will demonstrate methods from her book, Playing with Image Transfers, that include solvent and acrylic transferring and creating transparent layers. You will work in an accordion book, and on canvas and wood to experiment with the variety and depth of image transfers. This course is for beginners and seasoned artists who want to add dimension and depth to their work and experiment with various methods of image making. Open to all skill levels.

COURSE FEE: $600

Courtney Cerruti is an artist, author, shop owner and educator from Oakland, California. She has authored three books on printmaking and book making techniques, including Playing with Image Transfers. Cerruti is an avid painter. CCERRUTI.COM

OCTOBER 20 – 26 · ONE WEEK

OCTOBER 13 – 19 · ONE WEEK

OCTOBER 6 – 12 · ONE WEEK

OCTOBER 13 – 19 · ONE WEEK
JENNY DAY  
**PATTERN AND LINE: BUILDING SURFACE WITH ACRYLICS**

During this workshop students learn to create pattern, abstraction and surface with acrylics and mixed media. Using tape, collage, ink, pencil, and acrylic paint, students will create multiple small paintings with a theme of their choice. Building of surface includes the use of gel medium, natural materials, layering of glazes, subtractive and additive methods, and experimenting with mixed media. Methods of composition, color theory, color mixing, and relevant work by other artists are explored through studio time, demonstrations and one-on-one instruction. Participants are welcome to bring reference photos, collages, objects and ideas to work from. Open to all skill levels.

**COURSE FEE:** $600

Jenny Day is a working artist in Santa Fe, New Mexico and earned her MFA in Painting from the University of Arizona. Her artwork has been exhibited both nationally and internationally and supported by numerous grants and residencies, including an Elizabeth Greenshields Foundation Grant and the Ucross Foundation. Day is represented by Jonathan Ferrara Gallery in New Orleans, Louisiana and Davis Dominguez Gallery in Tucson, Arizona.

JENNYDAY.COM

---

LESLIE A. GROSSEMAN  
**GHOSTING 101: MONOTYPE PRINTS AND THEIR HEREAFTERS**

This printmaking workshop focuses on creating one-of-a-kind prints and the various ways of curating the look of the original plate’s second print (the “ghost” print). Students will discover techniques that include ink-on-Plexi additive/subtractive drawing, brayer play, stencils and ghost images. You will also learn about watercolor monotypes — a method that allows the artist to create layers, textures and depth with watercolor paint in a way that isn’t possible when painting directly onto paper. This class is for the printmaker, the painter and anyone interested in exploring experimental and loose printmaking tricks and treats. Open to all skill levels.

**COURSE FEE:** $600

Leslie A. Grossman lives and makes art in Philadelphia, Pennsylvania. She received her BFA from Western Michigan University and an MFA from University of Tennessee-Knoxville. Since 2005, Grossman has been involved in curation and exhibition organization at galleries and collectives. She’s exhibited her work nationally and internationally and her prints and books can be found in multiple university and private collections. LESLIEAGROSSMAN.COM

---

CLAUDIA LEE  
**BORO-INSPIRED PAPERMAKING**

During this workshop students discover the art of Japanese Boro-inspired papermaking. You will begin by making sheets of handmade papers to be folded, pleated, waxed, pressed and dyed using indigo, black walnut and pigments. They will then be rusted, flattened, deconstructed, reconstructed and hand-stitched. Participants will learn the many ways they can use these papers to create both flat and sculptural forms. Open to all skill levels.

**COURSE FEE:** $600

Claudia Lee is a studio artist, consultant, author and instructor working in handmade paper. She owns and operates Liberty Paper, a working and teaching studio in Liberty, Tennessee. Lee was chosen to create the 2011 Governor’s Arts Awards and is a two-time recipient of a master’s Grant from the Tennessee Arts Commission. She is also a recipient of the 2019 Individual Artist’s Fellowship. CLAUDIALEEPAPER.COM

---

KELLY HIDER  
**LAYERING: IMAGE, PAINT AND COLLAGE**

In this workshop students experience combining image-transfers, acrylic paint, collage and mixed media elements. Since the first examples of collage made by Picasso and the Dada artists, collage continues to be a significant artistic practice because of its immediacy, versatility and playfulness. Participants will learn a variety of photo and image transfer processes and experiment with collage, composition, layering, images and mark-making. Students are encouraged to bring photographs and collage materials, precious and random. Open to all skill levels.

**COURSE FEE:** $400

Kelly Hider is a studio artist and arts administrator who lives in Knoxville, Tennessee. She received her BFA from SUNY Brockport and an MFA from the University of Tennessee. Her work has been exhibited regionally and nationally, and she is a founding member of the Vacuum Shop Studios. Previously the Gallery Manager at Arrowmont, Hider now works at the Tennessee Theatre, an historic movie palace and community treasure in Knoxville.

KELLYHIDER.COM
"I feel empowered here, like I am an integral part of something really special. Being at Arrowmont has brought me back a bit into The Self. It’s important to be more present in a close-knit community like this.” — ELYSE-KRISTA MISCHE, ARTIST-IN-RESIDENCE
FIBERS, TEXTILES & BASKETS

Warp and weft is front and center this year. We offer many basketry and weaving workshops throughout 2019. From Bill Roeder’s traditional German willow basketry to Jennifer Sargent’s tapestry class, we hope that students find a workshop to weave themselves into — and knot get too tied up in puns. Be sure to also take a peek at workshops such as those taught by Maggie Casey, Bryant Holsenbeck and Gabrielle Duggan that investigate all the loose threads that fiber techniques and manipulation can provide.
FIBERS ∙ TEXTILES ∙ BASKETS

JUNE 2 – 8 ∙ ONE WEEK

JODY ALEXANDER
THE BORO AESTHETIC: CREATING FIBER ART PIECES INSPIRED BY JAPANESE TEXTILES

Boro is a word used to describe Japanese textiles that have been pieced, patched, repaired and passed down from generation to generation. In this workshop students learn the language of Boro and apply it to their projects that may include art pieces made from deconstructed clothing, artist's books, 3D objects, or wearable art. Rooted in sustainability, Boro textiles are utilitarian objects that are rich and sumptuous and, although old in age, possess a contemporary aesthetic. Students will combine reclaimed materials, surface design and repair techniques, and Boro-inspired stitching into unique and personal art pieces. Open to all skill levels.

COURSE FEE: $600

Bill Roeder is a bookmaker and mixed media artist who lives and works in Santa Cruz, California. She creates books, wall pieces and installations out of discarded books and reclaimed textiles. Her work appears in several publications including Masters: Book Arts: Major Works by Leading Artists, 500 Handmade Books, and 1000 Artists' Books: Exploring the Book as Art. JALEXBOOKS.COM

BILL ROEDER
GERMAN FINE SKEIN WILLOW BASKET

In this workshop, taught in the German tradition, students learn to prepare the white willow into fine skeins to be used to weave a four-inch spiral basket over a mold. The history of German skeining is integral to the class, including information on the willows used. This includes a fully-wrapped foot and rim, adding of spokes in chase weave, and whaling. Participants must be physically capable of eight-hour days of fine weaving. Open to all skill levels, however some weaving experience is beneficial.

COURSE FEE: $600

Bill Roeder was first introduced to basketry in 1989, and is co-founder of Fishsticks Basketry in Marysville, Washington. He has worked with willow and bamboo instructors from around the world and he travels to Germany to work with two past instructors and directors of the National School in Lichtenfels. Roeder teaches nationally, exhibits in galleries and has work in the permanent collection of the Smithsonian.

TWIGTWISTERS.COM

ERIN CASTELLAN
IMPROVISATIONAL FIBER COLLAGE

During this mixed-media workshop students are introduced to an improvisational approach to creating collaged, painted and embroidered images. Through a series of daily exercises, you will develop a dialogue with materials, color and texture, explore personal methods of making marks, and learn ways to find fresh, unexpected compositions. A range of fabric painting, fabric manipulation and surface embellishment techniques are covered. Experimentation using combinations of the most basic fiber processes are key. Participants are encouraged to approach this workshop with the curiosity of a tinkerer and to take creative risks. Never fear the “blank canvas” again. Open to all skill levels.

COURSE FEE: $600

Erin Castellan has a BFA in Textile Design from the Rhode Island School of Design and an MFA in Painting from Indiana University. She was a 2012–2013 Artist-In-Residence at Arrowmont and a 2016 Society for Contemporary Craft LEAP Award finalist. Recent teaching experience includes Arrowmont, Peters Valley School of Craft, Snow Farm, and Warren Wilson College.

ERINECASTELLAN.COM

ERIN CASTELLAN
IMPROVISATIONAL FIBER COLLAGE

During this mixed-media workshop students are introduced to an improvisational approach to creating collaged, painted and embroidered images. Through a series of daily exercises, you will develop a dialogue with materials, color and texture, explore personal methods of making marks, and learn ways to find fresh, unexpected compositions. A range of fabric painting, fabric manipulation and surface embellishment techniques are covered. Experimentation using combinations of the most basic fiber processes are key. Participants are encouraged to approach this workshop with the curiosity of a tinkerer and to take creative risks. Never fear the “blank canvas” again. Open to all skill levels.

COURSE FEE: $600

Erin Castellan has a BFA in Textile Design from the Rhode Island School of Design and an MFA in Painting from Indiana University. She was a 2012–2013 Artist-In-Residence at Arrowmont and a 2016 Society for Contemporary Craft LEAP Award finalist. Recent teaching experience includes Arrowmont, Peters Valley School of Craft, Snow Farm, and Warren Wilson College.

ERINECASTELLAN.COM
KATARINA RIESING
SILK PAINTING: CONTEMPORARY PATTERNS, TRADITIONAL TECHNIQUES

This workshop introduces students to painting on silk using traditional wax resist techniques. You will explore multiple ways of using silk dyes and wax resists to develop images, including color-blocking and watercolor effects. Imagery in the course focuses on pattern, guided by the students’ individual interests and source material. Patterns can range from traditional to strange. Finishing techniques are also covered in order to turn final pieces into wearable scarves or wall-hangings. Open to all skill levels. COURSE FEE: $600

Katarina Riesing is an artist and educator who lives in Alfred, New York where she teaches at Alfred University’s School of Art and Design. She has been an Artist-In-Residence at the Saltonstall Foundation in Ithaca, New York, the Icelandic Textile Center in Blonduos, Iceland and the Cite Internationale des Arts residency in Paris, France. Riesing has had recent exhibitions of her silk paintings in Boston, Illinois, Philadelphia and New York. KATARINARIESING.COM

GABRIELLE DUGGAN
SPATIAL KNITTING

This workshop focuses on experimental approaches to knit objects and spaces. Students will explore building from traditions in interlacing (knit, crochet and netting) and pre- and post-construction processes (spinning, fulling/felting) discovering unconventional materials, approaches and contexts. You will begin with foundations of the cloth, fiber and potential energy and discover traditional techniques needed to build dimension in hand and machine knitting. Unconventional media may be incorporated into the process as well as experimentation with stiffeners. The impact of labor, gender, race and class on your work will be discussed. Open to all skill levels. Some familiarity with knitting is encouraged but not required. COURSE FEE: $600

Gabrielle Duggan is a visiting assistant professor of Fibers at the University of North Texas and has taught at Georgia State University and North Carolina State University. She has exhibited at Garis & Hahn, New York City and the Southeastern Center for Contemporary Art in North Carolina. Duggan has had residencies at the Musk Ox Farm, the Governors Island Art Fair, Ponyride, Rob Dunn Lab and at Art + Science in The Field. GABRIELLEDUGGAN.COM
**LOIS RUSSELL**  
**NEW USES OF AN ANCIENT TECHNIQUE**

Basket making is an ancient craft and today’s artists are using its techniques to create sculptural pieces that challenge the definition of “basket.” This workshop focuses on one technique, twining. Using colorful waxed linen thread, students will explore pattern, texture and form within the context of contemporary basketry. While making their own unique baskets, participants learn to use color to create simple and complex patterns, control the shape of a basket, and make several bases and a simple rim so that they can continue their exploration after the workshop. Open to all skill levels.

**COURSE FEE: $600**

Lois Russell lives in Boston where her fiber work reflects her history as a basket maker. She teaches nationally and has won numerous awards including Category Winner in Excellence in Fiber 2016. Russell has served on the boards of the National Basketry Organization and of CERF+. She is currently on the boards of the Boston Society of Arts and Crafts and Penland School of Crafts. Her work is featured in 500 Baskets and in Fiber Art Now. LOISRUSSELL.COM

---

**MARIANNE FAIRBANKS**  
**WEAVING LAB: CONSIDERING PROCESS AND PRODUCTION**

In this workshop students create woven cloth that can be made into usable goods. You will discover how time, labor, production, meditation, pattern and rhythm is needed to produce your work. Participants will conceptualize how cloth can carry meaning, including the passage of time and meditation. Class readings, discussions and presentations include historical and contemporary examples that will help form the context of your production and process. Open to all skill levels.

**COURSE FEE: $600**

Marianne Fairbanks is an assistant professor at the University of Wisconsin – Madison. She received her MFA from the School of the Art Institute of Chicago and a BFA from the University of Michigan. Her work spans the fields of art, design and social practice charting new material and conceptual territories. MARIANNEFAIRBANKS.COM

---

**JEANA EVE KLEIN**  
**PIECED PICTURES: DIGITAL IMAGERY ON RECYCLED FABRIC**

This workshop combines the elements of photography, digital imaging, painting, printing and sewing to create beautifully complex images on cloth. Students learn how to digitally merge photographs with pieced patterns and bring those designs to life via inkjet printing. Recycled fabric strategically coated with gesso, gel medium and digital ground serve as the printing substrate, allowing the printed image to advance and then recede into the fabric. Participants with an interest in digital imagery on cloth will gain a richer vocabulary of printed potential. Open to all skill levels, however basic Photoshop® skills are strongly recommended.

**COURSE FEE: $600**

Jeana Eve Klein lives in Boone, North Carolina and is an associate professor of Fibers at Appalachian State University. Her work has been exhibited internationally, including recent solo exhibitions at the Charleston Heights Arts Center in Las Vegas, Nevada and OZ Arts in Nashville, Tennessee. She is a 2014 recipient of the North Carolina Arts Council Craft Artist Fellowship. JEANAEKLEIN.COM

---

**WENDY OSTERWEIL**  
**PATTERN IN PROCESS: FROM SILKSCREEN PRINTED FABRIC TO WEARABLE ART**

During this workshop students learn improvisational silkscreen printing by exploring textures and stencils with fiber reactive dyes. You will create unique yardage from which to construct wearable art that may incorporate thread drawings by hand and/or machine. The spirit is one of open-ended possibilities and inspiration. Open to all skill levels.

**COURSE FEE: $1050**

Wendy Osterweil is a full-time textile printmaker in Philadelphia, Pennsylvania and a former associate professor at the Tyler School of Art. She has an MFA in Graphics from the University of Wisconsin-Madison. She is also an artist/educator with over 35 years’ experience teaching in university, schools, artist residencies, art centers, workshops and out-of-school programs. Osterweil exhibits nationally and had a major installation exhibition at the Painted Bride Arts Center in Philadelphia in 2012. WENDYOSTERWEIL.COM
Jennifer Sargent is an artist based in Memphis, Tennessee. She holds an MFA in Fibers from Arizona State University and was associate professor and Gallery Director at the Memphis College of Art. Sargent’s art making concentrates on textiles and drawings with pieces held in private and public collections. She received an Individual Artist Fellowship from The Tennessee Arts Commission and numerous other awards.

JENNIFER SARGENT.WEEBLY.COM

Maggie Casey is an artist and collaborator who earned an MFA in Sculpture from Rhode Island School of Design. After working in the marine industry as a fabricator, she attended the Arctic Circle Residency where she spent six weeks on a sailboat at the North Pole. From there, her knowledge and love of marine crafts blossomed. Casey creates sculpture, textiles and interior installations from her studio in Philadelphia that are exhibited nationally and internationally.

MAGGIECASEY.COM

Jennifer Reis creates hand-worked, ornately beaded and embellished paper doll icons on cloth. She has been honored with numerous awards and national exhibitions. Reis has taught at Arrowmont, the John C. Campbell Folk School, the Craft Alliance Center of Art + Design, Cleveland Institute of Art, Society of Contemporary Craft, and the Southwest School of Art.

JENNIFERAREIS.COM

Susan Fecho completed an MFA from East Carolina University and postgraduate studies from Humboldt Field Research Institute, the Milwaukee Institute of Art and Design, Northern Illinois University and Penland. She has work in the Smithsonian Institution’s American Art Museum/National Portrait Gallery Library, the Word and Image Department, Victoria and Albert Museum, and the Museum of Women Artists.

FECHODESIGNS.COM
OCTOBER 6 – 12 · ONE WEEK

CLAY BURNETTE
PINE NEEDLE BASKETRY: A CONTEMPORARY APPROACH

In this workshop students explore a non-traditional approach to coiling. Using southern longleaf pine needles and four-ply waxed linen thread, you will create both symmetrical and free-form objects while developing a vocabulary of various stitches. Emphasis is placed on the inclusion of textures, patterns and color. This is not a “handles and lids” course, but participants can discover the endless shapes and sizes that can be created by using the coiling technique. Color processing (dyeing and painting) and preservation are included in the session. Open to all skill levels.

COURSE FEE: $600

Clay Burnette maintains a studio in Columbia, South Carolina and has coiled longleaf pine needles for over 40 years. He has developed his own unique approach to incorporating form, color and texture into each object that he creates. His work has been included in over 250 exhibitions and in numerous publications. In addition to basketmaking, his background includes metalsmithing and handweaving.

CLAYBURNETTE.COM

SEPTEMBER 29 – OCTOBER 5 · ONE WEEK

ELIZABETH BUSCH
LET’S PAINT A QUILT: EXPLORING WITH TEXTILE PAINTS

During this workshop students will paint, play, explore and sew one or two quilt tops. Using Pro Chem’s Textile Paints and canvas, along with fabric you bring from home, you will create work that portrays an idea from within. Discussions include how one piece/idea leads to another, how to “listen” to what your work is telling you, and a review of basics on composition and design. The instructor will share samples of her work. Through constructive criticism, participants will review the finished results individually and as a group, establishing a way to be objective about your work and the work of others. Open to all skill levels.

COURSE FEE: $600

Elizabeth Busch is an internationally recognized artist who lives in Maine and has a BFA from the Rhode Island School of Design. She has been making painted quilts since 1983 and has been an artist since 1987. Busch has won awards, including the Best in Show and the Quilts Japan Award from Quilt National. In 2009, she was given a retrospective exhibit at the Visions Art Museum in San Diego.

ELIZABETHBUSCH.COM
OCTOBER 20 – 26 · ONE WEEK

BRYANT HOLSENBECK
WRAPPING WILD: MAKING ANIMALS OUT OF RECYCLED MATERIALS

Using coiling, wrapping, sewing and binding during this workshop students learn to make animals or other sculptural forms using found materials that they see in the world around them. The instructor will share techniques she has developed to create skeletons, bodies, fur and skin and encourage participants to develop their own methods. Bring to class your bits and pieces of fabric, the yarn on the top shelf, and all the great stuff you've been saving for a rainy day. Open to all skill levels.

COURSE FEE: $600

Bryant Holsenbeck is a sculptor and environmental artist with roots in basketry. She is also an installation artist who utilizes the “stuff” our society has used once and thrown away. Holsenbeck has taught at Arrowmont, Penland, Haystack and in Australia. In 2018, her book The Last Straw: A Continuing Quest for life Without Disposable Plastic was published chronicling her work and environmental concerns. BRYANTHOLSENBECK.COM

OCTOBER 13 – 19 · ONE WEEK

POLLY BARTON
IKAT: THE BUILDING BLOCKS AND BEYOND

Useful to weavers at all skill levels, ikat is a knot-tying technique that’s wonderful for adding complexity and vibrancy to your woven work. During this workshop, students will design and weave a single ikat warp, and weft and combine it into a double ikat. Starting with a basic design, you leave with an understanding of how to use this technique to further design your own work. Come prepared to tie a lot of knots and bring rubber gloves for dyeing with indigo and other natural dyes. And come to weave! Open to all skill levels.

COURSE FEE: $600

Polly Barton is a nationally recognized artist who was born in New York City. Besides her daily studio practice, she enjoys lecturing and teaching workshops around the country. Formative for the young artist was working as a personal assistant to Helen Frankenthaler. In 1981, she moved to Kameoka, Japan to study with master weaver, Tomohiko Inoue. Barton continues to weave on her Japanese tsumugi silk kimono looms and shows her woven ikat paintings on both coasts. POLLYBARTON.COM

OCTOBER 13 – 19 · ONE WEEK

CAROL COLBURN
WORK SHIRT FOR ARTISANS

Traditionally used in rural life in Scandinavia since the 1700s, today the work shirt is ideal for artists and artisans. The shape is based on squares and rectangles sewn together following logical geometry. Students will create their own unique shirt with expert guidance by adjusting the pattern to insure a comfortable fit and adding individual finishing touches while using natural fiber striped fabric. At workshop end, participants will create a one-of-a-kind artisan work shirt and a personalized pattern for future projects. Beginners are introduced to new skills and experienced stitchers will advance their traditional shirt making techniques. Open to all skill levels.

COURSE FEE: $600

Carol Colburn teaches workshops merging traditional Scandinavian textile traditions with contemporary sewing craft. After a career teaching costume history, theatrical design and pattern-making at universities, she now enjoys teaching custom garment-making from her home in Duluth, Minnesota. She also teaches at fiber arts guilds and craft schools across the country. Colburn’s students are introduced to an appreciation of traditional techniques while creating contemporary custom garments. CAROLCOLBURN.NET

OCTOBER 6 – 12 · ONE WEEK

AMY TAYLOR
THE NATURAL COLOR SPECTRUM

During this workshop students experiment with and explore how to apply color to fabric using a rich array of natural materials. You will learn how to achieve strong, saturated colors using various mordants, tannins and dye stuffs and practice a diverse array of resist techniques to add dimension and pattern to your works. Participants will take home an assortment of fabrics to create a sample book and recipes to continue their natural dye practice at home. Open to all skill levels.

COURSE FEE: $600

Amy Taylor is a natural dyer who lives in Chicago. She operates a small business handmaking naturally dyed undergarments. She taught at Lillstreet Art Center, UCLA and the Fiberwood Weaving Studio. With a passion for eco-friendly materials and ethical fashion, Taylor’s work focuses on fabric and form to create high quality, one-of-a-kind textiles. MSAMYTAYLOR.COM

OCTOBER 13 – 19 · ONE WEEK

POLLY BARTON
IKAT: THE BUILDING BLOCKS AND BEYOND

Useful to weavers at all skill levels, ikat is a knot-tying technique that’s wonderful for adding complexity and vibrancy to your woven work. During this workshop, students will design and weave a single ikat warp, and weft and combine it into a double ikat. Starting with a basic design, you leave with an understanding of how to use this technique to further design your own work. Come prepared to tie a lot of knots and bring rubber gloves for dyeing with indigo and other natural dyes. And come to weave! Open to all skill levels.

COURSE FEE: $600

Polly Barton is a nationally recognized artist who was born in New York City. Besides her daily studio practice, she enjoys lecturing and teaching workshops around the country. Formative for the young artist was working as a personal assistant to Helen Frankenthaler. In 1981, she moved to Kameoka, Japan to study with master weaver, Tomohiko Inoue. Barton continues to weave on her Japanese tsumugi silk kimono looms and shows her woven ikat paintings on both coasts. POLLYBARTON.COM

OCTOBER 13 – 19 · ONE WEEK

CAROL COLBURN
WORK SHIRT FOR ARTISANS

Traditionally used in rural life in Scandinavia since the 1700s, today the work shirt is ideal for artists and artisans. The shape is based on squares and rectangles sewn together following logical geometry. Students will create their own unique shirt with expert guidance by adjusting the pattern to insure a comfortable fit and adding individual finishing touches while using natural fiber striped fabric. At workshop end, participants will create a one-of-a-kind artisan work shirt and a personalized pattern for future projects. Beginners are introduced to new skills and experienced stitchers will advance their traditional shirt making techniques. Open to all skill levels.

COURSE FEE: $600

Carol Colburn teaches workshops merging traditional Scandinavian textile traditions with contemporary sewing craft. After a career teaching costume history, theatrical design and pattern-making at universities, she now enjoys teaching custom garment-making from her home in Duluth, Minnesota. She also teaches at fiber arts guilds and craft schools across the country. Colburn’s students are introduced to an appreciation of traditional techniques while creating contemporary custom garments. CAROLCOLBURN.NET

OCTOBER 13 – 19 · ONE WEEK

BRYANT HOLSENBECK
WRAPPING WILD: MAKING ANIMALS OUT OF RECYCLED MATERIALS

Using coiling, wrapping, sewing and binding during this workshop students learn to make animals or other sculptural forms using found materials that they see in the world around them. The instructor will share techniques she has developed to create skeletons, bodies, fur and skin and encourage participants to develop their own methods. Bring to class your bits and pieces of fabric, the yarn on the top shelf, and all the great stuff you’ve been saving for a rainy day. Open to all skill levels. COURSE FEE: $600

Bryant Holsenbeck is a sculptor and environmental artist with roots in basketry. She is also an installation artist who utilizes the “stuff” our society has used once and thrown away. Holsenbeck has taught at Arrowmont, Penland, Haystack and in Australia. In 2018, her book The Last Straw: A Continuing Quest for life Without Disposable Plastic was published chronicling her work and environmental concerns. BRYANTHOLSENBECK.COM
LEISA RICH
FOSSHAE: SHAPE SHIFTERS AND TEXTURAL TRANSFORMATIONS

The focus of this workshop is on transforming a 2D material called Fosshape—a unique, low melt synthetic fiber that hardens with heat—into rigid 3D forms and textural 2D artworks. Students will learn simple methods to transform Fosshape which include stitching, ruching, plaiting, fusing, distressing, and molding for 3D applications, as well as embossing, collage and layering for 2D artworks. During class participants can create sculptures, vessels, forms or wearable art. You may also construct maquettes, bases for other art/craft disciplines and armatures for structural felting, as well as for theatrical applications, Cosplay and garments. Industrial heat guns, embossers, presses, and incisors will be used. Open to all skill levels.

COURSE FEE: $600

Leisa Rich is a studio artist and art educator in Atlanta, Georgia and holds an MFA and BFA in Fibers, and a B.Ed. in Art. She has been featured in numerous books and in several collections including Delta Airlines, Emory Healthcare Atlanta, and The Dallas Museum of Art, as well as a PBS artist special. Rich is working on a book about Fosshape TBA. MONALEISA.COM

LISSA HUNTER
OBJECTS AND OTHER OBJECTIVES

During this workshop students will incorporate found objects and materials into their textile work. They might include a rusted muffler you picked up on the street or the 500 seedpods you collected last fall. You may also incorporate wood or clay into your work. Participants will also learn to use coiling, twining, looping, knotting and crochet methods. Emphasis is placed on individual needs and solutions while considering structure, good design, messaging and working in series and multiples. Some fiber technique skills are helpful. COURSE FEE: $600

Lisa Hunter is a full-time studio artist living in Portland, Maine. Since earning her MFA in Textiles from Indiana University, her work has concentrated on basketry using many textile techniques, including drawing and clay. Her work is in museum collections including the Smithsonian American Art Museum, The Museum of Art and Design and the Boston Museum of Fine Arts. Teaching and writing are important parts of Hunter’s practice and supporting the important work of arts organizations and schools. LISSAHUNTER.COM

ELIZABETH ODIOIRNE
PRINTED TEXTILES

This workshop pushes the student’s creativity while they produce beautiful and colorful pattern on cloth made from natural fibers. You will study how to design and print fabric using custom mixed pigments with an infinite color palette. Using processes of simple mono printing and screen printing, participants explore the development of a structured textile repeat. With the use of color overlays, personal images and visual textures you will design small compositions and understand how to create yardage. A variety of stencil methods are introduced including contact paper, wax crayon and photographic emulsion. Participants will learn from scratch, expand their knowledge and perfect their skills. Open to all skill levels. COURSE FEE: $600

Elizabeth Odiorne lives in Scottsdale, Arizona and received both her BFA and MFA in Fibers from the Herberger Institute for Design and the Arts at Arizona State University. She recently completed an artist residency at TechShop, Inc. where she completed a body of work integrating new technologies. Odiorne has been featured in various art publications including Surface Design Journal and Expose Art Magazine. ELIZABETHODIORNE.COM

JEANNE BRADY
CREATIVE APPROACHES TO BLOCK CARVING AND PRINTING ON FABRIC

During this workshop students discover the art of traditional relief block carving and printing to create multi-layered hand printed fabrics. Through demonstrations and exercises you will create a design, transfer it to the block and carving, and print on fabric using high quality, water-based textile pigments. Participants also explore variations in registration, color overlays and detailing. During class you will learn that textile pigments are permanent and extremely versatile. Carving is completed with a set of tools that last a lifetime. This class is for beginner to intermediate levels.

COURSE FEE: $400

Jeanne Brady is an artist and retired university educator of Fibers who lives near Nashville, Tennessee. Drawing, block carving and printing imagery are central to her art making. Brady’s textile creations include wall art, sculptural garments and home goods. Her work has won numerous awards and been exhibited both nationally and internationally. JEANNEBRADYDESIGNS.COM
NOVEMBER 14 – 17 · WEEKEND

CARIN ENGEN
TEXTURE AND DESIGN IN
NUNO FELTING

This workshop introduces students to the tools, materials, and techniques needed for Nuno felting. You will discover that its texture and design is like painting and see how the fibers migrate through the fabric. Participants learn the correct process, so the wool fibers shrink but avoid pucker. Other design elements are covered. During class you will make a simple scarf and progress to shawls and coverups. Open to all skill levels.

COURSE FEE: $400

Carin Engen is an award-winning fiber artist and workshop instructor who lives in Asheville, North Carolina. Since 1992, she has been using her experimental nature to explore felting and color. ARTFULLYFELT.BLOGSPOT.COM

NOVEMBER 14 – 17 · WEEKEND

BEN VENOM
DON’T BE SQUARE

In this workshop students create and design a small quilting square from their own worn out tees or found fabric. The class covers applique, basting and quilt construction. From lectures and demonstrations, participants discover the possibilities of the quilting medium. Students will leave class with a detailed, handmade, finished quilt block of their own design. Open to all skill levels.

COURSE FEE: $400

Ben Venom is an adjunct faculty member at the San Francisco Art Institute and was recently the Artist-In-Residence at the Massachusetts Museum of Contemporary Art and the de Young Museum. He received his MFA from the San Francisco Art Institute. Venom’s work has been shown both nationally and internationally and he has been interviewed by NPR: “All Things Considered,” Juxtapoz Magazine, KQED and CBS Sunday Morning. BENVENOM.COM
The quality of instruction was superb. Even those who consider themselves to be skilled in their craft will find a nurturing and challenging environment in which to grow.

— JERICO WALLS, UNIVERSITY FELLOW
METALS, GLASS & ENAMELS

You always know when our metals, enamels and glass workshops are full in the main building because of the echoes of hammers on steel or the aroma of hot kilns or wax wafts out of the studios. That attention to the sensory is an attribute that percolates from the studios, but is also instilled in the very workshops themselves. These classes seek to investigate every surface and texture, from cloisonné to concrete, that enrich the hands and senses.
METALS • GLASS • ENAMELS

APRIL 11 – 14 • WEEKEND

MAUREEN ADERMAN
FUSED GLASS: ALTERED SURFACES
This workshop focuses on various methods of etching glass. Students will explore sandblasting and acid etching on dichroic and iridescent glass. You will then fuse the altered surfaces to create a variety of finished pieces. Participants will make multiple forms of stencils and work with a liquid resist material etching new imagery onto the surface. Projects may include kilnformed bowls and finished jewelry. These techniques will allow you to create amazing and unique pieces of glass art. This class is a great way to learn new skills, gain inspiration and express your creativity with glass. 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

APRIL 11 – 14 • WEEKEND

MAIA LEPPO
STEEL JEWELRY
During this workshop students explore the use of steel as an affordable, lightweight alternative material for a variety of jewelry. You will learn, experiment with, and apply different soldering, micro-welding and riveting methods with 20g–10g steel wires and sheets. Participants can personalize their jewelry using handy, non-toxic finishing techniques and added accents. The class also covers riveting and soldering with other metals (silver, brass, copper, tin) as well as basic hydraulic press use. Simple mechanisms for pin backs, clasps and earring wires are included to make your piece complete. Open to all skill levels, however experience in metalsmithing is beneficial.

COURSE FEE: $400

Maia Leppo operates her studio at the Brew House Association on the south side of Pittsburgh. She graduated from Tufts University with a BA in Biology and Community Health and received an MFA from SUNY New Paltz. Leppo received additional training in jewelry and metals from various craft schools including Arrowmont, Pocosin Arts, Penland School of Crafts and Haystack Mountain School of Crafts. Maialeppo.com

JUNE 2 – 8 • ONE WEEK

EMILY COBB
FILLING THE CAVITY: METAL CASTING TECHNIQUES FOR JEWELRY AND SMALL OBJECTS
Ever want to use fire, heat and molten metal to create 3D forms? During this workshop students discover how to carve cavities and build wax models to cast in metal. From cuttlebone casting to lost-wax casting, you can make rings, pendants, or other small objects. Participants curious about making dimensional metal objects, or who want to learn how to design cast jewelry, will benefit from the processes and techniques covered in this class. Metal finishes for cast objects are also explored. Open to all skill levels.

COURSE FEE: $600

Emily Cobb is a jewelry designer who utilizes digital technology and traditional fabrication techniques. She received her MFA in Metals/Jewelry/CAD-CAM from the Tyler School of Art and is currently an assistant professor of Jewelry and Small Metals at Humboldt State University. Cobb’s work has been featured in Metalsmith Magazine and in the Bellevue Art Museum. She is also a founding member of JV Collective, a collaborative jewelry group with traveling exhibitions. Emily-Cobb.com

JUNE 2 – 8 • ONE WEEK

AMY ROPER LYONS
PLIQUE A JOUR IN 3D: ENAMELING WITHOUT A NET
This workshop focuses on creating 3D plique a jour objects. Students will fabricate a framework from fine silver wire and then suspend enamel in the openings. The emphasis is on students developing a personal aesthetic while learning to design expressively within the technical demands of this exciting technique. Demonstrations include fabrication of the framework, application of the enamel, and methods for a successful firing and finishing the work. Also presented are tips and tricks to demystify this art. Students will complete a bowl, cup, or 3D pendant. Soldering experience is needed for this class.

COURSE FEE: $675

Amy Roper Lyons is a studio goldsmith and enamellist who received her BFA from the University of the Arts in Philadelphia, Pennsylvania. She is featured in 500 Enameled Objects, Digital Handmade, SNAG’s Jewelry and Metals Survey 2018, Jewelry Artist, Ornament, and Metalsmith. Lyons’ work is exhibited nationally at museums, galleries and craft shows including the Smithsonian Craft Show. Amyroperlyons.com
JUNE 16 – 22 · ONE WEEK

KATHLEEN WILCOX
ENAMEL SURFACE DESIGN

This workshop offers opportunities for students to create exciting surfaces for enameling and to develop rich layers with images, patterns, textures and color. You will experiment with a variety of surface design approaches such as wet flow tricks to produce interesting backgrounds to build upon. Printing methods introduced include botanical prints, Vaseline prints, stamps, and screen-printing using enamel powders and enamel paints. Participants will also learn innovative ways to work with liquid enamel such as string and spatula printing. Explore exciting techniques as you create jewelry or wall pieces. Open to all levels, however basic enameling knowledge is helpful.

COURSE FEE: $675

Kathleen Wilcox has been an enamelist and educator for over 30 years. She currently teaches enamel workshops at art centers, enamel courses and private lessons from her studio in Tallahassee, Florida. Recent exhibits include Best of Show at the Regional Exhibition in the Gadsden Art Center and Museum, Quincy, Florida and the Tallahassee Council on Cultural Affairs Invitational Exhibition featuring Master Artist with community contributions. Wilcox’s work is published and featured in The Art of Enameling and 500 Objects. WILCOXENAMELS.COM

JUNE 9 – 15 · ONE WEEK

HOLLY COOPER
PATTERN AND PATINA

During this workshop students focus on stringer application and design, enhanced by surface patina through the application of metals to the glass in the form of powder, leaf and silver glass. In addition, you will be introduced to design methods and principles, and their sources of inspiration and applications for beads. Participants will explore the use of color, shape, texture, pattern and theme as well as ways of adding interest to their work such as carving, complex bead shapes, etching and special materials. Personal expression is encouraged. Bring your ideas! Intermediate skill level required with lamp work experience preferred.

COURSE FEE: $675

Holly Cooper has been flameworking for 15 years. With a background in painting, art history, ceramics, textiles, jewelry and glass, she melds all these disparate disciplines into her creative work. Hunter draws inspiration from a variety of cultural and historical traditions and incorporates them into her glass beads. HOLLYCOOPER.COM

JUNE 9 – 15 · ONE WEEK

JAYDAN MOORE
FINDINGS

In this workshop students explore objects that define them or that have no functional value other than to remind them of a memory. Utilizing basic metals skills learned during class, participants will create a collection of small sculptures that represents their keepsakes. Open to all skill levels, COURSE FEE: $600

Jaydan Moore was an undergraduate student at the California College of the Arts in Oakland and received his graduate degrees from the University of Wisconsin-Madison. He taught at the Rhode Island School of Design, Virginia Commonwealth University, California College of the Arts, and the Penland School of Crafts. Moore’s work can be found in the collection at the Carnegie Museum of Art, the Museum of Fine Art-Houston and Cameron Art Museum. JAYDANMOORE.COM

JUNE 16 – 22 · ONE WEEK

NICOLE JACQUARD
PIECE A DAY

Creating work can be isolating and the workbench can seem daunting. In this workshop students will approach the studio fresh each day and be challenged to create works of jewelry within time frames and set limits. This class is a combination of idea generation, material studies of traditional and unusual materials, technical demonstrations, and short readings and exercises to gain inspiration and a general understanding of the creative process. The goal is to have a healthy art practice and to inspire future work. Participants should leave class ready to face challenges and think beyond their normal routine to explore the potential they didn’t realize they had. Open to all skill levels.

COURSE FEE: $600

Nicole Jacquard is an associate professor at Indiana University (IU) in Bloomington, Indiana and president of the Society of North American Goldsmiths. She received a BA from IU, and MFA’s from the University of Michigan and the RMIT University in Melbourne while on a Fulbright Scholarship. Jacquard returned to RMIT for her Ph.D. in Fine Arts. She has had six solo exhibitions and over 80 invitational/juried exhibitions. NICOLEJACQUARD.COM

JUNE 16 – 22 · ONE WEEK

NICOLE JACQUARD
PIECE A DAY

Creating work can be isolating and the workbench can seem daunting. In this workshop students will approach the studio fresh each day and be challenged to create works of jewelry within time frames and set limits. This class is a combination of idea generation, material studies of traditional and unusual materials, technical demonstrations, and short readings and exercises to gain inspiration and a general understanding of the creative process. The goal is to have a healthy art practice and to inspire future work. Participants should leave class ready to face challenges and think beyond their normal routine to explore the potential they didn’t realize they had. Open to all skill levels.

COURSE FEE: $600

Nicole Jacquard is an associate professor at Indiana University (IU) in Bloomington, Indiana and president of the Society of North American Goldsmiths. She received a BA from IU, and MFA’s from the University of Michigan and the RMIT University in Melbourne while on a Fulbright Scholarship. Jacquard returned to RMIT for her Ph.D. in Fine Arts. She has had six solo exhibitions and over 80 invitational/juried exhibitions. NICOLEJACQUARD.COM

JUNE 16 – 22 · ONE WEEK

JAYDAN MOORE
FINDINGS

In this workshop students explore objects that define them or that have no functional value other than to remind them of a memory. Utilizing basic metals skills learned during class, participants will create a collection of small sculptures that represents their keepsakes. Open to all skill levels, COURSE FEE: $600

Jaydan Moore was an undergraduate student at the California College of the Arts in Oakland and received his graduate degrees from the University of Wisconsin-Madison. He taught at the Rhode Island School of Design, Virginia Commonwealth University, California College of the Arts, and the Penland School of Crafts. Moore’s work can be found in the collection at the Carnegie Museum of Art, the Museum of Fine Art-Houston and Cameron Art Museum. JAYDANMOORE.COM
**METALS · GLASS · ENAMELS**

**JUNE 23 – 29 · ONE WEEK**

**JUAN CARLOS CABALLERO-PEREZ**

**WINDOWS OF NATURE: TEXTUAL FORMS, CREATIVE PATTERNING AND BI-METALS**

During this workshop students create jewelry and metal objects, utilizing the frame as a metaphor for design purposes. You will explore various surfaces and texturing techniques for your creation. Participants will utilize thin metal sheet and fine gauge wire to focus on rolling, hammer texturing, chase and stamping, fire texturing and the use of the flex-shaft as a texturing device. You will use finishing techniques to complete your design. Demonstrations include surface texturing in copper, fine and sterling silver, and bi-metal. Scoring and folding techniques will be used for the construction of 3D metal forms. Working in gold is optional. Open to all skill levels.

**COURSE FEE: $600**

Juan Carlos Caballero-Perez is a metal artist and educator who works as a professor in the Metals and Jewelry Design Program at Rochester Institute of Technology (RIT) and received his MFA and BFA from RIT. Caballero-Perez is a New York State Foundation of the Arts Fellowship Recipient and a Craft Alliance of New York State Career Development Grant Recipient. 

[ARTDESIGN.RIT.EDU/FACULTY-STAFF/108](http://ARTDESIGN.RIT.EDU/FACULTY-STAFF/108)

---

**GAIL NELSON**

**EXPLORING CONTEMPORARY ENAMELING**

This workshop combines traditional jewelry enamels with other products to achieve stunning results. Students will focus on texture to create visual depth and tactile surfaces, both glossy and matte, as they create several small pieces suited for jewelry or the wall. Participants can incorporate other artistic elements such as line, pattern and color into their work. These will be kiln-fired, fusing enamel to copper. For those without experience, demonstrations and hands-on assistance will have you up to speed in no time. Open to all skill levels.

**COURSE FEE: $675**

Gail Nelson lives in Wisconsin and is a studio enamelist and educator. Her works are featured on the Enamelist Society's conference banners and in the educational pamphlet, “The Seductive Beauty of Enamels.” Her work can be found in 500 Enameled Objects and in various juried exhibition catalogs. In addition to teaching, she lectures on various topics related to enamels.

[GAILNELSONENAMELS.COM](http://GAILNELSONENAMELS.COM)

---

**ROBERT EBENDORF**

**LOST AND FOUND: PERSONAL ADORNMENT**

This workshop explores concepts applicable to personal adornment and the narrative object. Working with traditional and alternative materials including silver, copper, wire, recycled materials and found objects, students will create objects of personal expression. You will investigate the use of color and collage as a design tool. Through demonstrations, lectures and hands-on projects, participants discover methods of selection, integration and assembly inherent to these materials. There will be time for individual attention. Students must have basic sewing skills and soldering skills.

**COURSE FEE: $1050**

Robert Ebendorf is Professor Emeritus and is enjoying his retirement in Santa Fe, New Mexico. He is co-founder and past-president of the Society of North American Goldsmiths and has taught at the University of Georgia, State University of New York at New Paltz and East Carolina University. Ebendorf was awarded the 2010 North Carolina Governor’s Award and the 2014 Lifetime Achievement Award from the Society of North American Goldsmiths.

---

**ADAM HAWK**

**CONSIDERING THE SURFACE**

This workshop investigates surface techniques of non-ferrous metals. Students with an interest in adding color, pattern and texture to the surface of metal will enhance their abilities through a series of demonstrations and projects. By making a belt buckle, brooch, or other small objects participants will explore chase and repousse, enameling and other surface treatments. Open to all skill levels, however basic metalsmithing knowledge is encouraged.

**COURSE FEE: $600**

Adam Hawk is a studio artist and professor at the University of Wisconsin-Milwaukee. He earned his MFA in metalsmithing from Southern Illinois University Carbondale. Hawk has been an assistant professor at Memphis College of Art and worked as a blacksmith at the National Ornamental Metal Museum. His work has been displayed in regional, national and international exhibitions. [ADAMHAWK.COM](http://ADAMHAWK.COM)

---

**JUNE 30 – JULY 13 · TWO WEEKS**

**ROBERT EBENDORF**

**LOST AND FOUND: PERSONAL ADORNMENT**

This workshop explores concepts applicable to personal adornment and the narrative object. Working with traditional and alternative materials including silver, copper, wire, recycled materials and found objects, students will create objects of personal expression. You will investigate the use of color and collage as a design tool. Through demonstrations, lectures and hands-on projects, participants discover methods of selection, integration and assembly inherent to these materials. There will be time for individual attention. Students must have basic sewing skills and soldering skills.

**COURSE FEE: $1050**

Robert Ebendorf is Professor Emeritus and is enjoying his retirement in Santa Fe, New Mexico. He is co-founder and past-president of the Society of North American Goldsmiths and has taught at the University of Georgia, State University of New York at New Paltz and East Carolina University. Ebendorf was awarded the 2010 North Carolina Governor’s Award and the 2014 Lifetime Achievement Award from the Society of North American Goldsmiths.

---

**JUNE 23 – 29 · ONE WEEK**

**JUAN CARLOS CABALLERO-PEREZ**

**WINDOWS OF NATURE: TEXTUAL FORMS, CREATIVE PATTERNING AND BI-METALS**

This workshop investigates surface techniques of non-ferrous metals. Students with an interest in adding color, pattern and texture to the surface of metal will enhance their abilities through a series of demonstrations and projects. By making a belt buckle, brooch, or other small objects participants will explore chase and repousse, enameling and other surface treatments. Open to all skill levels, however basic metalsmithing knowledge is encouraged.

**COURSE FEE: $600**

Adam Hawk is a studio artist and professor at the University of Wisconsin-Milwaukee. He earned his MFA in metalsmithing from Southern Illinois University Carbondale. Hawk has been an assistant professor at Memphis College of Art and worked as a blacksmith at the National Ornamental Metal Museum. His work has been displayed in regional, national and international exhibitions. [ADAMHAWK.COM](http://ADAMHAWK.COM)

---

**JULY 21 – 27 · ONE WEEK**

**ADAM HAWK**

**CONSIDERING THE SURFACE**

This workshop investigates surface techniques of non-ferrous metals. Students with an interest in adding color, pattern and texture to the surface of metal will enhance their abilities through a series of demonstrations and projects. By making a belt buckle, brooch, or other small objects participants will explore chase and repousse, enameling and other surface treatments. Open to all skill levels, however basic metalsmithing knowledge is encouraged.

**COURSE FEE: $600**

Adam Hawk is a studio artist and professor at the University of Wisconsin-Milwaukee. He earned his MFA in metalsmithing from Southern Illinois University Carbondale. Hawk has been an assistant professor at Memphis College of Art and worked as a blacksmith at the National Ornamental Metal Museum. His work has been displayed in regional, national and international exhibitions. [ADAMHAWK.COM](http://ADAMHAWK.COM)
TIM LAZURE
RINGS 360°

Adorning the finger has been a tradition for ages. Rings are loaded with historical meaning and they symbolize love and marriage, evoke nostalgia, embody authority or status, and portray accomplishments or affiliations. This workshop explores jewelry design, fabrication, basic stone setting and assembling techniques for creating a ring. You will fashion rings of personal importance, expression and adornment. The class centers around lecture and demonstration with time for individual attention. Open to all skill levels.

COURSE FEE: $600

Timothy Lazure is an associate professor in the Metals Design Program at East Carolina University, Greenville, North Carolina. He received his BFA at the Rochester Institute of Technology and his MFA at the University of Massachusetts, Dartmouth. Lazure’s pieces are shown in numerous exhibits, including permanent collections of the Mint Museum of Craft and Design in Charlotte, North Carolina and in the Gallery of Art and Design in Raleigh. Images of his work have been published in 1000 Rings, 500 Brooches and The Art of Enameling.

THOMAS LUCAS
PRINT ON GLASS FUSED TILES

Students in this workshop focus on fundamental image transfer techniques that find their origins in a traditional printmaking studio. Utilizing formulas, you will experiment with oil and water-based inks learning how to transfer lithographic, relief, and screen-printed images onto the glass surface. Participants will then combine visual components and layers of glass to create tiles. Traditional fusing techniques such as cut glass, color frits, and glass paints are used to create and enhance opacity and transparency. Screens for printing are provided. Students should bring black and white images to work from. Image potential includes drawing, photos, text, marks and color. Open to all skill levels, however knowledge of glass fusing and printmaking experience is helpful.

COURSE FEE: $675

Thomas Lucas received his BFA in Printmaking at the Tyler School of Art, Temple University and an MFA with a Merit Scholarship at the School of the Art Institute of Chicago. He has taught at the Tyler School of Art, the School of the Art Institute and the Museum of Contemporary Art Chicago. THOMAS-LUCAS.COM
JENNIFER ALLEN AND MAIA LEPPO
LINK IT TOGETHER: CERAMIC AND STEEL JEWELRY

This workshop focuses on creating one-of-a-kind jewelry. Students will explore a variety of techniques associated with ceramic and metal adornments. You can expect to combine porcelain, steel and sterling silver to create earrings, necklaces and brooches. Daily demonstrations alternate between ceramic engineering and metal fabrication. Ceramic demonstrations center on bead making, engineering ceramic components with fired-in metal mechanisms, and adding color/texture/surface to porcelain. Metal demonstrations concentrate on the use of steel, using both soldering and cold connections to turn the porcelain elements into finished jewelry. The combined knowledge of the instructors will help participants problem solve their individualized design ideas. Expect a fun and productive class. Open to all skill levels. COURSE FEE: $600

Jennifer Allen lives in Morgantown, West Virginia where she operates a home studio and teaches Ceramic classes at West Virginia University. She received a BFA from the University of Alaska and an MFA from Indiana University, Bloomington. She worked as a production assistant to Kris Bliss at Bliss Pottery in Anchorage, Alaska. In March 2008, the National Council for the Education of Ceramic Arts recognized Allen as an Emerging Artist. She is also the recipient of the 2006–2007 Taunt Fellowship at the Archie Bray Foundation in Helena, Montana.

JENNIFER ALLENCERAMICS.COM

Maia Leppo operates her studio at the Brew House Association on the south side of Pittsburgh. She graduated from Tufts University with a BA in Biology and Community Health and received an MFA from SUNY New Paltz. Leppo received additional training in jewelry and metals from various craft schools including Arrowmont, Penland School of Crafts and Haystack Mountain School of Crafts.

MAIALEPPO.COM

JENNIFER CALDWELL AND JASON CHAKRAVARTY
DON’T TREAD ON MY GLASS

During this workshop students will illustrate a design in glass using techniques of flameworking and kiln casting. Beginning with drawings, the focus is on capturing a memory, portrait, scene, or landscape. The casting will function as a backdrop and flameworked elements set the stage and allow you to incorporate delicate details. Once a design is drawn out, students will use water clay to make a relief. The finished clay will then be covered in plaster. The clay is then removed, and the plaster mold is loaded into a kiln and filled with glass. While the mold is firing, participants will create the flameworked elements in the torch. Once the mold cools, the plaster is removed, and the flameworked elements are attached to the casting. Only a desire to learn and use of multiple techniques are necessary. Open to all skill levels. COURSE FEE: $675

Since 2012, Jennifer Caldwell and Jason Chakravarty have maintained a critical, conceptual and technical dialogue about their individual work, which evolved to collaborative pieces. They have mounted two-person exhibitions including work that challenges the experimental process specific to each of them. Within these compositions, Caldwell’s flameworked components represent her mastery of the process while Chakravarty contributes cast and blown glass. The finished compositions have been published in glass magazines and generously collected.

Jennifer Caldwell creates work that draws inspiration from her environment. Born and raised in California, she began working with glass while living in Hawaii. Caldwell now lives and works in Kingston, Washington, where the Pacific Ocean continues to influence her work. “Although my inspiration comes from the ocean, I am most intrigued by capturing movement. I try to emulate the movement of sea life in a simple contemporary form,” explains Caldwell about her work. JENNIFER CALDWELL.NET

Jason Chakravarty began incorporating glass using neon in his sculpture in 1998 while attending Arizona State University. He was employed for four years at a commercial neon sign shop where he learned technical fundamentals of the neon process. In 2002, he began illuminating hot shop forms and kiln casting glass while attending graduate school at California State University Fullerton. JASONCHAKRAVARTY.COM
Together, enamel and hammer formed metal are a perfect pair. In this workshop students explore methods for shaping metal into dimensional forms using basic tools such as hammers, stakes, wood and pitch. You will create a variety of volumetric shapes and experiment with firing enamel onto them to visually enhance the original forms and expand their conceptual impact. Participants will utilize both kiln firing and torch firing techniques and explore combining transparent and opaque enamels over copper oxidation to create visual depth and color complexity. Open to all skill levels. COURSE FEE: $675

Felicia Szorad is a professor and head of the Jewelry and Metalsmithing program at Eastern Kentucky University. She exhibits nationally and has been published in Metalsmith, The Art of Enameling and 500 Enameled Objects. Szorad is a recipient of grants from the Kentucky Foundation for Women, the Kentucky Arts Council, and the Chenven Foundation, and is a recipient of an Al Smith Fellowship and The Art of Goodwill Residency.

In this workshop students learn basic hand-making techniques for building larger-scale glass sculptures and improving their overall glass skill from color overlay to stringer control. The key to successful flame worked sculpture without the fragility is the underlying structure. During class you will learn how to turn your fabulous idea into a well-engineered work of art either for wall, lapel or table. Once you master the engineering part of the problem, the sky is your own personal limit. Some flame work or lamp work experience is required. COURSE FEE: $675

Sara Sally LaGrand is an award-winning artist and author who holds a specialty BA in Glass Formation from Park University, Parkville, Missouri. She has received awards from Art Westport, Kansas City, State of the Arts, Prairie Village, Kansas, Bead Museum of Washington, D.C., the Fine Line Gallery, Chicago, Illinois, and the Kansas City Artists Coalition. LaGrand’s work can be found in public and private collections around the world including the Kamm Teapot Foundation and Bead Museum of Kobe, Japan.

Ashley Gilreath is an Artist-In-Residence at Arrowmont, Lillstreet Art Center and the Pocosin Arts School of Fine Craft. She has exhibited at the Museum of Arts and Design, Fuller Craft Museum, The Metals Museum and has been published by Lark Books and American Craft Magazine. Her artwork explores the hidden narratives of everyday objects, and our relationships with heirlooms as artifacts of genealogical history.

FELICIA SZORAD
VITREOUS FORMS

JOHN COGSWELL
FORGED AND FABRICATED SILVER FLATWARE

SARA SALLY LAGRAND
ENGINEERING FOR YOUR GLASS SCULPTURE

ASHLEY GILREATH
FIRST TIME ENAMELING
OCTOBER 6 – 12 · ONE WEEK

RICKY FRANK
CREATIVE ENAMEL COLOR: CLOISONNÉ AND BEYOND

In this workshop students apply creative enamel color to cloisonné and champlévé 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 at the Enamelist Society Conference. RICKYFRANK.COM

SEPTEMBER 29 – OCTOBER 5 · ONE WEEK

JOANNA GOLLBERG
EMBELLISHING JEWELRY WITH HANDMADE PRONG SETTINGS

During this workshop students will use fabrication methods to create a wire prong setting to trap objects in their jewelry. Soldering small to large components, you will learn a variety of soldering techniques (sheet and wire applique, open filigree wire work, and simple kinetics) to add surprising and delightful details to your work. Shortcuts, tips, tricks and techniques are also covered. Students may come with ideas of jewelry designs to complete or the instructor can give assignments. Participants will only be using a torch with two gases in class, such as the Smith Little Torch or the Meco torch. Open to all skill levels. Some soldering experience is helpful. COURSE FEE: $600

Joanna Gollberg is a self-employed jeweler with a studio in Asheville, North Carolina and she teaches jewelry making for metalsmithing groups, craft schools, and on Craftsy.com. She received her AAS in Jewelry Design from the Fashion Institute of Technology. Gollberg has authored four books on jewelry making, and her work has been included in various publications. She has taught at Penland School of Crafts, Arrowmont, and Haystack Craft School. JOANNAGOLLBERG.COM

JOANNAGOLLBERG.COM
In this workshop students learn how to incorporate low tech metalsmith techniques, weaving, paper and collage, encaustic and a variety of surfaces that can cross over to be used in many disciplines of artwork. Metal work, weaving techniques, and a variety of surface embellishments and design applications are covered. Participants have the option of making jewelry, paper and book arts, fabric and art quilts, mixed media and collage, or sculpture and basketry. 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 Crafts 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

Cloisonné is drawing with wire and coloring with glass. It can be simple or complex. During this workshop students discover the cloisonné process using a slightly domed disk from base coat to finishing. You will work on copper with silver foil and fine silver. Participants will also use a special jig to create repetitive cloisons. 3D vessels will be available for use. For added inspiration and meditation, the class will write haiku poems. Basic metalsmithing/jewelry skills and some enameling experience are helpful, but not required. Beginners are welcome. COURSE FEE: $675

Harlan Butt has been working in metal and enamel for over 40 years. He is Emeritus Professor of Art at the University of North Texas, past president of the Enamelist Society and the Society of North American Goldsmiths, and a Fellow of the American Crafts Council. His work is represented in the collections of the Boston Museum of Fine Arts, the Renwick Gallery, the National Gallery of Australia and the Victoria and Albert Museum. HARLANWBUTT.COM

During this workshop students encounter an easy, versatile and economical way to create bas relief and deep relief kiln formed window glass. Using found objects and fabricated forms, you will press the originals into plaster powder, creating backgrounds and foregrounds, and slumping sheet glass into the molds. For beginners or experienced glass sculptors, this waste-free casting technique has endless fine art, public art and architectural applications. Open to all skill levels.

COURSE FEE: $675

Sean Hennessey lives in Baltimore, Maryland and is the founder and director of Otis Street Arts Project, an arts incubator, studio center and gallery just outside Washington, D.C. He is a graduate of Berea College and has been working in glass for 15 years. Hennessey is a mixed media artist working primarily in representational kiln formed glass. SEAN-HENNESSEY.COM

In this workshop students create brooches using a variety of pin mechanisms. They include the fibula, single and double pin stems, cold connected mechanisms and the use of alternative materials such as wood. Participants will refine their soldering techniques and hone their problem-solving skills. Discussions include the historical uses of brooches and how they communicate information about the wearer and maker. Students are encouraged to bring objects or materials they want to use. You will create samples and leave class with one or two finished pieces. A materials fee is due to the instructor at the start of class. Open to all skill levels, however basic metalsmithing skills (piercing, sawing, soldering) are required. COURSE FEE: $600

Lauren Markley lives in Raleigh, NC. Her jewelry is a personal interpretation of her immediate surroundings and is inspired by architecture, structures, building materials and schematics. She explores these themes using surface treatments such as painting, burning, etching and stitching. Markley’s jewelry can be found in galleries and boutiques in the U.S., Belgium, Korea and Malaysia. LAURENMARKLEYJEWELRY.COM
NOVEMBER 14 – 17 · WEEKEND

CARRIE IVERSON
IMAGE TRANSFERS FOR KILN GLASS

During this workshop students explore a printmaking method developed by the instructor for transferring images onto glass. The technique uses principles from lithography and results in prints composed of fine glass powder fired onto glass sheets. This versatile method can be adapted to a variety of materials and requires minimal space and equipment which is perfect for a home studio. Participants will create a variety of samples that explore the potential of the process, including using reactive glasses to widen their color palette. Open to all skill levels.

COURSE FEE: $450

Carrie Iverson received her BA from Yale University and an MFA from the School of the Art Institute of Chicago. Known for her innovative use of materials, previous projects have incorporated glass, print, found objects, video and sound. Her work is on display at the Art Institute of Chicago, the Museum of Modern Art in New York and the Museum of Contemporary Art in Chicago. CARRIEIVERSONSTUDIO.COM

OCTOBER 27 – NOVEMBER 2 · ONE WEEK

NIKKI COUPpee
DRAWING AND PAINTING WITH CLOISONné ENAMEL

In this workshop students learn the multi-step process of cloisonné enameling. Each participant will create fine silver and copper pieces while practicing the art of color blending techniques with enamel. Your pieces will be worked as small-scale drawings or paintings with an emphasis on line variation and painterly techniques with the enamel. The course also covers how to make your own cloisonné wire, silver and gold foil application, layering foils in-between color application, and surface treatment techniques. Open to all skill levels, however those with previous cloisonné instruction will also benefit. COURSE FEE: $675

Nikki Coupée lives in the San Francisco Bay Area. She received her BFA in Jewelry/Metals from the University of Georgia and an MFA in Jewelry/Metals from Kent State University. Coupée taught enameling and jewelry/metals techniques at Kent State University, The Cleveland Institute of Art and The Crucible in West Oakland. Her work has been featured in publications including American Craft, Allure Australia, Marie Claire Australia, Metalsmith Magazine, Vogue Brazil, and Lark Book’s 500 Enamed Objects. NIKKICOUPpee.COM

OCTOBER 27 – NOVEMBER 2 · ONE WEEK

ROBERT DANCiK
WHAT DO YOU HAVE TO SAY FOR YOURSELF: ENHANCING NARRATIVE IN YOUR WORK

Whether intended or not, the objects you create say something to the user. In this workshop students explore how materials can be combined with traditional and non-traditional metal working techniques to enhance their narrative qualities. You will discover that concrete, polymer clay and thermo-plastics can be joined with found objects, metal, or wood for your creation of jewelry or small sculpture. Cold connections and alternate materials are also covered. Writing a narrative you want to express with your work before, during and after class can clarify your work to others and to yourself. Open to all skill levels. COURSE FEE: $600

Robert Dancik is an artist, educator and author who operates a teaching studio in Connecticut. He received a BA in Fine Art and an MA in Sculpture from Northern Illinois University. Dancik’s writing can be found in numerous books and publications and his work can be seen in museums and private collections around the world. He teaches workshops in the U.S. and internationally. FAUXBONE.COM

NOVEMBER 14 – 17 · WEEKEND

ANNE BUJOLD
FORMING FLORAL FORMS

In this workshop students explore sheet metal forming and cold forging techniques in non-ferrous metals. Looking to the natural world for inspiration, participants will create a variety of organic elements, such as flower and plant forms, to be incorporated into jewelry or sculpture. Utilizing stakes, hammers and anvils to create shapes, you will manipulate metal into curves and lines. You will also use soldering and cold connections. Open to all skill levels.

COURSE FEE: $400

Anne Bujold is the Artist-In-Residence at the Appalachian Center for Craft in Smithville, Tennessee and has taught there. She also taught at Virginia Commonwealth University (VCU) in Richmond, Virginia and at the Donkey Mill Art Center in Hawaii. Bujold received her BFA from the Oregon College of Art and Craft and an MFA from VCU. Her sculpture combines metal working with fiber material and found objects, exploring their history and the relationship between the natural world and human cultural constructs. ANNEBUJOLD.COM

OCTOBER 27 – NOVEMBER 2 · ONE WEEK

NIKKI COUPpee
DRAWING AND PAINTING WITH CLOISONné ENAMEL

In this workshop students learn the multi-step process of cloisonné enameling. Each participant will create fine silver and copper pieces while practicing the art of color blending techniques with enamel. Your pieces will be worked as small-scale drawings or paintings with an emphasis on line variation and painterly techniques with the enamel. The course also covers how to make your own cloisonné wire, silver and gold foil application, layering foils in-between color application, and surface treatment techniques. Open to all skill levels, however those with previous cloisonné instruction will also benefit. COURSE FEE: $675

Nikki Coupée lives in the San Francisco Bay Area. She received her BFA in Jewelry/Metals from the University of Georgia and an MFA in Jewelry/Metals from Kent State University. Coupée taught enameling and jewelry/metals techniques at Kent State University, The Cleveland Institute of Art and The Crucible in West Oakland. Her work has been featured in publications including American Craft, Allure Australia, Marie Claire Australia, Metalsmith Magazine, Vogue Brazil, and Lark Book’s 500 Enamed Objects. NIKKICOUPpee.COM

ROBERT DANCiK
WHAT DO YOU HAVE TO SAY FOR YOURSELF: ENHANCING NARRATIVE IN YOUR WORK

Whether intended or not, the objects you create say something to the user. In this workshop students explore how materials can be combined with traditional and non-traditional metal working techniques to enhance their narrative qualities. You will discover that concrete, polymer clay and thermo-plastics can be joined with found objects, metal, or wood for your creation of jewelry or small sculpture. Cold connections and alternate materials are also covered. Writing a narrative you want to express with your work before, during and after class can clarify your work to others and to yourself. Open to all skill levels. COURSE FEE: $600

Robert Dancik is an artist, educator and author who operates a teaching studio in Connecticut. He received a BA in Fine Art and an MA in Sculpture from Northern Illinois University. Dancik’s writing can be found in numerous books and publications and his work can be seen in museums and private collections around the world. He teaches workshops in the U.S. and internationally. FAUXBONE.COM

ANNE BUJOLD
FORMING FLORAL FORMS

In this workshop students explore sheet metal forming and cold forging techniques in non-ferrous metals. Looking to the natural world for inspiration, participants will create a variety of organic elements, such as flower and plant forms, to be incorporated into jewelry or sculpture. Utilizing stakes, hammers and anvils to create shapes, you will manipulate metal into curves and lines. You will also use soldering and cold connections. Open to all skill levels.

COURSE FEE: $400

Anne Bujold is the Artist-In-Residence at the Appalachian Center for Craft in Smithville, Tennessee and has taught there. She also taught at Virginia Commonwealth University (VCU) in Richmond, Virginia and at the Donkey Mill Art Center in Hawaii. Bujold received her BFA from the Oregon College of Art and Craft and an MFA from VCU. Her sculpture combines metal working with fiber material and found objects, exploring their history and the relationship between the natural world and human cultural constructs. ANNEBUJOLD.COM

CARRIE IVERSON
IMAGE TRANSFERS FOR KILN GLASS

During this workshop students explore a printmaking method developed by the instructor for transferring images onto glass. The technique uses principles from lithography and results in prints composed of fine glass powder fired onto glass sheets. This versatile method can be adapted to a variety of materials and requires minimal space and equipment which is perfect for a home studio. Participants will create a variety of samples that explore the potential of the process, including using reactive glasses to widen their color palette. Open to all skill levels.

COURSE FEE: $450

Carrie Iverson received her BA from Yale University and an MFA from the School of the Art Institute of Chicago. Known for her innovative use of materials, previous projects have incorporated glass, print, found objects, video and sound. Her work is on display at the Art Institute of Chicago, the Museum of Modern Art in New York and the Museum of Contemporary Art in Chicago. CARRIEIVERSONSTUDIO.COM
“Arrowmont is such a wonderful place — As my first craft school experience, it's opened my eyes to the wonderful feeling of having a safe, focused environment in which creative growth through media exploration, artists talks, research, and networking are encouraged. I look forward to returning to Arrowmont.”

— CAROLINA SEPHRA REYES,
SCHOLARSHIP RECIPIENT
WOOD

This year will mark a fantastic new program in our woodturning studio. In honor of Arrowmont’s rich history and connection with the art of woodturning, we are pleased to offer Master Workshops. These five workshops will feature some of the best artists in the field of wood and give students a truly unforgettable week of creativity, insight, and energy. Coupled with our other fantastic woodworking and woodturning classes, Arrowmont continues to be at the center of the national scene of artists who work in wood.
During this workshop students discover the ancient and global craft of chair caning. You will learn about the seven-step process for chair caning, receive helpful tips and tricks and discover historical information about this art. This class is designed for all levels: beginners will be able to take their knowledge and expand their skills, while intermediate students can enhance their skills or learn a more advanced daisy pattern. Must have moderate hand strength and no recent shoulder, arm or hand injuries.

**COURSE FEE: $675**

Brandy Clements is a fourth-generation chair caner on a mission to revive the craft of chair seat weaving. She and her husband, Dave Klingler, operate Silver River Center for Chair Caning in Asheville, North Carolina. The center is an official education center of the Southern Highland Craft Guild and is the only chair caning school and museum in North America.

**SILVERRIVERCHAIRS.COM**

---

Scarlette Rouse lives and farms in Seven Springs, North Carolina and has been woodturning for eleven years. She has been a student at Arrowmont since 2014, taking classes from professional woodturners and teaching a community class there. Rouse provides demonstrations for numerous woodturning clubs, and at the North Carolina Woodturning Symposium. Her passion is making wooden boxes for critically ill children and donating them to hospitals and individuals.

**SCARLETTE ROUSE**

**BASIC WOODTURNING**

During this workshop students explore the basics of beginning woodturning while discovering workshop safety information and gaining experience on the lathe. You will learn how to turn beads and coves, which are the foundation of all woodturning. Participants will become familiar with woodturning tools, their proper use and how to properly sharpen them. Grain orientation of wood will also be discussed. After basic instruction, you will advance to make a woodturner’s mallet, honey dipper and toothpick holder, and be taught the proper way to make a tenon for woodturning. Open to all skill levels but geared to beginners.

**COURSE FEE: $450**

---

_Stephen Hatcher is a woodturner and sculptor who incorporates inlay into his artwork. This unique style of artwork has earned him national awards, wide publication in books and magazines, and invitations to teach across the U.S. Hatcher’s work is found in numerous private, corporate and art school collections around the world, and in the National Park Collection. He draws inspiration from the natural beauty and cultural aspects of the Pacific Rim. STEPHENHATCHER.COM_

Stephen Hatcher is a woodturner and sculptor who incorporates inlay into his artwork. This unique style of artwork has earned him national awards, wide publication in books and magazines, and invitations to teach across the U.S. Hatcher’s work is found in numerous private, corporate and art school collections around the world, and in the National Park Collection. He draws inspiration from the natural beauty and cultural aspects of the Pacific Rim. _STEPHENHATCHER.COM_

**STEPHEN HATCHER**

**FROM SIMPLE TO SUBLIME, INLAY TECHNIQUES FOR WOODTURNERS**

In this workshop students learn about the techniques, materials and processes used to create unique inlaid effects. They include various decorative rims, translucent rims and imagery. Participants will undertake eight different project lessons throughout the class. You will discover the uses of different sealants, paints, dyes, epoxies, glue, fill materials, purfling and insets. Note: The material costs to cover the wide range of items needed for the eight projects and individual experimenting by students is $200. Open to all skill levels.

**COURSE FEE: $800**

**NICK AGAR**

**WOW FACTOR**

During this master workshop students explore the potential of the wooden surface and what it offers makers. You will discover form and proportion and will create wall pieces, cut up-reconstructed sculptures, and turned and sculpted solid forms. Participants will utilize power carving, pyrography, airbrushing, and ceramic and metal effects using the instructors signature series paints (all made in the U.S.) and other paints to enhance their work to give it the WOW factor. Open to all skill levels, however basic skills at the lathe are needed.

**COURSE FEE: $675**

Nick Agar has over 25 years of experience as a woodturner. He is a registered professional turner, co-author of the book Woodturning Evolution and an elected member of the Devon Guild of Craftsmen. Specializing in surface enhancement and renowned for his wall sculptures, his award-winning work often incorporates carving, airbrushing, ceramic and metal effects. Agar has inspired many woodturners with his work and has traveled across the world to demonstrate his skills. TURNINGINTOART.COM

---

Nick Agar has over 25 years of experience as a woodturner. He is a registered professional turner, co-author of the book Woodturning Evolution and an elected member of the Devon Guild of Craftsmen. Specializing in surface enhancement and renowned for his wall sculptures, his award-winning work often incorporates carving, airbrushing, ceramic and metal effects. Agar has inspired many woodturners with his work and has traveled across the world to demonstrate his skills. TURNINGINTOART.COM

---

Steve Hatcher is a woodturner and sculptor who incorporates inlay into his artwork. This unique style of artwork has earned him national awards, wide publication in books and magazines, and invitations to teach across the U.S. Hatcher’s work is found in numerous private, corporate and art school collections around the world, and in the National Park Collection. He draws inspiration from the natural beauty and cultural aspects of the Pacific Rim. _STEPHENHATCHER.COM_

**NICK AGAR**

**WOW FACTOR**

During this master workshop students explore the potential of the wooden surface and what it offers makers. You will discover form and proportion and will create wall pieces, cut up-reconstructed sculptures, and turned and sculpted solid forms. Participants will utilize power carving, pyrography, airbrushing, and ceramic and metal effects using the instructors signature series paints (all made in the U.S.) and other paints to enhance their work to give it the WOW factor. Open to all skill levels, however basic skills at the lathe are needed.

**COURSE FEE: $675**

Nick Agar has over 25 years of experience as a woodturner. He is a registered professional turner, co-author of the book Woodturning Evolution and an elected member of the Devon Guild of Craftsmen. Specializing in surface enhancement and renowned for his wall sculptures, his award-winning work often incorporates carving, airbrushing, ceramic and metal effects. Agar has inspired many woodturners with his work and has traveled across the world to demonstrate his skills. TURNINGINTOART.COM

---

Stephen Hatcher is a woodturner and sculptor who incorporates inlay into his artwork. This unique style of artwork has earned him national awards, wide publication in books and magazines, and invitations to teach across the U.S. Hatcher’s work is found in numerous private, corporate and art school collections around the world, and in the National Park Collection. He draws inspiration from the natural beauty and cultural aspects of the Pacific Rim. _STEPHENHATCHER.COM_

**STEPHEN HATCHER**

**FROM SIMPLE TO SUBLIME, INLAY TECHNIQUES FOR WOODTURNERS**

In this workshop students learn about the techniques, materials and processes used to create unique inlaid effects. They include various decorative rims, translucent rims and imagery. Participants will undertake eight different project lessons throughout the class. You will discover the uses of different sealants, paints, dyes, epoxies, glue, fill materials, purfling and insets. Note: The material costs to cover the wide range of items needed for the eight projects and individual experimenting by students is $200. Open to all skill levels.

**COURSE FEE: $800**

Nick Agar has over 25 years of experience as a woodturner. He is a registered professional turner, co-author of the book Woodturning Evolution and an elected member of the Devon Guild of Craftsmen. Specializing in surface enhancement and renowned for his wall sculptures, his award-winning work often incorporates carving, airbrushing, ceramic and metal effects. Agar has inspired many woodturners with his work and has traveled across the world to demonstrate his skills. TURNINGINTOART.COM

---
**Tally Locke**

Bent Plywood for Furniture

In this workshop students discover the fundamentals of bending and laminating their own plywood to create one-of-a-kind pieces of furniture. During class you will explore vacuum forming, kerf bending and two-part mold making. Each student will design and construct a side table utilizing bent plywood techniques. Our focus is on the technical challenges of form construction, plywood post-processing and veneering. After leaving this course participants will understand the limits and possibilities of incorporating bent plywood into their furniture-making practice.

Basic to intermediate woodworking skills are recommended, but not required.

COURSE FEE: $675

Tally Locke was trained as a traditional wooden boatbuilder and furniture maker. She received an MFA from Oregon College of Art and Craft with a focus on industrial design and social practice art. Locke is a former Artist-In-Residence at Arrowmont and is dedicated to the work of the hand while simultaneously looking towards the future for innovation in both systems and materials. TALLYLOCKE.COM

---

**David Ellsworth**

Open Bowls to Hollow Forms

In this master workshop students 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 your 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

---

**Charlie Ryland**

Ladderback Chair Construction

This workshop introduces students to the basics of green woodworking and chair making through the lens of the iconic chair popularized in Jeannie (John) Alexander’s 1978 classic book, Make a Chair from a Tree. Participants learn to design and build chairs using simple tools, time-tested techniques and material taken straight from a freshly felled log. You will split, shave, bend, and assemble a post and rung chair and learn techniques to weave a seat out of natural materials. Discussions include styles and design as well as the place of the hand tool workshop within modern making. Open to all skill levels, though prior experience is helpful. Note: Splitting stock and sitting at a shaving horse for long hours can be physically demanding.

COURSE FEE: $675

Charlie Ryland is on the faculty in Environmental Humanities at Sterling College in Craftsbury Common, Vermont. He studied Furniture and Cabinet Making at the North Bennet Street School and served an apprenticeship with Windsor chair maker Peter Galbert. Ryland spent a year as an Artist-In-Residence at Arrowmont.
CURTIS O. SEEBECK AND DON WARD
PENS AND BEYOND

During this workshop students learn to use and modify inexpensive pen kits to make unique pens and move beyond basic kit pens. The goal is to advance your pen turning to the next level. Techniques taught include changing the length of the kit tubes, eliminating or augmenting parts, creating closed end barrels, recessing clips, and making two-barrel pens as single barrel pens. Participants will learn finishing methods including using CA glue as a pen finish. Basics will cover turning small objects, using a bowl gouge and skew, and how to sharpen and use the tools. Advanced skills are fine-tuned as the course covers finishing techniques, casting and stabilizing. You will create your own unique objects including bowls, boxes, shaving brushes, razor handles, bottle stoppers, and Christmas ornaments. Open to all skill levels. COURSE FEE: $675

Don Ward started his woodturning career in 1996 after retiring from teaching. Ward’s woodturning includes popular items, but pens are his passion. His publications include the book Turning Modified Slimline Pens: Beyond the Basics and he writes a monthly article for More Woodturning Magazine. REDDRIVERPENS.COM

Curtis O. Seebeck lives in San Marcos, Texas and has demonstrated and taught at wood turning clubs in Texas and at the Utah Woodturning Symposium, in addition to teaching at Arrowmont and the Mark Adams School of Woodworking. As the inventor and producer of the Worthless Wood Resin and Wood Hybrid Concept, Seebeck has made significant innovations in the field of stabilizing and casting. TURNTEX.COM

DIXIE BIGGS AND STEVE LOAR
TECHNIQUES FOR DEVELOPING ORIGINAL SURFACES

This workshop offers a unique combination of design and rotary power carving which are applicable to a wide variety of woodturnings and other wood surfaces. Along with improving your creativity, students will discover design, sketching and patternmaking. By fusing design with relief carving, you will build skills of both mind and hand. Innovative low-tech design exercises enable participants to develop original and personal work long after the workshop. There will be extensive demonstrations and individual guidance of all techniques. Critique methods are taught and guided within a supportive group environment. You will leave with an abundance of possibilities and exciting new work. Prepare to be creatively challenged and empowered! Open to all skill levels. COURSE FEE: $1155

Dixie Biggi received a BA in Agriculture from the University of Florida. As an avid gardener, much of her work incorporates a botanical theme and she is known for her meticulously-carved leaf-wrapped vessels. Biggi has presented at regional and national symposiums, woodturning clubs and craft schools in the U.S. and internationally. DIXIEBIGGS.COM

Steve Loar is a sculptor in Grand Rapids, Michigan who uses wood, especially wooden bowls, to create abstracted compositions that are typically colorful and narrative. Thirty-six years of university teaching gives him a depth of expertise in design, creativity, collaboration and woodworking. His teaching methods recognize multiple learning styles and an understanding of the anxieties related to learning design, providing a solid foundation for the creation of beautiful personal objects. ARTPRIZE.ORG/STEVE-LOAR
ALAN TROUT
INCEPTION TO COMPLETION: RESIN CASTING A BURL VESSEL

In this workshop students will make a resin cast burl vessel to discover the artistry in selecting the right piece of wood and how burl selection, proportion, color selection and finish are all-important to the final aesthetic of a piece. You will learn about the types of resins, pigments, forming and equipment that are needed, combined with techniques to successfully complete your piece. This is an inception to completion study. With a little patience, acquired skills, and attention to technical detail, participants will go home with a beautiful finished piece. A student’s working knowledge of vessel and bowl turning is helpful to a successfully completed piece.

COURSE FEE: $675

Alan Trout lives in San Antonio, Texas, and his work is focused on what he terms “syntho-organic forms.” His home and studio are near downtown in Tobin Hill, a historic neighborhood with a thriving art scene. Trout blends resins and organic materials in harmony with elegant classic forms that have become his recognized signature style.

MIRIAM CARPENTER
WOODEN SPOON CARVING

The focus of this workshop is to strip away intimidation and complication, making carving straightforward and enjoyable. Students will learn how to design, carve and finish their own functional or sculptural spoon using hand tools such as gouges, hook knives, sloyd knives and luthier scrapers. You will be guided through a spoon design of your own while learning versatile skills and techniques from design and layout to roughing, surface embellishment and detailing. Open to all skill levels.

COURSE FEE: $675

Miriam Carpenter is an Artist-In-Residence at the Raymond Farm Center for Living Arts and Design in New Hope, Pennsylvania. She graduated from the Rhode Island School of Design and began her career designing furniture alongside Mira Nakashima. Carpenter’s work has been exhibited at the Moderne Gallery, Wharton Esherick Museum, the Philadelphia International Airport and the Center for Art in Wood. She was the recipient of Windgate residencies at the Center for Art in Wood and at Purchase College, SUNY.

JACQUES VESERY
MASTERING FORM AND DESIGN

Technique is often a distraction to the importance of good form. In this workshop students learn about design elements including scale, form, balance and proportion, along with the golden mean and the geometry of design. You will visualize these through the turning process. Participants will also discover how to critique, evolve, and learn from the experience. Methods to create better form can be a difficult step in evolving your work to the next level. Open to all skill levels.

COURSE FEE: $800

Jacques Vesery is an artist/sculptor from Damariscotta, Maine. He is a former Maine Arts Commission Fellow and received the title of Master Craft Artist from the Maine Crafts Association in 2011. He has lectured at the Journees Mondiales du Tournage D’art Sur Bois Congres, Loughborough University, London, Anderson Ranch, Aba Hana Lima-Hawaii and at World Wood Day in Turkey. Vesery’s work is in numerous public and private collections including the Detroit Institute of Art, Yale University Art Gallery, Peabody-Essex Museum and The Carnegie Museum.

JACQUESVESERY.COM
**AUGUST 11 – 17 · ONE WEEK**

**SOPHIE GLENN**

**JOINTING, PLANING AND WELDING**

In this workshop students make a small wooden table to learn the basics of furniture making that includes milling and shaping lumber, joinery techniques and using a variety of woodworking machines and hand tools. As a bonus, participants have the option to add a steel component to their tables and learn the basics of MIG welding. A variety of finishes for wood and steel are also covered. Open to all skill levels. **COURSE FEE: $675**

Sophie Glenn is the Artist-In-Residence in Wood at the Appalachian Center for Craft. She received her BFA in Sculpture from SUNY Purchase College and an MFA in Furniture Design and Woodworking from San Diego State University. Glenn’s work has been shown nationally, including ICFF in New York, SOFA Chicago, The Center for Art in Wood in Philadelphia, and Blue Spiral 1 Gallery in Asheville. SOPHIEGLENN.COM

**AUGUST 4 – 10 · ONE WEEK**

**AVELINO SAMUEL**

**SPIRAL AND STRAIGHT CARVED VESSELS**

In this workshop students learn how to select material suitable for carving and to hollow the vessel to the required wall thickness. You will study factors to consider when deciding the number and width of segments for a vessel then carve, shape and sand the segments. Other topics covered include texturing (including burn texturing), finishing and making of feet, collars and turning finials. This class is best suited for intermediate to advanced students, but most woodturners will benefit. **COURSE FEE: $675**

Avelino Samuel, a native of St. John, Virgin Islands, is retired from teaching and is 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.

**SEPTEMBER 29 – OCTOBER 5 · ONE WEEK**

**J. PAUL FENNELL**

**EMBELLISHING TURNED WOOD VESSELS: DESIGNS, TECHNIQUES AND TOOLS**

During this master workshop students learn the techniques and skills for creating visual and tactile embellishments on turned vessels. You will discover the basic decorative techniques of piercing, relief, and incised carving using various rotary hand pieces, micromotors, and power tools to enhance the vessel form’s overall visual and tactile appeal. There’s a focus on laying out designs and how they convey meaning. Participants will make and creatively use an indexing wheel and discover methods of transferring 2D designs onto 3D surfaces. The embellishing techniques will also be available electronically. Open to all skill levels. Some experience using the lathe, rotary power tools, micromotors and air-driven handpieces is helpful. **COURSE FEE: $800**

J. Paul Fennell is a master woodturner for over 30 years. His work has been featured in woodturning magazines and books and can be found in collections including the Smithsonian, the Museum of Art & Design, New York, the Museum of Fine Arts, Boston and the Philadelphia Museum of Art. Fennell is a 32-year member of the AAW. JPAULFENNELL.COM

**AUGUST 11 – 17 · ONE WEEK**

**PEGGY SCHMID**

**TEXTURING AND SPECIALTY ENHANCEMENTS OF WOOD TURNINGS**

This workshop explores techniques for creating textural elements on a turned platter or bowl. Students will turn bowls and platters with a focus on designs that highlight a textural element. You will make texturing tool bits to better understand the profiles that you can create and use a variety of texturing and carving tools to make a unique pattern on wood. Participants will utilize color and dyes to highlight elements of the turned pieces and show the effects created with layering textures and painted elements. Previous turning experience is required. **COURSE FEE: $675**

Peggy Schmid is a professional woodturning artist who lives in Cumming, Georgia who teaches and holds demonstrations across the country. She is a graduate of The Atlanta College of Art (now Savannah College of Art and Design) and studied Art Education at Georgia State University. Schmid is noted for turning platters with a textural element and for faux metal finishes. Her work is in corporate and private collections and has won several awards. PEGGYSCHMID.COM
KRISTIN LEVIER
POWERCARVING SCULPTURAL SHAPES AND SURFACE DESIGNS

This workshop includes detailed hands-on demonstrations of wood shaping, powercarving, woodburning and coloring techniques enabling students to transform wood into sculpture and create gorgeous textured and relief-carved surfaces. Bandsaws, angle grinders and sanders will be used for roughing out shapes, then micromotor powercarvers will be employed for shape refinement and embellishment. Students will create a finished sculpture carved in the round, and samplers of textured, relief-carved, colored designs worthy of framing. Students are welcome to bring woodturned objects to embellish. Open to all levels.

Kristin LeVier works as a studio artist in Moscow, Idaho. She is a former molecular biologist turned-studio artist who creates innovative contemporary sculpture. LeVier has received awards and fellowships from the Society for Contemporary Craft, the Clark Hulings Fund, the American Association of Woodturners, NICHE, and the Idaho Commission on the Arts. Her work has been exhibited widely and featured in books and magazines such as American Craft and American Woodturner. KRISTINLEVIER.COM

AARON HAMMER
INTRODUCTION TO CREATIVE EXPLORATION IN WOOD TURNING

In this workshop students learn the basic skills of turning wood on a lathe. The focus is for you to build confidence and explore your potential with the medium through spindle and faceplate turning. Participants will become familiar with the lathe, basic cuts, wood selection, bowl blank preparation and mounting techniques. The sharpening of tools and safety issues are also covered. Students are encouraged to practice and refine their techniques while completing multiple projects including bottle stoppers, corkscrews, doorstops, oil lamps, and natural-edge and traditional bowls. Open to all skill levels.

Aaron Hammer lives in Hilo on the Big Island of Hawaii. He has operated his professional wood turning studio since 2000 and makes artistic and functional bowls, gift items and jewelry. Hammer has a passion for working on the lathe and loves to share his experience and to guide others to the joys of woodturning.

YOUTUBE: AARON HAMMER/HAMMERCRAFT

JEANNE DOUPHRATE
NEW DIRECTIONS IN WOOD

The focus of this workshop is to equip students with the knowledge and skills to sculpt and bend wood without steam, opening a new world of possibilities in wood. Participants begin by creating curved and fragile-looking flower forms while learning the limits and possibilities of this natural, but specially compressed wood. Lathes and power carvers are used to contour and texture the wood, which is then soaked, bent and dried to hold desired shapes. Students will learn to join their creations to other turned objects and airbrush paint to create imaginative sculptures. Innovation and imagination are encouraged as you manipulate bendable compressed hardwoods in unexpected ways. Recommended for intermediate and advanced turners.

Jeanne Douphrate is a healthcare administrator and emerging wood sculptor from the San Antonio, Texas area who teaches and demonstrates wood turning around the country. Over the last five years, she has rapidly gained recognition for her innovative work in wood. Douphrate’s sculptures have been selected for numerous juried exhibitions, featured in publications and recognized with various awards.
**OCTOBER 27 – NOVEMBER 2 · ONE WEEK**

**AL STIRT**

**TURNED AND CARVED: FORM, PATTERN, TEXTURE AND COLOR**

This master workshop focuses on creating bowl and platter forms from both green and dry wood. Students will create pure turned forms including bowls and platters while incorporating carving texturing and color. Techniques covered include the use of bowl gouges and sheer scrapers, the selection and cutting of wood, drying wood, carving on turnings, turned textures and cutting through a painted surface. Participants will leave class with new techniques and design ideas to use in creating their own original work. Some experience in bowl turning required.

*COURSE FEE: $800*

Al Stirt has been a professional woodturner for almost 50 years. He demonstrates and teaches woodturning and design throughout North America and overseas. His work is included in numerous public and private collections including the Smithsonian, The White House, the Museum of Art and Design and the Victoria and Albert Museum. In 1997, the American Association of Woodturners awarded him an Honorary Lifetime Membership. **ALSTIRT.COM**

---

**OCTOBER 27 – NOVEMBER 2 · ONE WEEK**

**SARAH MARRIAGE**

**NOISY TOYS: RATTLES AND MONSTERS**

In this workshop students use basic woodworking techniques to create wooden creatures with surprising voices. They can include mini monsters with hidden rattle compartments, fipple whistles and clackers. Participants explore ways that standard machine techniques, like plug cutting or making a live tenon, can be used to bring a small block of wood to life. You will use hand carving techniques to discover natural character(s) you might find in the wood grain. Open to all skill levels. *COURSE FEE: $675*

Sarah Marriage lives in Baltimore, Maryland and is the founder and director of A Workshop of Our Own, a non-profit educational woodshop. She studied Architecture at Princeton University and Woodworking at The College of the Redwoods in California. Marriage has taught at The Krenov School, Penland School of Craft and the Anderson Ranch Arts Center. She is a member of the board of trustees of The Furniture Society. **SARAHMARRIAGE.COM**

---

**OCTOBER 20 – 26 · ONE WEEK**

**BRIAN FIREMAN**

**LIVING ON THE LIVE EDGE**

During this workshop students will utilize live-edge slabs to construct a table or shelf. Using slabs of wood with natural edges can create challenges in the shop, yet also offer many design opportunities for interesting shapes and forms. There will be discussions on ways to work with slabs along with different available construction and joinery methods in dealing with their unique challenges. Open to all skill levels. *COURSE FEE: $675*

Brain Fireman earned a BS in Geology from The Colorado College and an MA in Architecture from Virginia Tech. After working in residential architecture, Fireman missed the hands-on approach to both designing and building. In 2003, he founded Brian Fireman Design located in the western mountains of North Carolina. His work has been exhibited nationally and published in a variety of magazines. **BRIANFIREMANDESIGN.COM**

---

**OCTOBER 20 – 26 · ONE WEEK**

**BRIAN FIREMAN**

**LIVING ON THE LIVE EDGE**

During this workshop students will utilize live-edge slabs to construct a table or shelf. Using slabs of wood with natural edges can create challenges in the shop, yet also offer many design opportunities for interesting shapes and forms. There will be discussions on ways to work with slabs along with different available construction and joinery methods in dealing with their unique challenges. Open to all skill levels. *COURSE FEE: $675*

Brain Fireman earned a BS in Geology from The Colorado College and an MA in Architecture from Virginia Tech. After working in residential architecture, Fireman missed the hands-on approach to both designing and building. In 2003, he founded Brian Fireman Design located in the western mountains of North Carolina. His work has been exhibited nationally and published in a variety of magazines. **BRIANFIREMANDESIGN.COM**
JAMES DUXBURY
THE MAGIC OF ECCENTRIC ARTISTRY
Using standard woodturning tools and equipment, students in this workshop learn the fundamentals of multi-axis turning and add a new dimension to their woodturning skills. You will discover the foundation of off-set turning and the necessary layout, planning, wood selection, and mountings. They include faceplates, chucks and standard point centers to achieve the desired designs for a variety of pieces. Participants will create imaginative boxes, vases, spiral illusions and a unique assortment of interesting pieces. Basic woodturning skills are required.

COURSE FEE: $450

James Duxbury is a woodturner and inventor from Graham, North Carolina. Known for his kaleidoscopes, all his turnings are unique, and he seldom turns the same item twice. As the inventor of particulate dust respirators, he holds two U.S. Patents and his company, Duxterity LLC, markets the Resp-O-Rator™, a filtered dust mask. He is the recipient of numerous awards.

DUXTERITY.COM/EC

NOVEMBER 14 – 17 · WEEKEND

STEVE COOK
COLOR AND TEXTURE FOR GIFTS AND HOME
This workshop explores techniques to embellish and accent work in wood. Using a variety of tools, students will combine color, texture and beading to create a unique piece. Alcohol dyes will be used including markers, airbrush and aerosol. Participants can create fun projects such as bangles, tea lights, candlesticks, platters and more. Open to all skill levels, from the beginner to the experienced turner. COURSE FEE: $450

Steve Cook lives in and operates his gallery, Coastal Wood Design, in Savannah, Georgia. He teaches and demonstrates for symposia, local clubs and schools. He is currently involved in a pilot program through the Georgia Council for the Arts and the Department of Corrections teaching woodturning skills to offenders in a Georgia prison. Cook is a member of the AAW and past president of his local club.

COASTALWOODDESIGN.COM

NOVEMBER 14 – 17 · WEEKEND

RUDOLPH LOPEZ
TURNING BOWLS: FROM THE SIMPLE TO THE SUBLIME
During this workshop students turn bowls of every shape and type including open and closed form, long natural-edge, and thin, square, and wing bowls. You will learn the fundamentals of woodturning including sharp tools, bevel supported cuts and good tool control. Participants begin by turning a simple perfect bowl, followed by turning thin on intermittent cuts and refining their skills and techniques. The class explores a variety of bowl and platter styles and shapes using both green and dry woods while keeping an eye on creating a pleasing aesthetic form. Basic bowl turning experience is required.

COURSE FEE: $675

Rudolph Lopez teaches at his studio in Tampa, Florida with over 35 years as a furniture and cabinet maker. He presents workshops and demonstrations at club chapters and symposia across the country. Lopez was selected as one of the Emerging Artists of 2012 by the American Association of Woodturners.

RUDOLPHLOPEZ.COM

NOVEMBER 3 – 9 · ONE WEEK

SABIHA MUJTABA
20 FEET WITHIN 2 INCHES: A PERSPECTIVE ON RELIEF CARVING
We perceive distance and depth from our eye’s point of view. A photograph or painting gives us that impression on a 2D surface with variations in colors and tonal qualities. However, to create the same sensation of distance in a shallow depth or relief we need to “fool our eyes.” This workshop helps students understand distance in relief carving. Participants will design their own project using basswood (linden/lime-wood) and/or alder. Exercises include using two and three vanishing points for basic shapes, such as a pyramid, box, or cylinder carved in shallow relief. Beginners will learn safety techniques, sharpening, and caring and handling of carving gouges and power carving tools. Intermediate and advance students are encouraged to explore further challenges in their craft. Open to all skill levels.

COURSE FEE: $675

Sabiha Mujtaba lives in Atlanta, Georgia and is a designer and maker of furniture and carvings. In 1986, she formed Chrysalis Woodworks. She designs and makes custom wood furniture and installations across the country. Mujtaba teaches woodworking classes at Highland Woodworking and crafts schools across the country.

CHRYSLISWOODWORKS.COM

NOVEMBER 3 – 9 · ONE WEEK

STEVE COOK
COLOR AND TEXTURE FOR GIFTS AND HOME
This workshop explores techniques to embellish and accent work in wood. Using a variety of tools, students will combine color, texture and beading to create a unique piece. Alcohol dyes will be used including markers, airbrush and aerosol. Participants can create fun projects such as bangles, tea lights, candlesticks, platters and more. Open to all skill levels, from the beginner to the experienced turner. COURSE FEE: $450

Steve Cook lives in and operates his gallery, Coastal Wood Design, in Savannah, Georgia. He teaches and demonstrates for symposia, local clubs and schools. He is currently involved in a pilot program through the Georgia Council for the Arts and the Department of Corrections teaching woodturning skills to offenders in a Georgia prison. Cook is a member of the AAW and past president of his local club.

COASTALWOODDESIGN.COM

NOVEMBER 3 – 9 · ONE WEEK

SABIHA MUJTABA
20 FEET WITHIN 2 INCHES: A PERSPECTIVE ON RELIEF CARVING
We perceive distance and depth from our eye’s point of view. A photograph or painting gives us that impression on a 2D surface with variations in colors and tonal qualities. However, to create the same sensation of distance in a shallow depth or relief we need to “fool our eyes.” This workshop helps students understand distance in relief carving. Participants will design their own project using basswood (linden/lime-wood) and/or alder. Exercises include using two and three vanishing points for basic shapes, such as a pyramid, box, or cylinder carved in shallow relief. Beginners will learn safety techniques, sharpening, and caring and handling of carving gouges and power carving tools. Intermediate and advance students are encouraged to explore further challenges in their craft. Open to all skill levels.

COURSE FEE: $675

Sabiha Mujtaba lives in Atlanta, Georgia and is a designer and maker of furniture and carvings. In 1986, she formed Chrysalis Woodworks. She designs and makes custom wood furniture and installations across the country. Mujtaba teaches woodworking classes at Highland Woodworking and crafts schools across the country.

CHRYSLISWOODWORKS.COM

NOVEMBER 14 – 17 · WEEKEND

STEVE COOK
COLOR AND TEXTURE FOR GIFTS AND HOME
This workshop explores techniques to embellish and accent work in wood. Using a variety of tools, students will combine color, texture and beading to create a unique piece. Alcohol dyes will be used including markers, airbrush and aerosol. Participants can create fun projects such as bangles, tea lights, candlesticks, platters and more. Open to all skill levels, from the beginner to the experienced turner. COURSE FEE: $450

Steve Cook lives in and operates his gallery, Coastal Wood Design, in Savannah, Georgia. He teaches and demonstrates for symposia, local clubs and schools. He is currently involved in a pilot program through the Georgia Council for the Arts and the Department of Corrections teaching woodturning skills to offenders in a Georgia prison. Cook is a member of the AAW and past president of his local club.

COASTALWOODDESIGN.COM

NOVEMBER 14 – 17 · WEEKEND

RUDOLPH LOPEZ
TURNING BOWLS: FROM THE SIMPLE TO THE SUBLIME
During this workshop students turn bowls of every shape and type including open and closed form, long natural-edge, and thin, square, and wing bowls. You will learn the fundamentals of woodturning including sharp tools, bevel supported cuts and good tool control. Participants begin by turning a simple perfect bowl, followed by turning thin on intermittent cuts and refining their skills and techniques. The class explores a variety of bowl and platter styles and shapes using both green and dry woods while keeping an eye on creating a pleasing aesthetic form. Basic bowl turning experience is required.

COURSE FEE: $675

Rudolph Lopez teaches at his studio in Tampa, Florida with over 35 years as a furniture and cabinet maker. He presents workshops and demonstrations at club chapters and symposia across the country. Lopez was selected as one of the Emerging Artists of 2012 by the American Association of Woodturners.

RUDOLPHLOPEZ.COM
ARROWMONT SCHOOL OF ARTS AND CRAFTS

TRANSFORMING LIVES THROUGH ARTS AND CRAFTS

The heart of the Arrowmont experience is the individual’s journey. Arrowmont is a creative community made up of artists, makers, creators, appreciators, collectors, students, teachers—all working in a unique environment. Arrowmont has been described as magical, life-changing, inspiring, invigorating and more. This experience is not easily put into words. It is different for each individual but all inspired by the time spent here.

ARROWMONT, FOR GENERATIONS A LEADER IN ARTS AND CRAFTS EDUCATION IS PERSONIFIED BY:

The student who bags your groceries and tells you with great enthusiasm and in detail about when he came to Arrowmont in fourth grade and used power tools.

The bank vice president who proudly tells you that her husband is an Arrowmont instructor.

The potter who thirty years after his visit tells you that two-weeks at Arrowmont changed his life and career path.

The volunteer who confides that she is a strong Arrowmont supporter—only able to give modestly but contributing time and expertise.

These people and thousands more regionally and across the nation have been changed forever by their experiences at Arrowmont.

ARROWMONT HISTORY

Founded as a settlement school in 1912, Arrowmont has grown into a national contemporary arts and crafts education center supporting learning opportunities for individuals of all skills levels and ages. Arrowmont is located on 13 acres in the heart of Gatlinburg, TN only minutes away from the Great Smoky Mountain National Park with access to tourist attractions, the convenience of a large city nearby, and a thriving arts and crafts community. Arrowmont offers a valuable learning environment—an unexpected oasis amidst the bustle of a popular tourist destination.

The heritage of the School is rooted in an approach to the arts that builds upon traditional arts and crafts, and the joy of making. People travel from across the nation and the globe to take classes at Arrowmont. More than 150 national workshops are offered annually, in addition to a full complement of community classes, children’s classes and ArtReach classes, which provide a day of art to over 700 local school children annually. In addition, Arrowmont is host to numerous gallery exhibitions, symposia and conferences.
GALLERIES & PROGRAMS

GALLERIES

THE SANDRA J. BLAIN GALLERIES offer a year-round schedule of changing 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 provides Arrowmont resident artists with four months of exhibition time during their residency, an introductory exhibit and a mid-residency exhibit.

THE JERRY DROWN WOOD STUDIO GALLERY displays revolving wood exhibitions from the permanent collection, much of which was donated as a bequest from Jerry Drown, a long-time supporter of the School. Exhibitions include turned and constructed wood objects and wood sculpture, historically representative of the evolution of woodturning—from functional forms to artistic objects.

COMMUNITY PROGRAMS

Arrowmont complements its core national workshop programs with a series of classes and special programs designed specifically for local residents.

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.

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 50 artists.

ARTREACH annually provides more than 700 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, 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/facilityrental

For more information, call 865-436-5860

ARTISTS-IN-RESIDENCE PROGRAMS offer early career, self-directed artists the time, space and support to develop a new body of work in a creative community environment. Residents, selected annually for the one year program, live on campus and are provided with studios, stipends, housing and meals during workshop sessions. Professional development, paid teaching and exhibition opportunities are available. arrowmont.org/artists-in-residence
Application deadline: February 1, 2019

SANDRA J. BLAIN GALLERIES

FIGURATIVE ASSOCIATION EXHIBITION
October 20, 2018 – January 12, 2019

19TH SEVIER COUNTY BIENNIAL JURIED EXHIBITION
January 19 – March 2, 2019

ARTIST-IN-RESIDENCE EXHIBITION
March 9 – May 4, 2019

2019 INSTRUCTOR EXHIBITION
May 11 – August 17, 2019

GEOFFREY A. WOLPERT GALLERY

THE SOFTEST TOUCH
December 12, 2018 – February 2, 2019

NEW TRADITIONS: SOPHIE GLENN & ADAM HAWK
February 6 – March 16, 2019

SPRING WILDFLOWER PILGRIMAGE ARTIST-OF-THE-YEAR EXHIBITION
March 20 – April 20, 2019

HELEN GEGLIO & ANGELA WELLS
April 24 – June 21, 2019

ARTIST-IN-RESIDENCE EXHIBITION
June TBD – August 3, 2019
EDUCATIONAL ASSISTANCE: WORK STUDY OPPORTUNITIES

Arrowmont is looking for interested individuals to assist full-time staff 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, communication 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 the Program and Studio Manager at 865-436-5860 ex.38.

SUMMER

Applications will be accepted between January 1 – March 1, 2019

SIX AND TWELVE WEEK WORK-STUDY SESSIONS WILL BE AVAILABLE
May 31 – August 18, 2019
Please see arrowmont.org for more details.

FALL

Applications will be accepted between May 1 – July 1, 2019

SIX WEEK WORK-STUDY SESSIONS WILL BE AVAILABLE
September 28 – November 19, 2019

GENERAL WORK-STUDY IS AVAILABLE IN THE FOLLOWING POSITIONS:

Educational assistance is awarded based on one week of class tuition for each full work week of assisting the full-time staff. Student-employees are also expected to work part time during the week they are in class.

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

NOTE: If applying for a scholarship or educational assistance program, students will be registered after they are accepted and agree to the award amount. For more information about applying for a scholarship, please call 865-436-5860.
Scholarships

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.

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 slideroom.arrowmont.com
Application Deadline · March 1, 2019

The Dr. Judith Temple Scholarship Fund provides 100% of workshop tuition, meals and housing for 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 slideroom.arrowmont.com
Application Deadline · March 1, 2019

The Steven E. & Carolyn J. Gottlieb Woodcraft Scholarship covers 100% of workshop tuition, meals and 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 slideroom.arrowmont.org
Application Deadline · March 1, 2019

Teachers Scholarships provide 50% of workshop tuition for one workshop per teacher per year and is open to any teacher regardless of discipline. Open to all skill levels. No deadline, rolling with class availability.

Application Deadline · No deadline, rolling with class availability.

Local Residents Scholarships provide 50% of workshop tuition for one workshop per person per year. Residents of the following counties are eligible: Anderson, Blount, Bradley, Campbell, Carter, Claiborne, Cocke, Grainger, Greene, Hamblen, Hamilton, Hancock, Hawkins, Jefferson, Johnson, Knox, Loudon, McMinn, Meigs, Monroe, Morgan, Polk, Rhea, Roane, Scott, Sevier, Sullivan, Unicoi, Union, Washington. Scholarships open to all skill levels.

Application Deadline · Rolling deadlines with class availability.

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 slideroom.arrowmont.org
Application Deadline · March 1, 2019
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 to never 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. 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.

**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 Rocky Top Tours (877-315-8687 and ask for Linda Hall) to make reservations for arrival and departure 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 three buildings. 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 classes and Thursday dinner through Sunday lunch for weekend classes. Although we cannot provide special options for everyone, vegetarian meal choices are available.

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.

<table>
<thead>
<tr>
<th></th>
<th>ONE WEEK</th>
<th>TWO WEEKS</th>
<th>WEEKEND</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGLE: 1 person</td>
<td>$616</td>
<td>$1302</td>
<td>$322</td>
</tr>
<tr>
<td>DOUBLE: 2 people</td>
<td>$526</td>
<td>$1102</td>
<td>$282</td>
</tr>
<tr>
<td>TRIPLE: 3 people</td>
<td>$466</td>
<td>$972</td>
<td>$262</td>
</tr>
</tbody>
</table>

**RED BARN** is a renovated historic structure, now fully air-conditioned. It offers double, triple and dormitory style rooms which accommodate four people, all with shared baths. Prices are per person and include meals.

<table>
<thead>
<tr>
<th></th>
<th>ONE WEEK</th>
<th>TWO WEEKS</th>
<th>WEEKEND</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOUBLE: 2 people</td>
<td>$466</td>
<td>$972</td>
<td>$242</td>
</tr>
<tr>
<td>TRIPLE: 3 people</td>
<td>$426</td>
<td>$902</td>
<td>$222</td>
</tr>
<tr>
<td>DORMITORY: 4-13</td>
<td>$396</td>
<td>$842</td>
<td>$212</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th></th>
<th>ONE WEEK</th>
<th>TWO WEEKS</th>
<th>WEEKEND</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGLE: 1 person</td>
<td>$900</td>
<td>$1855</td>
<td>$425</td>
</tr>
<tr>
<td>DOUBLE: 2 people</td>
<td>$700</td>
<td>$1455</td>
<td>$355</td>
</tr>
</tbody>
</table>

**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></th>
<th>ONE WEEK</th>
<th>TWO WEEKS</th>
<th>WEEKEND</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGLE: 1 person</td>
<td>$250</td>
<td>$546</td>
<td>$132</td>
</tr>
</tbody>
</table>
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, 2019 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). 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.

**$50 NON-REFUNDABLE FEE**
This one-time registration fee enables you to register for as many workshops as you like during 2019. 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 fee — information provided by the instructor.