ARROWMONT SCHOOL OF ARTS AND CRAFTS is a place for people who seek meaningful and energizing art experiences. It is a place for people of all ability levels, ages and backgrounds. It is a place where ideas and skills, seeing and creating come together in amazing ways.
WELCOME TO ARROWMONT

“I arise in the morning torn between a desire to improve the world and a desire to enjoy the world. This makes it hard to plan the day.” E. B. White

This describes the life of an artist: torn between the impulse to research and reflect and the need to create and communicate, the impulse to be a teacher and a learner at the same time. I am always trying to understand what those who come to Arrowmont have in common, whether instructors, students, artists-in-residence or educational assistants. What do people coming from so many different places, backgrounds, ages, skill levels—and who work in such a wide range of media—have in common?

At Arrowmont they find they have a place in common—a place that is welcoming and encouraging, a place where it is safe to be oneself and to take creative risks. This place respects all those who are wishing to explore and daring to challenge themselves to learn something new, certainly about a material or technique, but, more importantly, to understand something new about the world, each other and themselves.

Those who come to Arrowmont also have a community in common. A community that forms during every workshop session, a community created from shared interests and shared passions. Each person realizes, whether by working together late at night in the studio to resolve a design issue, or by engaging in a conversation in the dining hall or on a porch, that every individual in this environment has something to learn—and something to contribute—during their time together. We support and encourage each other in the creative process.

We are all caught between the desire to create and grow, and the desire to appreciate and enjoy. At Arrowmont, I believe you will find a balance that will leave you feeling inspired to live a more creative life. Please join us.

BILL MAY, EXECUTIVE DIRECTOR

IMPORTANT DATES AT A GLANCE

ARTISTS-IN-RESIDENCE APPLICATION DEADLINE February 1, 2016

EARLY REGISTRATION DEADLINE REGISTRATION FEE OF $50 IS WAIVED FOR EARLY REGISTRATION February 1, 2016

EDUCATIONAL ASSISTANCE PROGRAM APPLICATION DEADLINE March 1, 2016

SCHOLARSHIP APPLICATION DEADLINE March 1, 2016

Please check the website arrowmont.org for updated deadlines as some scholarships have a rolling deadline and others may re-open mid-summer for Fall applicants.
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*QUALIFIES FOR COLLEGE CREDIT.
In addition to one week and weekend workshops, Arrowmont offers a two-week session 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 unique location at the gateway to the Great Smoky Mountains National Park and to immerse yourself in a unique experience.

**JUNE 26 – JULY 9 · TWO WEEKS**

**JACK HATFIELD · WOODWORKING**
Musical Instruments: Banjo and Dulcimer Making p. 57

**NICK AGAR & JACQUES VESERY · WOODTURNING**
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**JEN SWEARINGTON · TEXTILES**
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**DON MCGOWAN · DIGITAL PHOTOGRAPHY**
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**SARA SALLY LAGRAND & JENNIFER REIS**
Glass Beadmaking and Embellishment Flameworking + Fiber = Mixing Media p. 36

**BRUCE DEHNERT · CERAMICS**
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**KENNETH BASKIN · CERAMICS SCULPTURE**
Inventive Strategies for Slab Construction p. 25

**RYAN W. KELLY · COSTUMES & PERFORMANCE**
The Performative Object p. 11
Legacy Weekend features workshops that focus in depth on the history, culture and heritage of the Appalachian region. Arrowmont’s role in the cultural and economic life and history are explored in workshops, musical performances, and informal gatherings. Set in the Fall to take advantage of the beautiful color and changes in the Smokies, Legacy Weekend is packed with opportunities to learn and share.

Legacy Weekend offers new and expanded interdisciplinary programming that integrates workshops, guest speakers, storytellers, music, social gatherings, gallery openings and hikes in the Smokies. The Weekend is designed to offer ample opportunity to catch up with old friends, interact with the local community, artists and performers and get to know the region.

Working with master artists is a centuries-old practice that provides advanced students an environment in which to hone skills both technically and conceptually. Master teachers contribute inspiration, insight, guidance and challenge, in addition to instruction. Arrowmont has designed a Master Workshop Weekend session in October of eight classes taught by carefully selected instructors with many years teaching, exhibition, and publication achievements. These classes are open to experienced students only and are for those seeking intense studio time, meaningful discussions, critiques, questions and risk taking. With a focus on developing one’s personal voice, the weekend workshop activities include: related readings, some drawing, modeling, discussion and investigation of individual imagery and design elements. The weekend will also feature a moderated panel discussion among the master instructors.

### SEPTEMBER 8 – 11

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Musical Instruments: Banjo Making 101  
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Learn to Turn. Turn for Fun  
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**TIP TOLAND · CERAMICS**  
Figurative Sculpture: Sculpting from the Inside Out  
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**STEVE MILLER · BOOK ARTS**  
Fiber + Heat + Hand + Paper = Books  
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**BEATRICE CORON · PAPERCUTTING**  
Long and Short Cuts for Art  
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**MICHAEL HOSALUK · WOODTURNING**  
Having Fun Woodturning and Related Ideas  
p. 61
STONE CARVING
BOB LOCKHART

This workshop covers the entire process of creating art pieces in stone. Students begin with the acquisition of the stone and follow the creative process through the design, carving, polishing, finishing and mounting of the piece. There is emphasis on the proper use of tools as applied to direct carving. Open to all skill levels. COURSE FEE · $525

Bob Lockhart is a stone and wood sculptor, and retired professor of Art from Bellarmine College in Louisville, Kentucky. He holds an MFA from the Art Institute of Chicago and his work is held in numerous permanent collections including the Whitney Museum of Art in New York. BUYBOBSART.COM

THE ART AND CRAFT OF METAL MESH SCULPTURE
LANNY BERGNER

In this experimental meshworking sculpture class, students create biomorphic and geometric constructions out of metal mesh. The class explores the myriad of form making possibilities as participants manipulate, cut and connect stainless steel, aluminum and bronze mesh. The instructor shares his extensive experience working with mesh by demonstrating the unique techniques he uses in his work. Participants will discover the fascinating world of “flame painting” by using a propane torch to draw/paint on stainless steel mesh. You will also learn wire wrapping and edging techniques and how to incorporate silicone caulk and glass frit into meshwork. Open to all skill levels. COURSE FEE · $525

Lanny Bergner is a full-time mixed-media installation, fiber and sculptural basketry artist. He received his MFA in sculpture from the Tyler School of Art. In 2005, he received a Gold Prize at the Cheongju International Craft Biennale. LANNYBERGNER.COM
JUNE 19 – 25 · ONE WEEK

INTRODUCTION TO MOLD MAKING: SMALL ONE-PART MOLDS & SPRIGS
PAUL ANDREW WANDLESS

This class introduces the basics of mold making with common modeling, molding, and casting materials. It focuses on making one-part and sprig molds to make multiples of a form in different materials. Students will make bisque, plaster, rubber latex and silicone rubber molds. You will learn to design positives using clay, plasticine, chipboard and found objects appropriate for the different mold-making materials. Participants will also experiment with pulling forms from the molds with clay, white plastic, wax, cement and paper pulp. Ceramists, sculptors, 3-D Design instructors and K-12 teachers can benefit from this information. Open to all skill levels.

COURSE FEE · $525

Paul Andrew Wandless lives and works in Chicago, Illinois. He has authored Image Transfer on Clay, 500 Prints on Clay, Image & Design Transfer Techniques and co-authored Alternative Kilns & Firing Techniques. He is also featured in the DVD Fundamentals of Screen Printing on Clay. STUDIO3ARTCOMPANY.COM

JUNE 26 – JULY 9 · TWO WEEKS

THE PERFORMATIVE OBJECT
RYAN WILSON KELLY

Pageantry, puppetry, props and performance! If you are weary of static objects and want to put them to good use, this workshop is for you. Week one, students work collaboratively as a paper lantern troupe, constructing illuminated paper-covered armatures to be worn/carried in a midnight lantern parade. The second week, they continue with paper/paper mache working on individual mask, costume and prop construction, character and narrative development for performance and documentation. Basic knowledge of hand tools and interest making and performing are preferred. Curious mind and collaborative spirit are required. Open to all skill levels.

COURSE FEE · $995

Ryan Wilson Kelly is visiting assistant professor at Ohio State University in Ceramics and Foundations. He holds a BFA in Ceramics from Kansas City Art Institute and MFA from Ohio State University. His work ranges from sculpture to installation and performance, and participation in puppet theaters and theatrical prop construction for films, including Green Porno series by Isabella Rossellini.

RYANWILSONKELLY.COM

SEPTEMBER 8 – 11 · LEGACY WEEKEND

FALL’S NATURAL WONDERS
JOEL ZACHRY

What better season than fall to enjoy the wonders of landscape, plant life and animal activity in the Smokies? During this course students will experience many “show and tell” examples from nature’s treasures and take short informative hikes in Arrowmont’s neighboring park. You will develop a newfound knowledge of fall flowers and trees and useful skills for detecting animal habitats. Participants will also gain confidence in avoiding and handling wildlife encounters and leave with new friends. Open to all skill levels.

COURSE FEE · $340

Joel Zachry is an instructor and the director of the University of Tennessee and National Park Service Smoky Mountain Field School. Having completed the 2,175 miles of the Appalachian Trail in 2005 with his wife, Kathy, they are owners of Great Outdoors Adventure. He is co-author of Bears We’ve Met - Short Stories of Close Encounters. GOWITHGOAT.COM

YOU MIGHT BE INTERESTED IN THE FOLLOWING WORKSHOPS:

DAN ESTABROOK · PHOTOGRAPHY p. 22
ROBERTA MASSUCH · CERAMICS Sculpture p. 29
BECKA RAHN · TEXTILES Digital Fabric Design p. 46
LEISAl RICH · FIBERS p. 48
ZEKE LEONARD · WOODWORKING Musical Instruments p. 59
JOHN DOUGLAS POWERS · WOODWORKING p. 59
OCTOBER 30 – NOVEMBER 5 · ONE WEEK

SHOEMAKING WITH THE CORDWAINER SHOP
MOLLY GRANT

Students begin by learning the history of the Cordwainer Shop, which began in the 1930’s and sold shoes as kits during the depression. Using the original 1930’s tin patterns, participants will choose two to three different colors and textures to make their own unique shoe using all leather upper and soles so that no machine stitching is necessary. In the early days, this style was worn by Mary Pickford, Shirley Temple and, most recently, by actress Amanda Seyfried. Cordwainer styles are classic and distinctive, and guaranteed to be enjoyed for many years. No special skills or artistic level required, but enthusiasm is a must. Open to all skill levels. COURSE FEE · $525

Molly Grant operates a third-generation custom made footwear shop in Deerfield, New Hampshire and teaches at craft schools. She exhibits at American Craft Council and national juried shows across the country. She started learning the Cordwainer Craft in 1991 from her husband, a master Cordwainer.
CORDWAINERSHOP.COM

NOVEMBER 6 – 12 · ONE WEEK

HANDCRAFT A BAMBOO FLY ROD
DOUG HALL

Is creating a bamboo fly rod considered an art form or a craft? At the end of this class, students can decide for themselves. A handcrafted bamboo fly rod is the ultimate example of tradition in the world of fly-fishing. Participants will build an instant heirloom using high quality tools including Starrett Measurers and antique hand planes. Beginning with raw materials, you will refine them into a split cane rod and leave class with a two-piece, one tip rod ready for final finishing. Open to all skill levels. COURSE FEE · $595

Doug Hall has been handcrafting split cane fly rods for over 20 years and they are appreciated by collectors and traditionalists around the world. Teaching rod making is his way of ensuring that the craft and its heritage survive. He has been selected three times as an international maker to create the “Makers Rod.”
BAMBOORODMAKER.COM

OCTOBER 16 – 22 · ONE WEEK

BOWMAKING
BRIAN PERSICO

This class focuses on the history of the bow and of archery throughout the world. Students begin the process of bowmaking with a log and finish class having made a bow. You will work the staves of Osage orange with a chalkline and hatchet, followed by a drawknife and rasp. Participants discover how to make bowstrings and antler or horn details, and how to protect their bows with the appropriate finish. If time permits, you will also learn more about advanced, composite bows which combine horn and sinew with wood to make exquisite shooting characteristics. The course ends with an archery tournament on Friday afternoon. Open to all skill levels. COURSE FEE · $595

Brian Persico creates traditionally crafted furniture and objects in his studio in Windham, New York. He received his BA in Industrial Design from Pratt Institute in Brooklyn. In 2012, he was featured in Complex Magazine’s “25 Young Designers to Watch.”
BRIANPERSICO.COM

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CORDWAINERSHOP.COM

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Brian Persico creates traditionally crafted furniture and objects in his studio in Windham, New York. He received his BA in Industrial Design from Pratt Institute in Brooklyn. In 2012, he was featured in Complex Magazine’s “25 Young Designers to Watch.”
BRIANPERSICO.COM
CREATIVE PRACTICE — THE ARTIST JOURNAL AS STUDIO COMPANION  
HEATHER ALLEN HIETALA

In this class students will strengthen their studio practice using paste paper techniques and play with color, patterning and layering. Using decorated papers, participants will make soft pamphlet books and produce personal coptic-bound journals that are stitched using a double needle technique. The emphasis is on creating journals that become indispensable creative companions. The class includes daily writing exercises that explore and deepen the student’s artistic practice. Open to all skill levels and to students from all media who want to expand and enrich their journal practice.

COURSE FEE · $525

Heather Allen Hietala is a full-time studio artist, avid journaler and permaculture gardener in Asheville, North Carolina. She received her MFA from the University of Massachusetts Dartmouth and BFA from the University of New Hampshire. Heather has taught at art schools, universities and conferences over the past 25 years.

BUON FRESCO: THE ART OF PAINTING ONTO WET PLASTER  
MICHAEL NICHOLS

This workshop explores the ancient technique of buon fresco painting; the technique made famous by Michelangelo’s Sistine Chapel ceiling and Diego Rivera’s Detroit Industry mural. Working in buon fresco requires an artist to apply pigment to freshly laid plaster. As the work dries, the pigment and plaster become integrated as one, resulting in a firm permanent surface that resembles colored stone. At the end of this workshop, students will have the information and experience to create their own portable frescoes and begin exploring larger applications. In addition to making their own frescoes, students will learn about materials, tools, supports, plaster formulas, cartoons, transferring methods and painting applications.

COURSE FEE · $525

Michael Nichols is an associate professor of Art at Western Kentucky University where he has been awarded three faculty grants to support his research of the technique of buon fresco painting. In his work, he uses two ancient media, silverpoint drawing and buon fresco painting.

MICHAELNICHOLSART.COM
LANDSCAPE: OBSERVE/ANALYZE/EXPERIMENT, A MIXED MEDIA COURSE
MARCIA GOLDENSTEIN & TOM RIESING

This course explores numerous ways of observing and depicting the landscape using a variety of materials, techniques, ideas and compositional formats. Through exercises, studio experiments and on-site explorations, students will develop a personal approach to representing landscapes. The class challenges the notion of what landscape painting can be through discussions and presentations of historical and contemporary, traditional and non-traditional examples. Various approaches you can take include collage, compositional options and mixed media. There will also be discussion on structuring space, how color can affect meaning, as well as point of view and focus. Open to all skill levels. COURSE FEE · $525

Marcia Goldenstein received her MFA in Painting from the University of Nebraska. She is Professor Emeritus of Painting and Drawing at the University of Tennessee School of Art. She exhibits her work widely in the U.S., Europe and China. MARCIAGOLDENSTEIN.COM

Thomas Riesing was recently director of the School of Art at Ball State University and formerly a professor of Art at the University of Tennessee. He received his MFA from the University of Nebraska. His work is in numerous collections in the U.S., Europe and China.

PLAYING WITH IMAGE TRANSFERS AND MIXED MEDIA
COURTNEY CERRUTI

The focus of this class is to discover more about image transfer techniques for book arts, collage, painting and fiber arts. Students will learn the best methods for combining, transferring, and layering found and created imagery and text in their mixed media work. You will work in an accordion book, on canvas, and with wood to experiment with the variety and depth of image transfers and discover methods of developing backgrounds and creating printed and painted layers to combine with transfers. The instructor will demonstrate methods from her book, Playing with Image Transfers, including solvent and acrylic transferring methods and techniques for creating transparent layers. Open to all skill levels. COURSE FEE · $525

Courtney Cerruti teaches workshops across the country and online at Creativebug.com. Her work has been featured in the San Francisco Chronicle and on Oh Happy Day, Design Sponge, Instagram, The Jealous Curator and BuzzFeed. She is the author of Washi Tape 101 and Playing with Surface Design.

PLAYING WITH PAPER: INVESTIGATIONS INTO THREE DIMENSIONS
LAUREN KUSSRO

Paper is most often thought of as a two-dimensional medium, but using it to create sculptural work is becoming increasingly popular and many artists around the world are doing incredible things with paper sculpture. In this course students explore various ways of transforming paper into three dimensions and experimenting with different types of paper to create sculptural forms. You are encouraged to bring your sketchbooks or other reference imagery to class for inspiration. Techniques covered include: scoring/folding, darting, stitching, hand-cutting and the use of armatures. Open to all skill levels. COURSE FEE · $525

Lauren Kusso works as both faculty and printmaking technician at the Herron School of Art and Design in Indianapolis. Her work has been exhibited in the U.S. and internationally. Her creative process is centered in a playful investigation of the natural world. LAURENKUSSRO.COM
PAINTING · DRAWING · PAPER & BOOKS · PRINTMAKING · PHOTOGRAPHY

JUNE 12 – 18 · ONE WEEK

CHARCOAL: EXPRESSIVE MARK MAKING, A PAINTERS APPROACH TO DRAWING
GARY CHAPMAN

In this class students explore charcoal as the perfect drawing medium for expressive mark making. You will discover ways that techniques are applied to observational drawing for a provocative and beautiful fusion of abstraction and realism. While charcoal is the primary medium, participants are encouraged to combine other media such as conte crayon, spray paint, ink and gesso. Students will also develop a personal approach to loose, aggressive mark making with a combination of additive and subtractive techniques using charcoal and erasers. Open to all skill levels. COURSE FEE · $525

Gary Chapman is a professor of Art at the University of Alabama and has had over 60 solo exhibitions with institutions such as The Arts Center of St. Petersburg, Florida and the Indianapolis Art Center. He has participated in national and international exhibitions, and his paintings have been purchased for numerous museums, corporate and private collections.

JUNE 19 – 25 · ONE WEEK

PAPER POSSIBILITIES: EXPLORING SURFACE & STRUCTURE
KERRI CUSHMAN

By making an assortment of handmade papers, students with an interest in using natural fibers will gain or enhance their ability to form sheets, create surface designs, stretch forms and cast pulp. Experimenting with paper as a flat substrate and investigating its three-dimensional potential, you will be encouraged to delve into the vat and explore working with this versatile medium. This class covers processing fiber/plants, using a deckle box, wrapping/casting surfaces and creating a sampler book. There is an emphasis on traditional methods and using finished sheets for a variety of artistic formats (drawing, printmaking, artist books). Open to all skill levels. COURSE FEE · $525

Kerri Cushman is a sculptural book artist with an MFA in book and paper arts from Columbia College, Chicago. She is an assistant professor who teaches papermaking, bookbinding and letterpress printing at Longwood University in Virginia. KERRICUSHMAN.COM

JUNE 19 – 25 · ONE WEEK

COLORFUL CONSISTENCY: MULTI-LAYERED SCREENPRINTING
SAGE PERROTT

Revel in the multiple! This class covers the fundamentals of screenprinting. This versatile print process allows for quick, slick, colorful multi-layer creations. Students will discover the tips and tricks from successful ink mixing, to the perfect screen coating. There is an emphasis on hand-drawn stencils and imagery, incorporating new-fangled digital film creation, as well as old-fashioned rubylith cutting. Open to all skill levels. COURSE FEE · $525

Sage Perrott is a printmaker who lives in Logan, Utah and teaches at Utah State University. She has a BFA in printmaking from West Virginia University and an MFA from Ohio University. Her artwork features grumpy, lumpy, ghost-like creatures situated in cramped, often humorous circumstances. HAYPEEP.COM

JUNE 26 – JULY 9 · TWO WEEKS

FROM HERE TO THERE AND BACK AGAIN: A TWO-WEEK JOURNEY INTO CREATIVE DIGITAL PHOTOGRAPHY
DON MCGOWAN

This workshop is a chance for students to learn, practice and integrate a variety of skills: new ways of seeing the visual world, new ways of thinking about the photographic process, and new ways of technical understanding—from camera to computer. It will unfold in one of the most beautiful places on Earth: the Great Smoky Mountains National Park, which you will explore in depth from one magical location to another. A basic knowledge of your camera’s operations: aperture, shutter speed, ISO, exposure and compensation is essential. A laptop computer with image-processing software (PhotoShop, OnOne, iPhoto) is required with basic understanding of that software. This class is for the advanced beginner, intermediate, and aspiring professionals. COURSE FEE · $995

Don McGowan has been a professional nature photographer for twenty-one years. He taught classes at Arrowmont, the John C. Campbell Folk School and CraftSummer at Miami University. He is published in National Geographic Trails Illustrated Maps, Preservation and National Parks Conservation Association magazines, among others. EARTHSONGPHOTOGRAPHY.COM
WATERCOLOR & COLLAGE IN THE 21ST CENTURY
JERED SPRECHER

Watercolor and collage are used by young children and accomplished artists alike. In this class students discover a range of watercolor and collage techniques as they re-think how to use these materials in the 21st Century. You will explore working from observation and photographs, as well as directly responding to the materials at hand. By working with both watercolor and collage, participants will gain knowledge and techniques for creative expression and forge new ways of making images. Open to all skill levels.

COURSE FEE · $525

Hunter Stabler is an artist in Marshall, North Carolina. He received a BFA from Maryland Institute College of Art and an MFA from the University of Pennsylvania. His work involves a play between the illusion of space, physical three-dimensional space and the two-dimensionality of paper.

HUNTERSTABLER.COM

EVERYTHING YOU WANTED TO KNOW ABOUT SCREENPRINTING & WERE AFRAID TO ASK
MARK HOSFORD

This class delves heavily into the art of water-based screenprinting. Students will learn about multiple methods ranging from low-tech analog to complex layering and registration aided by computer programs such as Adobe Photoshop. You will gain knowledge about the history of screenprinting and uses of working in multiples. While focusing mostly on works on paper, this course will also cover working on fabric and non-traditional materials. Participants will utilize photographic light sensitive emulsion, as well as hand painted block out stenciling. Various registration methods and techniques will also be demonstrated. Open to all skill levels.

COURSE FEE · $525

Mark Hosford is an associate professor of Art at Vanderbilt University in Nashville. He received a BFA from the University of Kansas and an MFA from the University of Tennessee, Knoxville. Specializing in drawing, printmaking and animation, Hosford’s work draws from a fascination with counter-culture imagery, spiritualism, curiosities, obsolete technology, stream of consciousness and personal narratives.

SUGARBOYPRESS.COM
**JULY 24 – 30 · ONE WEEK**

**WAX, PAPER, SCISSORS: EXPLORING ENCAUSTIC & PAPER**

**ERIN ANFINSON**

This workshop focuses on creating imagery with encaustic-infused paper and other collage materials. Following an introduction to basic painting and encaustic monotype techniques, students will learn how to infuse a variety of papers and other permeable materials with this versatile wax-based paint. Through a series of demonstrations, participants will discover how these infused elements can be cut, layered and manipulated in a limitless number of possibilities. A guided project will kick off your exploration, but individual experimentation is highly encouraged in the studio. Whether your work is abstract, representational or somewhere in-between, this workshop has something for everybody. Open to all skill levels. **COURSE FEE · $525**

Erin Anfinson is an associate professor of Art at Middle Tennessee State University. She earned her BA from the University of Northern Iowa and her MFA from the University of Connecticut. She exhibits her work nationally and has taught a variety of mixed media encaustic workshops at Arrowmont, Penland School of Crafts and MTSU. **ERINANFINSON.COM**

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**JULY 31 – AUGUST 6 · ONE WEEK**

**FORMS IN PAPER**

**ELIZABETH ALEXANDER**

Forms in Paper is a studio workshop that facilitates in-depth exploration of sculpting using one of the most versatile raw materials: paper. Students will study contemporary and historical uses of this medium while conducting technical exercises and developing their own language with paper arts. The course covers sculpting techniques that include cutting, folding, forming, assembling and transforming to create independent projects such as small sculptures, 3D drawings, wearable art or series. Critiques and group discussions will occur throughout the course as the work evolves. Open to all skill levels. **COURSE FEE · $525**

Elizabeth Alexander is an interdisciplinary artist specializing in sculptures and installations made from paper and found objects. She is a member of the Boston Sculptors Gallery with degrees in sculpture from the Cranbrook Academy and Massachusetts College of Art. **ELIZABETHALEXANDERSTUDIO.COM**

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**JULY 24 – 30 · ONE WEEK**

**CALLING ALL PHOTOGRAPHERS**

**JOSHUA WHITE**

Photography surrounds us every day and has never been a more accessible medium. We carry a very capable camera in our pockets, but few use it as a tool for serious image making. In this course students explore camera controls, editing applications and techniques, and integration with social media apps like Instagram. By learning new ways to control the smartphone camera, students will gain the ability to utilize this ubiquitous technology to create images that are personally meaningful and technically sound. Students should have an iPhone or other smartphone for this class. Open to all skill levels. **COURSE FEE · $525**

Joshua White is the photography area coordinator in Studio Art at Appalachian State University in Boone, North Carolina and he received his MFA in Photography from Arizona State University. His images have been shown nationally, most recently at the Griffin Museum of Photography, and his series A Photographic Survey of the American Yard was featured in National Geographic. **JOSHUAWHITEPHOTOGRAPHY**

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**JULY 17 – 23 · ONE WEEK**

**SKETCHBOOK & IDEA DEVELOPMENT**

**LAUREN LAKE**

This intensive studio course focuses on sketchbook development as a tool for the artist and emphasizes the practice of observation, organization, experimentation and conceptualization. Through demonstrations, research, exercises, field trips and readings students will develop visual awareness, memory, and composition, and explore various media to provide them with creative solutions. The goal is for students to incorporate their personal themes in making art. Open to all skill levels. **COURSE FEE · $525**

Lauren Lake is chair of the Department of Art and Art History at the University of Alabama at Birmingham. She received her MFA from the University of Wisconsin-Madison and her BA in Art Education from the University of Florida. Her artwork explores autobiographical themes as they relate to the world in which we live. **LAURENGARBERLAKE.COM**
PAINTING TIME WITHIN THE LANDSCAPE
JASON MITCHAM

Through direct observation of sites within the landscape surrounding Arrowmont, students in this class explore a variety of methods to paint the durational effects of time. This observation serves as a catalyst for you to create a highly personalized project. The approaches participants will explore include plein air painting, painting in a series, field journals and stop-motion animation. Examples in a variety of methods are illustrated and discussed, and individual and group idea-generation will assist each student to construct their own unique approach. Open to all skill levels. COURSE FEE · $525

Jason Mitcham is based in New York City and creates stop-motion animations from paintings, exploring the development of our society’s landscapes, specifically temporality, suburbia and modern ruins. A recent animation premiered on NPR’s website, and was included in the 2011 Los Angeles Film Festival. In 2015 he held a solo exhibition at the North Carolina Museum of Art. JASONMITCHAM.COM

PAINTING: LANDSCAPE AS LANGUAGE
EMILY LEONARD

The goal of this class is for students to use the traditional subject matter of landscape as a vehicle for exploring their own voices. The focus is on oil painting, but participants will employ mixed media to exercise, study and stretch their perceptions of landscape. You will practice letting your natural instincts and tendencies work for the painting rather than against it, literally using who you are to further the process of art-making. There will be a spirit of openness so that students can listen carefully to their surroundings and stories. The goal for the week is to better understand the many techniques of painting, but mostly to better understand your own “native tongue.” Open to all skill levels. COURSE FEE · $525

Emily Leonard is a full-time studio artist in Nashville, Tennessee. Her paintings are included in numerous private and public collections around the world. In 2012, she was invited to participate in Residency Programs by the Alfred and Tratford Klots Foundation in Brittany, France and the Jentel Foundation in Banner, Wyoming. EMILYLEONARD.COM

DRAMATIC POP-UPS FOR MINIATURE BOOKS
SHAWN SHEEHY

Pop-up books are exciting when impossibly large images explode from the opened book. Strategies for creating these expansive structures are useful in miniature books, as they allow the illustrator to increase the drama and content of these tiny tomes. Using cardstock and a small set of simple hand tools, students will build and bind a dozen structures that move above, beyond and behind the page. For the second half of the workshop, students will apply the newly-learned skills to develop their own pop-up. Open to all skill levels, but participants with binding or paper craft skills will have an advantage. COURSE FEE · $525

Shawn Sheehy edits pop-up artist books, creates commercial pop-up books, serves as a freelance graphic designer and teaches paper engineering workshops in his Chicago studio. His interest in paper engineering grew from his experiences in sculpture, graphic design and book arts. SHAWNSHEEHY.COM

ENCAUSTIC: BEYOND THE BASICS
LORRAINE GLESSNER

If you want to take your knowledge of the encaustic medium to the next level, then this workshop is for you. With an emphasis on mixed media, students will learn how to make encaustic medium as well as the latest tools used for encaustic painting. You will combine techniques with different types of wax, mark-making, stencils and the three-dimensional possibilities of plaster and paper clay. Progressive painting and collage methods include transparency and opacity, blending, gradations, pours and utilizing horsehair as a drawing tool. Students will leave class with tips for marketing their work and how to approach galleries. Open to all skill levels, but it is helpful to have previous experience with the encaustic medium. COURSE FEE · $525

Lorraine Glessner is an assistant professor at the Tyler School of Art in Philadelphia, Pennsylvania. She is a workshop instructor and an award-winning artist with a diverse background with in painting, sculpture, photography and digital imaging. LORRAINEGLESSNER.NET
BOXMAKING
JANA PULLMAN

Boxes are both visually pleasing and functional containers for books, small sculptural objects and other works of art. In this class students will learn basic box making techniques and variations on creating curved forms, hidden compartments and adding interior walls. The goal is to construct unique, beautiful boxes while exploring their expressive qualities and how they can complete the presentation of your artwork. Open to all skill levels.

COURSE FEE · $525

Jana Pullman is a book artist, binder and conservator who lives in Minneapolis, Minnesota and has been involved in the book arts since 1983. She owns Western Slope Bindery in Minneapolis which specializes in custom binding and the repair of books. She also blogs at ABOUTTHEBINDING.BLOGSPOT.COM.

EARTHSONGPHOTOGRAPHY.COM

NATURE PHOTOGRAPHY & THE SMOKIES: OUR SHARED HERITAGE
DON MCGOWAN

The Great Smoky Mountains National Park and nature photography are like images seen in a mirror—reflections of each other. Inspired by imagery of such greats as George Masa and Jim Thompson, students explore this legacy through the lenses of their cameras creating paths using technology not imagined. You will explore places in the Park they knew and consider the presence of the Tsalagi in these Mountains who were followed by early European settlers. Participants will steep themselves in the beauty and charm of the Smokies. Basic knowledge of your camera’s operations and processing software are required. This class is for advanced beginner, intermediate and aspiring professional.

COURSE FEE · $340

Don McGowan has been a professional nature photographer for twenty-one years. He has taught classes at Arrowmont, the John C. Campbell Folk School in North Carolina and CraftSummer at Miami University in Ohio. He has been published in various media including National Geographic Trails Illustrated Maps, Preservation and National Parks Conservation Association magazines. EARTHSONGPHOTOGRAPHY.COM

RECONSTRUCTING VINTAGE PHOTOGRAPHS IN OILS
HOLLY SCOGGINS

Let vintage photography inspire your next painting! This workshop examines the creative use of composition and layering to create a work of art inspired by vintage black and white and sepia-toned photographs. Students will learn how to select photographs and compose an image of multiple layers. Through the process of creating a painting, students will acquire techniques for accurately copying a photograph and oil painting approaches. This class is for students who want to learn how to paint creatively from photography. Students should have basic painting and drawing skills or higher.

COURSE FEE · $340

Holly Scoggins lives in Lakeland, Florida where she is a professor of Fine Art at Polk State College teaching painting, portraiture, figurative art, design and drawing. Critics have described her patterned and figurative artworks as “beautifully haunted” and it has been exhibited and published nationally and internationally.

HOLLYANNSCOGGINS.COM

LONG AND SHORT CUTS FOR ART
BEATRICE CORON

This course focuses on the variety of applications of paper cutting from fine arts to public art commissions. Students will conceive of and produce their works as unique story-telling images. Techniques employed include stenciled editions, pop-ups, dimensional work, wearable sculptures or short stop-motion animation. Cutting different papers and experimenting with scale will allow participants to adapt them to other materials and explore new territories. Tips, tricks and resources are also discussed during this highly individualized workshop. Open to all skill levels.

COURSE FEE · $395

Beatrice Coron produces visual storytelling in books, paper cutting and public art in her New York studio. Her artwork is made of paper, glass or metal and can be seen at the Metropolitan Museum of Art, the Walker Art Center, Minneapolis, Minnesota, and in subway stations in Chicago, Los Angeles and New York.

BEATRICECORON.COM
SEPTEMBER 15 – 18 · MASTER WEEKEND

FIBER + WATER + HEAT + HAND + PAPER = BOOKS

STEVE MILLER

In this intensive paper workshop students explore the characteristics of Kozo and other Asian fibers for artistic possibilities in book making. You will cook and beat mulberry fibers, both native and Thai, in various hand and mechanical ways to discover the outcomes. Bound books are the dream and goal, while participants spend time working together. There are a lot of assumptions about paper that are ubiquitous and plentiful. Let’s look closely at the fibers, and the sheets, to see what is truly there. Open to all skill levels.

COURSE FEE · $395

Steve Miller founded Red Ozier Press in 1976 in Madison, Wisconsin, and then in New York City. In 1988, he began teaching letterpress printing and hand papermaking at The University of Alabama, where he is now a professor and coordinator in the MFA in the Book Arts Program. His work includes collaborative book projects with Cuban print and papermakers. In 2012, Steve was presented with the College Book Art Association’s Distinguished Career Award.

REDHYDRAPRESS.COM

OCTOBER 16 – 22 · ONE WEEK

CONTEMPORARY PAINTING

MARY TODD BEAM

The purpose of this class is for students to become a contemporary painter by using the tools of modern design. Since art is a means of communicating, you will use new forms of expression including the strata, grid, circles and more. They will become your new vocabulary in conveying yourself more fluently. Demonstrations include exploring color, line and texture, and participants will become more knowledgeable about the metaphors and meaning embedded in their work. The goal is to allow yourself to be the unique and special artist that you are with the use of visual aids and charts. Open to all skill levels.

COURSE FEE · $595

Mary Todd Beam is a member of AWS, DF, NWS, the Ohio Watercolor Society and she is a two-time winner of the AWS Gold Medal of Honor Award. She is the author of two books and a video. Her work is exhibited internationally.

MARYTBEAM.COM

OCTOBER 16 – 22 · ONE WEEK

NATURE NOTES

ROBERT JOHNSON

In this course, working with pencil and watercolor allows students to capture the beautiful fall scenes of the Great Smoky Mountains National Park. With a kit assembled by the artist instructor containing the needed materials, participants will learn techniques for taking notes while observing the nature around them on the three planned field trips. Open to all skill levels.

COURSE FEE · $525

Robert Johnson is an artist working in the mountains of North Carolina where he has lived and painted for over 40 years. His work is on display at the Blue Spiral 1 Gallery in Asheville and he is a recipient of an NEA/Southern Arts Federation Grant and several grants from the North Carolina Arts Council.

ROBERTJOHNSONPAINTINGS.COM

OCTOBER 16 – 22 · ONE WEEK

DEMYSTIFYING THE POP-UP BOOK

COLETTE FU

Pop-up and flap books were originally created to illustrate ideas about astronomy, fortune-telling, navigation, anatomy and other scientific principles. Complex pop-up structures are created from a combination of basic mechanisms enhanced by one’s imagination. In this course students will learn the basic elements of pop-up paper engineering to the more complex mechanisms of platforms and pull-tabs. Participants will incorporate their own creativity into their structures to produce unique pop-up books, cards and works of art. Open to all skill levels.

COURSE FEE · $525

Colette Fu makes pop-up books using photographs from her travels around the world. She is an educator who teaches courses and workshops at art centers and universities. Collette has designed award-winning stop motion animation commercials, and has undertaken freelance work for Vogue China, Canon Asia, Moët Hennessy, and Louis Vuitton.

COLETTEFU.COM
Unlock the versatility of acrylic paint to produce expressive figurative depictions of the human form. In this course, students develop perceptual skills and learn anatomical structure by examining the geometry of the nude figure. From washes and glazes to impasto and innovative applications, you will acquire fundamental technical skills through the application of acrylic paint. Development of figure/ground relationship and spatial concepts will help students compose human figures framed within compelling settings. The course provides a basic foundation of drawing and color theory to facilitate the painting process while encouraging a sense of play and experimentation towards the subject. Open to all skill levels.

COURSE FEE · $525

Ryan Peter Miller is a visiting instructor of Art at Carthage College in Kenosha, Wisconsin and paints out of his studio in Chicago, Illinois. He has exhibited internationally in Beijing and Germany, and was featured in Chicago’s International Art Exposition in 2013. RYANPETERMILLER.COM

There is not another medium that lends itself to collage the way encaustic painting does. Wax creates a surface that provides collage with not just encapsulation, but a natural translucent quality along with an incredible textural vocabulary. Students will learn how collage can become an integral part of expression with their art. Whether you want to explore the ambiguous or pull directly from fantasy, dreams and your personal history, the goal is to take participants in a new direction and discover how to express yourself through the marriage of these two mediums. This class covers the basics, so beginners will feel at ease. Open to all skill levels. COURSE FEE · $525

Marge Luttrell is a studio artist from Knoxville, Tennessee and has an MA from the University of Tennessee, Knoxville and a BS from the University of Tennessee, Chattanooga. She has taught encaustic workshops at Arrowmont, Penland and other craft schools. She is the recipient of a Fulbright, National Endowment for the Arts, and National Endowment for the Humanities grants. She recently lived and worked as an artist/teacher in Switzerland. MARGELUTTRELL.COM

The goal of this class is to enjoy the beauty of the Great Smoky Mountains through observation and painting. Joining the great tradition of Constable and Corot, students will encounter their surroundings and paint daily, so be prepared for all types of weather. After working “en plein aire,” participants will return to the studio for critique, conversation and to prepare for the next day. Walking will be involved, so please remember to be as portable as possible. Students should look forward to sharing the language of art. Previous outdoor experience is preferred and the class is open to all skill levels.

COURSE FEE · $525

John David Wissler lives in Littitz, Pennsylvania and received his MFA from Parsons School of Design in New York. His studies included travel to France, Italy, Russia, Switzerland and Germany. He was awarded artist residencies at the Heliker-LaHotan Foundation on Cranberry Island in Maine in 2009 and the Borgo Finochietto, Tuscany, Italy 2012. LANCASTERGALLERIES.COM/ARTISTS/JOHN-DAVID-WISSLER

This workshop returns to the very beginnings of photography, from the early experiments before 1839 to the “photogenic drawings” of Talbot and the later advancements in the salt print process. Students will dive in by making photograms on plain salted paper, then work their way to gelatin-sized and toned prints from their own images, looking at the many variations in formulae along the way, including the beautiful albumen print. Every aspect of the process, from paper choice and chemical toners to hand-drawn additions in paint or pencil, will be pushed and explored to further each participant’s own vision. Open to all skill levels. COURSE FEE · $525

Dan Estabrook lives and works in Brooklyn, New York. He received his MFA from the University of Illinois, Urbana-Champaign and makes contemporary art using a variety of 19th-century photographic techniques. He has exhibited widely and has received several awards, including an Artist’s Fellowship from the National Endowment of the Arts in 1994. DANESTABROOK.COM
**EVO CATIVE STILL LIFE PAINTINGS**  
**SANDY MILLER SASSO**

This workshop is for those who long for their work to be more personal and expressive while exploring both traditional still life oil painting and idea-based imagery. Students begin by working from a still life in the classic manner and are introduced to composition using line, form, value, texture, balance and contrast as well as oil paint techniques. You will then stage your own still life set up using objects and images brought from home. Working on canvas or a panel using oil paint and preliminary sketches is highlighted as a pathway to experimenting with imagery. The use of light and shadow is also illustrated as a means to achieving an evocative image. The class includes lecture, demonstrations, individualized instruction and critiques. Open to all skill levels, but some drawing experience is helpful. COURSE FEE · $525

Sandy Miller Sasso is a studio artist in Almo, Kentucky. She has received grants from the Kentucky Arts Council and the Kentucky Foundation for Women. She has taught drawing and painting at Arrowmont, Penland, and the Kentucky Governor’s School for the Arts, as well as in local public schools for twenty-seven years. She has exhibited throughout the Southeast and has work included in numerous collections. SANDYMILLERSASSO.COM

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**PATTERN & RHYTHM**  
**BRYAN BAKER**

This relief printing course focuses on the creation of dynamic patterns made using collected found objects and custom cut linoleum blocks. Students will make a series of limited edition prints and one-of-a-kind pieces using heavy-weight paper stock creating both singular impressions and layered compositions. You will construct mesmerizing designs from the most unassuming items and simple shapes. The key is multiplicity, so participants should start collecting things now. The instructor will provide pre-cut shapes for experimentation, and a wide range of cutting and carving tools to use in the studio. Open to all skill levels. COURSE FEE · $525

Bryan Baker is an artist and educator in letterpress printmaking. He received his MFA from the University of Tennessee Knoxville and in 2014 he helped found Striped Light, a community print shop in Knoxville. He has spent the last six years teaching workshops around Appalachia, New York City and Detroit. STRIPEDLIGHT.COM

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**FINDING YOUR NICHE, MAKING A LIVING OFF YOUR ART AND KEEPING THE JOY**  
**AMANDA MCLENON**

This course takes students back to the core of their creativity; exploring different media to guide each other in making what is meaningful and likely to sell. Students are encouraged to bring a variety of their previous work for discussion and exploration. This course focuses on acrylic painting, but the lessons learned apply to all. Discussions include the business of selling art and exploring the emotional journey and joy that is possible when one finds balance between making a living doing what you love. Open to all skill levels. COURSE FEE · $525

Amanda McLenon is a full-time studio artist in Charleston, South Carolina. She started her career teaching and earned an MA in Marine Biology at the College of Charleston. Her unique style includes reverse painting on glass, incorporation of antique maps and nautical charts, and organic drips of paint that emulate water. In 2012 she received the prestigious Lowcountry Artist of the Year Award. AMANDAMCLENON.COM
CLAY

JUNE 5 – 11 · ONE WEEK
HANDBUILDING: IDEAS & TECHNIQUES FOR DEVELOPING FORMS & SURFACES
SANDY BLAIN

This course explores ideas and techniques for making ceramic pieces that are personal and expressive. Students will use handbuilt (pinch, coil, slab, press-mold) and wheel components singly or in combination to construct composite functional or sculptural forms. Surface markings/textures may be developed, altered or enriched by utilizing additive and/or subtractive processes. The pieces will be bisque-fired only with class discussion of slips, oxides and glazes related to particular firing temperatures. Open to all skill levels. COURSE FEE · $525

Sandy Blain is Professor Emerita of Ceramics at the University of Tennessee, Knoxville and Director Emerita, Arrowmont School. She is active with The Arizona State University Ceramic Research Center and is also an adjunct faculty member at the Mesa Art Center. SANDYBLAIN.COM

MAY 29 – JUNE 4 · ONE WEEK
PARTS & WHOLES
BRIAN R. JONES

In this class students investigate bisque molds, throwing parts on the wheel, using patterns, coil building, and articulate their surface (terra sigilatta, underglazes, scrafitto). The goal is to discover simple, effective techniques so you can further your work and think about your working process. Participants will plan and improvise form and surface, and class participation and collaboration are encouraged. You will be working with mid-range clay and bisque firing only. Open to all skill levels. COURSE FEE · $525

Brian R. Jones works in Portland, Oregon and has an MFA from the Meadows School of the Arts at Southern Methodist University in Dallas, Texas and his BFA from Alfred University in Alfred, New York. He is a former Board Member of The Studio Potter Journal and is the host and producer of the Brian R. Jonescast, an interview program about artists. BRIANRJONES.COM
JUNE 12 – 18 · ONE WEEK

CUPS, CUPS, CUPS: SODA FIRED PORCELAIN
MATTHEW LONG

This course explores making variations of cups that are integral to our lives and that we use to quench our thirst, make cheers with, 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 fire work in the soda kiln. All students should have some experience with clay, and be able to throw pots. Intermediate throwing ability required.

COURSE FEE · $525

Matt Long received his MFA in Ceramics from Ohio University in 1997 and his BFA in Ceramics from the Kansas City Art Institute in 1995. He is an associate professor of Art, and the graduate coordinator for the Department of Art at The University of Mississippi.

FULLVICTORY.COM

JUNE 12 – 18 · ONE WEEK

INNOVATIVE HANDBUILDING TECHNIQUES
LANA WILSON

In this class students experiment with painting three layers of colored slips and apply the sgraffito technique through the layers. Students will then create bowls, cups or plates by spreading and flattening their painterly slabs with a rolling pin. Demonstrations include making a box with a workable drawer with a niche and layers of stamped imagery, functional work using a sink mat’s grid pattern and small stamps, and adding color after bisquing. You will also discover intricate stamp making techniques, multilevel clay tiles, and handles and feet. Open to all skill levels.

COURSE FEE · $525

Lana Wilson is from Berkeley, California and is on the Board of Directors at the Penland School of Crafts. She has conducted workshops at Penland, Arrowmont, Mendocino Art Center, Peters Valley and in Canada, Israel, New Zealand, Australia and South Africa. She writes a column for Clay Times and authored the book Ceramics: Shape and Surface. She has appeared twice on The Discovery Channel.

LANAWILSON.COM

JUNE 19 – 25 · ONE WEEK

BUILD, DECORATE, LOOK & LEARN
ERIN FURIMSKY

If you have the innate desire to place pattern, imagery, text and color onto ceramic objects then this workshop will satisfy your need to decorate. Students will learn how to design and build bisque molds for constructing dimensional wall tiles/forms out of low-fire clay. At the leather hard stage, you will develop 2-D compositions and complex layered surfaces with underglazes on forms. Participants also discover surface techniques that include slip trailing, stenciling, stamping, mishima, sgrafitto, shellac resist and image transfer methods. You will leave class with an understanding of how to craft visually seductive and content rich surfaces on sculptural or utilitarian ceramic work. Open to all skill levels.

COURSE FEE · $525

Erin Furimsky is a studio artist and educator in Normal, Illinois. She received a BFA from Pennsylvania State University and an MFA from The Ohio State University. She is featured in a DVD titled Layered Surfaces with Erin Furimsky.

ERINFURIMSKY.COM

JUNE 26 – JULY 9 · TWO WEEKS

INVENTIVE STRATEGIES FOR SLAB CONSTRUCTION
KENNETH BASKIN

This workshop introduces students to inventive construction techniques while placing an emphasis on generating a conceptual approach to design development. Methods of manipulating, measuring and building with soft and stiff slabs of clay are included. Students will explore forms and surface textures in the creation of singular or multiple component sculptural objects. Some of the many practices employed are custom template production, darting techniques, extruded form alteration and the fabrication of bracing forms using simple materials. Stoneware, clay, slips and glazes will be fired in mid-range and atmospheric kilns. Open to all skill levels.

COURSE FEE · $995

Kenneth Baskin is an associate professor of ceramics at McNeese State University. He is represented at Blue Spiral One, Asheville, North Carolina and The Kiln Studio Gallery, Fairhope, Alabama. His work is included in the collections of the Arkansas Arts Center in Arkansas.

KENNETHBASKINSculpture.COM
THE BIG BURN
BRUCE DEHNERT

This workshop is for students who are curious about the appearance of their work when fired in an anagama kiln and who have interest in firing Arrowmont’s famous anagama kiln. You will explore historical and contemporary forms and surfaces that are “excited” by a natural ash firing. Students may use both pottery and sculpture and the instructor will address both media during making, glazing, loading and firing. Claybodies, pre-firing surface treatments and inventive kiln loading techniques are also provided. While firing, participants will learn a variety of stoking techniques and approaches to manipulating flame path and atmosphere. Open to all skill levels. COURSE FEE · $995

Bruce Dehnert works at Peters Valley Craft Center in Layton, New Jersey where he is head of Ceramics. He has a BA in Creative Writing from the University of Montana and a MFA in Ceramics from Alfred University. His awards include three Fletcher Challenge Awards, a New Jersey Artist Fellowship, the Settlor Prize in Sculpture and a Carnegie Premier Award for Works on Paper. He has taught at universities in the U.S., New Zealand, and Malaysia. BRUCEDEHNERT.BLOGSPOT.COM

THE NARRATIVE FIGURE
KELLY PHELPS & KYLE PHELPS

In this class students discover their own figurative narrative while learning about the formal aspects of armature/relief board construction, composition, scale/proportion, figure sculpting, surface treatment and hollowing techniques. Based on this, participants will produce their own ceramic piece using their figurative narrative. To inspire the student’s work, the topics covered include: idea generation, musical inspiration, pictorial documentation, personal interviews and site visits. There is an emphasis on discussion and storytelling that will impact your final product. Open to all skill levels. COURSE FEE · $525

Kelly Phelps is an associate professor and Chair of the Art Department and head of Sculpture at Xavier University in Cincinnati, Ohio. Kyle Phelps is an associate professor and head of Ceramics at the University of Dayton.

The twins grew up in a blue-collar/factory environment in Indiana where they were inspired by the blue-collar working class.

FORM AND DECORATION: CULTIVATING HARMONY & PERSONAL EXPRESSION
LISA NAPLES

This class focuses on soft-slab construction, dry-brush slip application, and decoration; and once students are engaged, the fun begins. Decoration includes applied texture to drawing images for storytelling. Participants will learn that expressing something personal through the medium of functional pottery involves embracing: play, process and practice. Students will remain open to what is revealed following the breadcrumb trail that is creativity. Take a trip down the rabbit hole, regardless of how many years you’ve been working in clay. Open to all skill levels. COURSE FEE · $525

Lisa Naples lives in Doylestown, Pennsylvania and works from her barn studio. In 2014, Ceramic Arts Daily released two DVD’s on her work. In 2012, she was awarded the Ceramics Prize at the Philadelphia Museum of Art Craft Show. Her work has been featured in “Masters Earthenware: Major Works from Leading Artists”. LISANAPLES.COM
RE-ENVISIONING THE PAST: SALT, SODA, & SOUTH AMERICAN POTS
RICHARD BURKETT & JOE MOLINARO

This workshop focuses on the pre-Columbian and Amazon regions of South America to discover contemporary approaches and ideas for pottery making. Participants will create clay pieces that reflect the formal and ceremonial aspects of these amazing ceramic traditions. You will learn about altering wheel thrown forms, slab construction, extruded forming techniques, as well as slip and glaze applications relative to the salt and soda firing processes. Students will translate their ideas into a more personal and expressive way of vessel making. Basic wheel-throwing and/or handbuilding skills are required. COURSE FEE · $525

Richard Burkett, San Diego State University, has traveled to Ecuador over the last 20 years documenting indigenous pottery cultures. He is the author of HyperGlaze software and the co-author of Ceramics: A Potter’s Handbook, and recently co-authored a book on Ecuadorian Kichwa pottery with Joe Molinaro. RICHARDBURKETT.COM

Joe Molinaro, Eastern Kentucky University, has traveled extensively in South America and has produced two video documentaries on the pottery traditions of the Amazon and the Andes. He has written extensively on both contemporary and folk pottery traditions. JOEMOLINARO.COM

EXPLORING THE SCULPTURAL HUMAN ELEMENT
CURT LACROSS

This workshop focuses on construction techniques, and anatomy and conceptual development of sculpture in order for students to create human forms that introduce a psychological component. Participants will use coil and slab building and a variety of armatures to construct life-sized forms while placing attention on facial features, skin texture and hands. Gesture, pose and expression are investigated throughout the fabrication process. Creating life-like eyes and surface treatment are demonstrated so that students learn the expressive qualities of clay through stretching, bending and manipulating texture. Open to all skill levels, however, some clay experience will prove beneficial. COURSE FEE · $525

Curt LaCross lives in Alam, Michigan and is an art educator at the Holt Public Schools. He has a BA from Central Michigan University and his MFA in Ceramics from Michigan State University. He is an emerging artist interested in figurative sculpture. CURTLACROSS.COM
MAKING BETTER POTS
PETER BEASECKER

This workshop concentrates on the mechanics of making better pots. Students will focus on techniques and strategies of orchestrating form and examining the formal properties of a pot. The objective is for students to be more proficient in their making and more personal in their approach to pottery. Participants will use Arrowmont’s collection of bisqued work to help in this journey. Student’s work will be bisque fired and any clay may be used, but demonstrations will be in porcelain. This workshop is for intermediate and advanced students that are able to confidently throw an 8” cylinder. COURSE FEE · $525

Peter Beasecker is a professor of Art teaching ceramics and graduate studies at Syracuse University’s College of Visual and Performing Arts and currently maintains a studio in Cazenovia, New York. He received a BS degree from Miami University and his MFA from Alfred University. He has been the coordinator of the Utilitarian Clay Symposium at Arrowmont since 1996. PETERBEASECKER.COM

SLIPCASTING SUPER-FUSION
SUSAN BEINER

During this class students explore slipcast to make parts for building sculpture utilizing selected molds followed by employing the handbuilding technique to create other parts. These forms are then cut and pasted, bent and twisted, and fused using porcelain clay “super-glue” to discover sculptural compositions. Class discussions center on repetition in nature, surface design and the role of color. Students interested in glazing sculpture learn super-fusion of forms and layered applications of cone six glazes in a gas kiln firing. Participants are encouraged to bring bisque pieces to class for additional glazing. Open to all skill levels.

COURSE FEE · $525

Susan Beiner received her MFA from The University of Michigan and BFA from Rutgers University in New Jersey. Currently, she teaches at Arizona State University and resides in Phoenix, Arizona. Susan has been published, and her work is included in both permanent and private collections. SUSANBEINERCERAMICS.COM

ALTERED FORMS & DECORATED SURFACES
JENNIFER ALLEN

This workshop focuses on creative ways to approach pottery forms and surfaces. Students will slice, dice, bend, fold, stamp, carve and decorate towards a new vocabulary of forms and discover ways to alter pots on and off the wheel while exploring various methods of surface decoration. Demonstrations include throwing, darting, hand-building techniques, stamp-making, handmade texture tools, slip trailing and more. Throughout the workshop, students gain the skills and confidence necessary to expand on learned ideas / techniques and will recognize how to achieve a cohesive balance between form, surface and function. Basic wheel-throwing and/or hand-building skills are necessary. COURSE FEE · $525

Jennifer Allen is a studio potter in Morgantown, West Virginia and lecturer at West Virginia University. She earned her MFA from Indiana University, Bloomington and a BFA from the University of Alaska, Anchorage. In 2008, Jennifer was recognized by NCECA as an Emerging Artist. JENNIFERALLEN.CERAMICS.COM

EXPLORING SURFACE — FROM THE QUIET TO THE ORNATE
SALLY BROGDEN

In recognizing the power of surface handling to clarify an artist’s intentions, this course explores surface and how it impacts sculpture and pottery. Various techniques and approaches to surface handling are illustrated from the most subtle to the more complex and decorative. During class students will use found materials, carving, mishima, sgraffitto, paper, sticker and varnish resist, paper transfers, commercial under glazes, custom decals and slip trailing. Earthenware clay and commercial under glazes are also studied. Participants should bring images, sketches and digital files of clip art, scanned drawings and photographs to class for use in generating imagery. Open to all skill levels.

COURSE FEE · $525

Sally Brogden is a sculptor known for her abstract ceramic works. She studied at the University of Michigan and the New York State College of Ceramics. Her recent shows include The Museum of Fine Arts Houston, Pewabic Pottery, Vertigo Gallery, Islip Art Museum, University of Michigan, National Museum of Slovenia and the Anderson Ranch Art Center. SALLYBROGDEN.COM
BROWN & ROUND AIN’T SO BAD
BRYCE BRISCO

This class explores wheel thrown forms inspired by the traditional potters of the American South. Students will work to develop more articulate shapes, pushing volume, gaining height and thinning walls. Using native and wild materials, students discover how to refine and test clay that they dig to make clay body and glazes. Discussions are centered on historic pottery, how to “see” form, and how to let the materials guide your personal aesthetic. Open to all skill levels, but basic wheel technique is advised.

COURSE FEE · $340

Bryce Brisco holds a BFA with Honors in Painting from the University of Arkansas and an MFA in Ceramics from Ohio University. He served as artist-in-residence for four years at the Appalachian Center for Craft before returning to his native home of Northwest Arkansas.

Lynnette Hesser is a full-time artist working in the studio with husband, Steve Loucks, in Wellington, Alabama. She holds a BA, BFA and MFA in Ceramics and a MS.Ed. She received the Alabama State Council on the Arts Fellowship in Crafts in 2011.

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

STRETCHING YOUR TECHNIQUES
LYNETTE HESSER & STEVE LOUCKS

The focus of this class is designing tableware to enhance the student’s everyday dining experience, making it into a special occasion. Producing a place setting, including salt and pepper shakers, napkin holders and a serving dish, participants learn basic wheel-throwing, simple press molding and slab techniques. Along with demonstrations and individual assistance, how to personalize your work using altering, carving unique designs, impressing pattern, sprigging, and relief decoration and assembling sections are featured. Participants will learn how to pour, dip and brush on the glazes for their tableware for cone 6 electric firing. No previous clay experience is necessary. Open to all skill levels.

COURSE FEE · $525

ROBERTA MASSUCH works in Philadelphia, Pennsylvania where she is a resident artist at The Clay Studio, studio technician at The Community College of Philadelphia and adjunct faculty at the Tyler School of Art. She received her BFA from Northern Illinois University and her MFA from Louisiana State University. Past residencies include the Worcester Center for Craft and the Northern Clay Center.

CLAY, CONCRETE & COLOR!
ROBERTA MASSUCH

The purpose of this class is for students to combine a variety of materials and methods to create abstract three-dimensional still life sculptures from pinched porcelain forms, earthenware tiles, cast concrete, wood, polymer clay, paper, found materials, and color. Whether your work is large or intricate, expect to spend a good amount of time generating ideas and planning your compositions. The class includes a review of basic color theory and a discussion of how color effects the perception of objects and form. Students will develop surfaces using an array of non-ceramic surface treatments such as wax, dye, ink, or paint. This class is open to all skill levels of students who are looking to experiment with a wide range of materials.

COURSE FEE · $525

Robert Massuch has a BFA with Honors in Painting from the University of Arkansas and an MFA in Ceramics from Ohio University. She served as artist-in-residence for four years at the Appalachian Center for Craft before returning to her native home of Northwest Arkansas.

STEVELOUCKSPOTTERY.COM

ROBERTAMASSUCH.COM

AUGUST 14 – 20 · ONE WEEK

AUGUST 14 – 20 · ONE WEEK

SEPTEMBER 8 – 11 · LEGACY WEEKEND

AUGUST 14 – 20 · ONE WEEK
FORM FIRST!

GAIL KENDALL

It doesn’t matter if the glaze is great or the deco delightful if the form is feeble. This course focuses on refining and resolving hand-built pottery forms. Using soft and hard slabs and coil construction, students will form pots that include lids, spouts, handles and feet finishing the week with plates and platter construction. Demonstrations, discussions and Q & A underpin your time together, and glaze and decoration are enhanced with visuals and formulas as guidance. This workshop is for participants who are comfortable with the basic techniques and terminology of hand building, know how to successfully join various pieces and parts of a form together, understand common terms, and have worked with these techniques in a beginning ceramics class.

COURSE FEE · $525

Gail Kendall was raised in a small lumber town in the Upper Peninsula of Michigan. Earning a BS at the University of Michigan and an MFA from Eastern Michigan University, she became an independent studio artist in St. Paul, Minnesota. For twenty-four years she taught in the Department of Art & Art History at the University of Nebraska-Lincoln.

GAILKENDALL.COM

ADJUSTING VOLUME — INSIGHTS INTO ALTERING, HANDBUILDING & THROWING

RANDY JOHNSTON

This course focuses on a variety of hand-building techniques for developing and refining clay forming skills. The methods include paper patterns, wood drop forms altering and assemblage. Students will work in high fire stoneware clays with the option of bisque firing. Through lecture and discussion, participants discover the integration of form and surface for their work that addresses functional and sculptural intent. Lectures and images address historical and contemporary approaches for the course. Open to all levels, although some basic abilities with ceramics will be helpful.

COURSE FEE · $395

Randy Johnston is a professor and Department Chair at the University of Wisconsin, River Falls, where he teaches ceramics and drawing. He received his MFA from Southern Illinois University and a BFA in Studio Arts from the University of Minnesota. He is a past recipient of the Bush Artist Fellowship and two Visual Artist Fellowships from the National Endowment for the Arts.

MCKEACHIEJOHNSTONSTUDIOS.COM

NOT BROWN, NOT ROUND: HANDBUILDING FOR ATMOSPHERIC FIRING

JAMES TINGEY

This workshop challenges the concept of atmospheric fired (salt, soda, wood fired) pottery as “brown and round.” Through demonstrations and hands-on making, students learn hand building techniques utilizing coil, pinch and slab techniques with plaster and plywood molds. Processes, materials, mark making and loading strategies centered on developing work for atmospheric firing are presented. Participants are encouraged to arrive with bisque pieces to load and fire the soda kiln and then discuss the results. Open to all skill levels.

COURSE FEE · $340

James Tingey is a studio potter and instructional associate in Ceramics and Sculpture at Brookhaven College in Dallas, Texas. He received his MFA in Ceramics from Ohio University. Previously he was a visiting artist at Kendall College of Art and Design, Louisiana Tech University and Lane Community College.

JAMESTINGEY.COM

SCULPTING FROM THE INSIDE OUT

TIP TOLAND

This intensive workshop focuses on gesture and expression as it applies to the whole figure, including the face. Students will work from a live model who holds one pose for the entire weekend, creating a solid clay figure at 1/3 scale. The focus is on each student’s empathy for the gesture the model takes and how they can abstract that gesture into a portrait which reflects their own personal experience. Many forms of abstraction are shown and discussed. Participants are encouraged to step away from a realistic approach and boldly move into a subjective view of what the model is doing, allowing it to become autobiographical. This workshop is for intermediate to advanced students with some knowledge of the figure.

COURSE FEE · $395

Tip Toland is a studio artist and a part-time instructor in Vaughn, Washington. She received her MFA in Ceramics from Montana State University and a BFA from the University of Colorado Boulder. She conducts workshops across the United States, Europe and the Middle East and has received numerous awards, most notably a United States Artist Award in 2014.

TIPTOLAND.COM

SEPTEMBER 15–18 · MASTER WEEKEND

SEPTEMBER 15–18 · MASTER WEEKEND

SEPTEMBER 8–11 · LEGACY WEEKEND

OCTOBER 16–22 · ONE WEEK

SEPTEMBER 15–18 · MASTER WEEKEND
THE FEARLESS SCULPTURE
SHADOW MAY

This class focuses on the fearless methods of building and constructing ceramic sculpture. Students will use thrown forms, monolithic slabs, torn edges and accidental gestures to create dynamic, ambiguous sculptures. Be prepared to experience and work with clay in a way you never have. Intermediate to advanced students are welcome. Must have basic wheel throwing and hand building skills. COURSE FEE · $525

Shadow May lives in Chattanooga, Tennessee and is a self-taught, award winning ceramic artist who has also worked as a potter. He has received a Tanne Foundation Award and a Tennessee Arts Commission Artist Fellowship and awarded Make Work, ArtsMove and CERF grants. SHADOWMAYSTUDIOS.COM

OCTOBER 16 – 22 · ONE WEEK

WOODFIRING INTENSIVE: UNIFYING MATERIAL, FORM & SURFACE
JOSH COPUS

In this woodfire-intensive class students are asked to bring bisque ware to load and fire in Arrowmont’s manibigama wood kiln with the intention of creating rich and interesting unglazed surfaces. Participants are introduced to a variety of packing materials and creative loading strategies to help take their woodfired surfaces to the next level. While the kiln cools, demonstrations and discussions include designing work specifically for the kiln with an emphasis on unifying material, form and surface. The class covers the use of wild clays and placed-based making philosophies as ways for students to create unique and personally significant work. Open to all skill levels. COURSE FEE · $525

Josh Copus is a maker of woodfired ceramics in Asheville, North Carolina. He is a graduate of the University of North Carolina Asheville and a Windgate Fellow. He is the founder of the Clayspace Co-op and the Foundation Clay Ceramic Collectives in Asheville. He has been an invited presenter and participant at various international woodfiring conferences and residency programs. JOSHFCOPUS.COM

OCTOBER 23 – 29 · ONE WEEK

BUILDING WITH REPETITION
ANDREA MOON

In this class students are motivated to challenge structure by using pattern and repetition to create forms using stoneware. You will create multiple parts with basic hand-building skills: coil, slab, pinching and double-wall construction. Beginning with one to two maquettes, participants will construct a form by using building blocks, texture samples and pattern ideas. While integrating surface and pattern as a construction method, you will build a mid-to large-scale sculpture and explore functional and abstract ideas that visually interact with repetition, pattern and texture. During demonstrations and discussions, slips as surface, glazing and firing schedules are shared. This course is for all levels of clay lovers, beginning through advanced. COURSE FEE · $525

Andrea Moon is a studio artist and the residency and communications coordinator at the Red Lodge Clay Center, Red Lodge, Montana. She earned an MFA in Ceramics from Texas Tech University in Lubbock, Texas and a BFA in 3-D Studies from Bowling Green State University in Bowling Green, Ohio. Andrea exhibits nationally and internationally and recently had a solo exhibition at the Plinth Gallery in Denver, Colorado. ANDREAMOON.COM

OCTOBER 23 – 29 · ONE WEEK

FROM FLAT TO FORM:
HANDBUILT VESSELS
JEREMY RANDALL

The focus of this class is to explore slab construction, producing forms out of round, and learning ways to incorporate volume, texture, color, surface development, electric firing, and post firing construction. Using a template method of generating ideas and drawing form, students take flat shapes and transform them into volumetric objects. They use terra sigilatta to create enlivened surfaces that are loaded with color. Students also develop an approach to decoration looking at line, texture and form to make decisions building on their visual vocabulary. Vessels will be impregnated with reference and rich with visual interest. Some hand-building experience is beneficial. Open to all skill levels. COURSE FEE · $525

Jeremy Randall lives in Tally, NY, operates Rusty Wheel Pottery and is a visiting professor of art at Cazenovia College. He received a BFA from Syracuse University and an MFA in Ceramics from University of Florida. Jeremy taught at the Higher Education level for 10 years and is published in national and international periodicals, texts and publications. JEREMYRANDALLCERAMICS.COM

OCTOBER 30 – NOVEMBER 5 · ONE WEEK

OCTOBER 16 – 22 · ONE WEEK

OCTOBER 23 – 29 · ONE WEEK

OCTOBER 23 – 29 · ONE WEEK
GOING FOR BUST
MELISA CADELL
This class is for students who are looking to create a sense of presence within the form. You will participate in sketches and exercises prior to building a bust form based on your ideas and research and then explore surface and display options. In-depth discussion about finding one’s voice and concept will encourage deeper thought in the participant’s work. If time permits, students may fire work, but the emphasis is on expanding one’s understanding of technique and personal choices. This class requires that students possess some hand-building skills. COURSE FEE · $525
Melisa Cadell is a studio artist in Western North Carolina and teaches at Appalachian State University. She has a BFA in Drawing and Painting from the University of North Texas and a MFA in Studio Sculpture from East Tennessee State University. She has been published in Ceramics Art and Perception, Ceramics Monthly, De Kleine K and in numerous books and videos. MELISACADELL.COM

POTTERY MAKING
LINDA CHRISTIANSON
This workshop focuses on the skill-building, curiosities and aesthetic development of the student’s individual skills. Through daily demonstrations, discussions, fun exercises and personalized attention, participants will create well-crafted and thoughtful pottery. Pots that are dry are bisque-fired as part of the 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 · $525
Linda Christianson is an independent studio potter who works in rural Minnesota and has taught at Carleton College, Hartford Art School, and the University of Georgia. She has received fellowships from the National Endowment for the Arts and the McKnight Foundation. CHRISTIANSONPOTTERY.COM

CONTEXTURES: EXPRESSIVE FORMS & SEXY SURFACES
BIRDIE BOONE
This course focuses on content-driven construction and surface explorations as one approach to developing pots that beg to be used. Students with an interest in creating minimal, yet expressive, forms through the hand-building processes will work with soft to leather-hard slab construction techniques and investigate surface possibilities through slip and glaze testing. Demonstrations and discussions include pattern development, making bisque ware drape and press molds, and problem solving toward creating/revealing meaning through ceramic materials and processes. Open to all skill levels, although hand building skills and knowledge of ceramic materials will be helpful. COURSE FEE · $525
Birdie Boone is a full-time studio potter in Southwestern Virginia and holds an MFA in Artisanry/Ceramics from UMass Dartmouth. Influenced by the Japanese mingei idea of “beauty in use,” she makes pots that remind their users to consider and take care.

THE DECAL AND BEYOND
JUSTIN ROTHSHANK
Transferring imagery onto ceramic work using a laser printer and decal paper is the focus of this class. Students are asked to bring their own images to discover image preparation, printing decals onto decal paper, transferring decals onto greenware and glazed ware, layering of decals, using commercial decals, and firing temperatures for various types of decals. In addition, participants will use and fire decals on a variety of kilns, and experiment with electric kilns and the soda kiln. COURSE FEE · $525
Justin Rothshank is a full-time studio potter in Goshen, Indiana. He co-founded the Union Project, a nonprofit arts organization located in Pittsburgh, Pennsylvania. His published articles include “Pottery Making Illustrated”, “Ceramics Monthly”, “American Craft and Studio Potter” and a recently-released DVD titled “Ceramic Decals: New Ideas and Techniques”. ROTHSHANK.COM
ENTRAP, ENLIVEN & ENHANCE: IMAGINATIVE STONESETTING  
JOHN COGSWELL

For many contemporary jewelers, stonesetting begins and ends with the basic bezel setting. This workshop is designed for those who are ready to move beyond mere basics and increase their skill level. Participants will design, construct and set a variety of alternative bezel, prong and graver settings that will accommodate various cuts, shapes and sizes of stones. The topics covered include: practical gemstone applications, how to use appropriate tools, construction tips and tricks, alternative setting methods and creative design modification. Competent soldering and fabrication skills are required.

COURSE FEE · $525

John Cogswell is a jeweler, silversmith, educator and author/illustrator. Recently retired from SUNY New Paltz, New York, he previously taught at Parsons School of Design, Pratt Institute in Brooklyn and Hofstra University. He was also former director of the Jewelry and Metalsmithing Department at the 92nd Street in New York City.

BEER AND BRATS: BAR-B-Q TOOLS & PEWTER MUGS  
DAVID CLEMONS

What would summer be without grilling and cold beverages? The products made in this class enhance these summer rituals. This workshop introduces students to the design and creation of forged grilling utensils and a complimentary fabricated pewter tankard. Ideas of function, ergonomics and formal aesthetics of the wares will be discussed. Students will be guided through step-by-step procedures that include basic forging, stretching, sinking, fabrication, planishing and polishing. Bring your appetite for craft to class and your favorite grilling recipes. Basic hammer skills are helpful but not required; all skill levels are welcome.

COURSE FEE · $525

David Clemons teaches Metalsmithing at the University of Arkansas in Little Rock, Arkansas. His work embraces his craft and its collective history of techniques and objects. He has an MFA in Metalsmithing from San Diego State University and a BFA in Studio Arts from the University of Texas, Austin, Texas. DAVIDCLEMONS.COM
JUNE 5 – 11 · ONE WEEK

ENAMELING: GLASS, METAL & FIRE
GAIL NELSON

This course explores the fundamentals of the enamel process, while students discover the brilliant colors of enamel and experience the excitement of firing in a kiln. Beyond the basics, participants will acquire techniques such as graffito, decals, silkscreen and stenciling to add visual interest and depth to their work. You will learn that fusing glass to copper will not only add color to your work, but also pattern, texture and design. Students will complete several jewelry pieces or small works suitable for framing while receiving personal attention and working at their own pace. Open to all skill levels.

COURSE FEE · $595

JUNE 12 – 18 · ONE WEEK

RECONSTRUCTION
JIM COTTER

In this class students learn about using industrial and household materials for the construction of jewelry and art objects. This includes using various materials including cement to wood flooring. Some jewelry experience is helpful as well as expertise in basic saw, file and soldering.

COURSE FEE · $525

JUNE 19 – 25 · ONE WEEK

ALTERNATIVE MATERIALS & INVENTIVE SOLUTIONS
NICOLE JACQUARD & ANNE FIALA

When it comes to making artwork, the maker has countless options in choosing which materials to use. Often these materials come with pre-programed perceptions and/or historical significance. This workshop explores unusual materials with the end goal of finding inventive solutions unique to each student and material. With the integration of smart materials and basic mechatronics, students explore the future of innovative materials and what they can add to a contemporary studio practice by creating interactive objects. The workshop combines material studies, technical demonstrations, as well as short readings for inspiration. Demonstrations include a number of traditional mechanisms, alternative fasteners and metalworking techniques. Open to all skill levels.

COURSE FEE · $550

Gail Nelson is a studio artist and educator. She is program director for the Great Lakes Enameling Guild and a Board Member of the Enamelist Society. She received an Enamelist Society Award in the exhibition “Radiance” at Gallery 21 and her work is published in 500 Enameled Objects, Lark Books.

GAILNELSONENAMELS.COM

Jim Cotter is an artist who has displayed his work in museums in the U.S. and around the world. He received his BA in Fine Arts Education from Wayne State College in Wayne, Nebraska, and uses items from rivers, forest, and industry in his sculpture and jewelry and is heavily influenced by the nature that surrounds him in Vail, Colorado.

JCOTTERGALLERY.COM

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 an MFA from the University of Michigan. Nicole received a second MFA while on a Fulbright Scholarship to Australia at RMIT University in Melbourne and subsequently returned to RMIT, receiving a Ph.D. in Fine Arts. Nicole has had six solo exhibitions and participated in over 80 invitational/juried exhibitions in the U.S., Europe, Asia and Australia.

NICOLEJACQUARD.COM

Anne Fiala is from Charlotte, North Carolina and is an assistant professor of Fine Art at Winthrop University teaching Metalsmithing and Jewelry Design. She received a BFA in Industrial Design, a BFA in Metalsmithing and Jewelry Design from the University of Illinois at Urbana-Champaign and her MFA in Metalsmithing and Jewelry Design from Indiana University Bloomington.

ANNEMFIALA.COM
LOST & FOUND: PERSONAL ADORNMENT
BOB EBENDORF

This class explores a wide range of concepts applicable to personal adornment and the narrative object. Working with traditional and alternative material: silver, copper, wire, recycled materials, and found objects, students will fashion objects of personal importance, expression and adornment. Investigating the use of color and collage as a design tool is discussed. Through demonstrations and hands-on projects, participants discover the methods of selection, integration and assembly inherent to a range of materials. The class includes demonstrations with time for individual attention. Basic skills are required: sawing, filing and soldering.

COURSE FEE · $995

Bob Ebendorf is co-founder and past-president of the Society of North American Goldsmiths. He received a BFA and MFA and is represented in many worldwide collections including the Metropolitan Museum of New York, The Victoria and Albert Museum (England), the British Museum, and The Museum of Fine Arts in Houston.

JUNE 26 – JULY 9 · TWO WEEKS

FLAMEWORKING + FIBER = MIXING MEDIA
SARA SALLY LAGRAND & JENNIFER REIS

This two-week class introduces students familiar with creating glass beads with flameworking to the basic techniques and concepts of handworked embellished textiles combined into cross-media artworks utilizing both. Participants will conceptualize, design and create their own flameworking and fibers artwork(s) that include beadmaking, hand-stitching and embellishing techniques on a textile surface. Flameworking techniques comprise color mixing and surface design, and constructing small sculpture forms. You will also utilize textile methods of hand-stitching, applique, embroidery and embellishing as well as textile artwork design, construction and presentation options. Class enrollment is limited to 10 participants due to equipment capacity. This course is a fantastic opportunity to combine the bright and shiny of handmade glass with the tactile surface design options of embellished textiles. Open to all skill levels, but some flameworking skills are helpful.

COURSE FEE · $995

Sara Sally LaGrand is an award-winning artist and author. She holds a BA in Glass Formation from Park University, Parkville, Missouri. Her honors include awards from Art Westport, Kansas City; State of the Arts, Prairie Village, Kansas; Bead Museum of Washington, D.C.; Bead and Button Magazine, Images Art Gallery, and the Kansas City Artists Coalition. SARASALLYLAGRAND.COM

Jennifer A. Reis is an award-winning artist who has participated in exhibitions at the Society for Contemporary Craft, Kentucky Museum of Art and Craft, Appalachian Center for Craft, and The National Quilt Museum. She is a recipient of the prestigious Al Smith Fellowship from the Kentucky Arts Council.

JENNIFERAREIS.COM

JULY 10 – 16 · ONE WEEK

FOUND
JAYDAN MOORE

This class focuses on mining various materials from the scrap heap, second hand shops and other recycled sources. Delving into each material, students will study and solve the technical challenges that come with each material and the concepts that are evoked when found objects are used. Participants explore what the objects, images and materials they are drawn to convey and how those ideas can be honed in their own bodies of work. Previous jewelry skills desired. Knowledge in sawing, soldering and basic fabrication will be very helpful.

COURSE FEE · $525

Jaydan Moore is a Penland Artist in Resident and ACC Emerging Voices Award Winner. He has taught at the Penland School of Crafts, Virginia Commonwealth and the California College of the Arts. He has held fellowships and residences at Virginia Commonwealth University, Houston Center for Contemporary Craft, and The Museum of Fine Arts in Houston.
PUSHING YOUR BOUNDARIES: COMBINING GLASS TECHNIQUES
GWYNE RUKENBROD SMITH

This class nurtures the student’s creative practice with an emphasis on enhancing and refining designs and concepts. Expanding their repertoire, students learn how to decorate fused glass using lampworking techniques to create detailed additions and fusing techniques to form objects. The use of cold processes is addressed to make one-of-a-kind pieces. Discovering a unique way to create beads and pendants, participants will work on a small scale to make items like cabochons, beads, pendants, brooches and decorative objects. Beginning lampworking skills are necessary; otherwise all skill levels are welcome. Fusing and cold-working skills are not necessary. COURSE FEE: $595

Gwynne Rukenbrod Smith serves as the executive director for the Society of North American Goldsmiths that is dedicated to the support and advancement of contemporary jewelry and metal artists. She has been the executive director for HandMade in America and curator of Fine Craft at the Houston Center for Contemporary Craft. POGOMODERN.COM

FEARLESS METAL FABRICATION: JEWELRY, PILLOXES & SMALL OBJECTS
CHRISTOPHER A. HENTZ

This class provides remarkable and logical approaches to understanding error-free metal fabrication methods and techniques. The objective is to make the fabrication process painless for students while solving problems previously thought to be overwhelming or complex. In-class projects and individual consultation allows participants to develop their own objects and to learn new alternative strategies without compromising personal aesthetics. Students will learn a wealth of information about creative fabrication approaches and solutions, and “tricks” for trouble-free fitting, forming and soldering. Open to all skill levels. COURSE FEE: $525

Christopher A. Hentz is an Emeritus Professor of Jewelry/Metalsmithing at Louisiana State University. He received his MFA from the Cranbrook Academy of Art. His works have been featured at the ACC Craft Shows, The Smithsonian Craft Show, and The Philadelphia Museum of Art Craft Show. CHRISTOPHERHENTZ.COM

ENAMELING WITH A TWIST: COMBINING LIQUID & POWDERED ENAMEL ON COPPER OR STEEL
BARBARA MINOR

This course focuses on the basics of enameling on copper or steel using liquid and powdered enamels separately and in combination with each other. Students learn about enamel application methods that include dipped, brushed and sprayed liquid enamels and discover sifted enamel powders. Decorative techniques covered, and combined with the above methods, are the use of stencils, masking, scrafitto, seed bead inlay, and foil, leaf or decal application. The infinite possibilities created by combining the liquid and powdered enamel techniques allow participants to develop uniquely individual results. You will work on flat or formed metal pieces of a jewelry or hand-held object scale made from copper or mild steel. Open to all skill levels. COURSE FEE: $595

Barbara Minor is a studio artist working in Baton Rouge, Louisiana. She is well known for her innovative enameled beads, distinctive enameled jewelry and unique enameled vessels. Her work has been featured in 500 Enamed Objects, The Art of Enameling, and Art Jewelry Today. BARBARAMINOR.COM
JULY 31 – AUGUST 6 · ONE WEEK
FROM INDUSTRY TO ART: LIQUID FORM ENAMELING
KAT COLE

This workshop focuses on applying line, pattern, texture and color to the surface of both copper and pre-enameled iron panels through the use of liquid form enamel. Students will use a variety of tools to apply and alter the enamel. The class includes step-by-step demonstrations and an historical-to-contemporary enameling slideshow. You will complete a series of panels and finished jewelry pieces by the end of the class. Previous enamel experience is helpful but not necessary. 

COURSE FEE · $595

Kat Cole is a studio artist in Dallas, Texas and the co-founder of the exhibition project, Jewelry Edition. She has been a presenter at Yuma Symposium and Craft Boston and has exhibited internationally at Schmuck 2014 and 2015 in Munich, Germany. KAT-COLE.COM

JULY 24 – 30 · ONE WEEK
FABRICATING & FINISHING: INTRODUCTION TO MIG WELDING
LAUREN MCADAMS SELDEN

Over time welding equipment has become safer, cheaper and more user friendly than ever before. This fast-paced, hands-on introductory class provides students with the basics of how to cut steel, tack pieces of metal together, and mig weld joints. Participants are challenged to create a small model and then fabricate a larger abstract sculptural work with select materials. Class discussions include safety, types of equipment, and how to properly operate the tools. Safety glasses, helmets and gloves are provided, but students are encouraged to bring shields and leather welding apparel of their own. If you have an interest in an introduction to making metal artwork, then this class is for you. Open to all skill levels. COURSE FEE · $525

Lauren McAdams Selden is an associate professor of Art Metal at Stephen F. Austin State University in Nacogdoches, Texas. Her outdoor sculptures are on exhibition at the Abilene, Texas Outdoor Sculpture Exhibition and the St. Joseph, Missouri Sculpture Walk. Selden was selected to participate in a University-sponsored research project in Salvador, Bahia (Brazil) in 2014 creating a sculpture as part the artists’ workshop for the 3rd Bienal da Bahia. LAURENMCSELDEN.COM
FINISHING SCHOOL: TEXTURES
ANA LOPEZ

This course explores the exciting world of plastic, chemical, heat-based and fabricated textures in metal. Students will learn about surface-altering techniques using plastic deformation (hitting, pressing), surface removal (etching, grinding), molten metal techniques (casting, fusing, reticulating) and additive practices (soldering, cold connections) with an emphasis on surface effects. Participants will create a range of surface finishes for application in metalworking and jewelry scenarios and discuss the challenges associated with their inclusion in finished work. Open to all skill levels.
COURSE FEE · $525

Ana Lopez is a metalsmith, educator and decorative arts scholar. She is an associate professor and area coordinator of Metalsmithing and Jewelry at the University of North Texas where she also teaches The History of Craft. She is the author of the reference book “Metalworking through History: An Encyclopedia”.
ANAMLOPEZ.COM

PEWTERSMITHING:
EXPRESSIVE UTILITARIAN WARES
JEFFREY CLANCY

Often referred to as the poor man’s silver, historical and contemporary pewter wares are rich in form, function and expression. Tankards, ewers, candlestick holders and spoons can be fabricated, formed and cast in pewter. In this course students discover a wide range of hollowware and fabrication techniques as well as some casting and mold making. You are encouraged to work across different traditional, utilitarian and sculptural formats. Open to all skill levels.
COURSE FEE · $525

Jeffrey Clancy works in Madison, Wisconsin and is a professor of Art at the University of Wisconsin-Madison. His publications include “Nation Building: Craft and Contemporary American Culture” and a feature article in “Restless Progression”. JEFFREYCLANCY.COM

GLASS FUSING:
DOS & DONT’S
TONY GLANDER

In this class students discover uses for a variety of glass from tempered to fusible art glass. You are encouraged to follow the rules of glass, but at the same time push the limits of these rules through experimentation. Participants will discover screen print, one-fire bowls, tempered glass bowls and fusing physics. Whether a beginner, intermediate or advanced student, you will enjoy the variety of techniques covered. Come to class with an open mind and a love for adventure. Open to all skill levels.
COURSE FEE · $595

Tony Glander is the owner of Fitzpatrick Glass Studios in Rockville, Maryland. He is well known for his work in screen-printing for stained and fused glass. He spends his time working on commissions, teaching and creating his own art. FITZPATRICKGLASSSTUDIOS.COM

BREAKING BOUNDARIES:
CONTEMPORARY APPROACHES TO
CLOISONNE’ ENAMELING
RICKY FRANK

The purpose of this class is to discover the art of Cloisonné enameling. The technique refers to the use of a wire within the enamel. Students discover the basic principles and techniques before they experiment with the types, applications and destruction of wires and the many uses of enamel (opaque, transparent, and opalescent) between the wires. You will explore various wires in their thickness and heights and overlap, intersect and erase wires. The types of enamels covered include: silver argentium, torch-fired, metal clay, basic enamel over copper and fine silver, and double-sided Cloisonné enamel. Students will explore new ways to design and push their creative boundaries past the “wire.” Open to all skill levels. COURSE FEE · $595

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
AUGUST 14 – 20 · ONE WEEK

THE ELOQUENT NAIL: FABRICATION WITH STEEL
ROBERT JACKSON

This workshop introduces students to the fabrication of steel and iron with non-ferrous metals. Silver and gold soldering to non-ferrous metals is the focus, as participants incorporate 100-year-old hand-forged iron nails and steel objects into jewelry. Students will expose the rich textures that lay hidden underneath their rusted surfaces over time and exposure to the elements. Starting with the basic ring format, you will learn various methods for soldering. Demonstrations of small-scale blacksmithing processes, forming, methods of joinery and inlay enhance student work. Basic soldering skills are required.

COURSE FEE · $525

Robert Jackson taught Jewelry and Metalsmithing at the University of Georgia for over 25 years and has taught with the University’s Study Abroad Program in Cortona, Italy. His work investigating the use of found steel fragments in a contemporary jewelry format is documented in the chapter titled “Rust Incorporated” in “The Penland Book of Jewelry.”

SEPTEMBER 8 – 11 · LEGACY WEEKEND

MEMORIES OF APPALACHIA: NARRATIVES IN METAL
ASHLEY GILREATH

Shedding light upon the invisible stories that may exist in everyday objects is the focus of this weekend retreat. Students discover how to recreate the textures, colors and forms of local Appalachian landscapes and/or folktales. Starting by gathering specimens from the natural environment and utilizing their collective histories, Participants will create a new narrative within a wearable object. Basic saw piercing, soldering, embossing and micro-forming skills are featured. You will also study simple yet elegant enameling techniques and surface patinas. Students should have a basic understanding of metalsmithing techniques, but it is not required.

COURSE FEE · $340

Ashley Gilreath lives outside Philadelphia, Pennsylvania and her sculptural and wearable pieces can be found online and in galleries across the country. She uses the artifacts of her surrounding environment for her artwork. She has been featured in publications such as Lark Book’s 500 Necklace series, “American Craft Magazine”, and “Multiple Exposures: Jewelry and Photography”. ASHLEYGILREATH.COM

SEPTEMBER 15 – 18 · MASTER WEEKEND

THE MOVING CANVAS
RACHELLE THIEWES

The relationship between jewelry as object and the human body is the primary focus of this workshop. Movement, light, color, scale, line, form, weight and anatomy are some of the essential elements that students explore through short exercises. You will investigate the idea of “place” and building concepts through personal interest and experience. Integrated into the weekend are technical demonstrations focusing on easy solutions, shortcuts and tricks while fabricating and soldering metal for jewelry. The end goal is for participants to leave with a fresh perspective, new possibilities and technical solutions that can be applied to their own jewelry. Open to all skill levels.

COURSE FEE · $395

Rachelle Thiewes is a studio artist and Professor Emerita, University of Texas El Paso where she received awards for both research and teaching. Her art is displayed in The Metropolitan Museum of Art, Smithsonian American Art Museum and the Victoria & Albert Museum. In 2009, she received the Texas Master Award from The Houston Center of Contemporary Craft. RACHELLETHIEWES.COM

OCTOBER 16 – 22 · ONE WEEK

POSITIVES & NEGATIVES: CASTING GLASS
DEAN ALLISON

This class explores various materials and methods to achieve a form in cast glass. Demonstrations cover rubber mold making, the lost wax process and strategies for constructing plaster-based molds for kiln casting. Students will learn about positive and negative form, mold recipes, kiln set-up, and capturing detail, annealing and finishing work in the cold shop. This class helps you discover more about reproducing form in glass and how to become more thoughtful and efficient mold makers. Participants should bring sketches, found objects and forms to learn how to cast them in glass. Open to all skill levels.

COURSE FEE · $595

Dean Allison is an artist who lives and works in Penland, North Carolina and was selected as a three-year resident artist at The Penland School of Crafts. He received his MFA in Visual Arts in Glass from The Australian National University in Canberra and a BS in Studio Arts from Illinois State University. DEANALLISON.NET
LOST WAX, FOUND STACEY LANE

This class is an intensive introduction to the remarkable process of lost-wax casting, using soft waxes to create original models for jewelry or small objects, and casting the objects in sterling silver or ancient bronze. Both centrifugal and vacuum castings are employed, and students will explore stone-setting and primitive moldmaking. Woven into the technical instruction are conversations about jewelry, its rich history, and what it might mean to be making it today. Open to all skill levels, although those with some fabrication skills will have more options in bringing work to completion.

COURSE FEE · $525

Stacey Lane lives in Bakersville, North Carolina and has a jewelry studio focusing on lost-wax casting one-of-a-kind pieces. Her work is represented by the Penland Gallery and the Mora Gallery in Asheville, North Carolina. She also works in Community Collaboration at Penland School. STACEYLANE.COM

OCTOBER 16 – 22 · ONE WEEK

BASICS, BASICALLY RAISSA BUMP

If you are a beginning jeweler and feel comfortable soldering, sawing and filing this workshop is for you. Through demonstrations, slides, discussions and work time, students discover and refine jewelry-making essentials. Learning to use hammers, rolling mills, a flexible shaft and the hydraulic press are part of the process. Utilizing thin metal, piercing and surface embellishment are also covered, as well as tips on studio safety. The goal is for students to leave class with the confidence to continue jewelry making. Open to all skill levels. COURSE FEE · $525

Raissa Bump received a BFA from the Rhode Island School of Design and studied jewelry at Alchimia in Florence, Italy. She has taught at Penland and Haystack. She is on the Board of the Art Jewelry Forum and is a Certified Forrest Yoga Instructor. RAISSABUMP.COM

OCTOBER 23 – 29 · ONE WEEK

POWDER PLAY HOLLY COOPER

Bead makers seem to always be looking for new ways to use materials that lend uniqueness to their work. In this class students explore glass powders in new and interesting ways so that powdered enamels will be the paints, interesting methods of application will be the brush, and glass beads will be the canvas. Participants will examine color interaction and how they enhance one another, and choose a palette to study and learn how it creates luminosity and visual depth. Bring your imagination and willingness to play! Students must be able to make different shapes of beads. The class is for advanced beginners to intermediate and advanced levels.

COURSE FEE · $595

Holly Cooper operates a studio in Austin, Texas and has been a professional artist throughout her career. With a background in painting, art history, ceramics, textiles, jewelry and glass, she melds these disparate disciplines into her creative work. HOLLYCOOPER.COM

OCTOBER 30 – NOVEMBER 5 · ONE WEEK

EXPLORATION OF METAL CLAY HOLLOW FORMS PATRIK KUSEK

This workshop explores making a variety of hollow form shapes with metal clay. Students will discover a number of surface treatments to apply to any metal clay project. The course covers intermediate metal clay techniques in fine silver and/or base metals. Participants learn to create hollow forms without using a burnable armature and learn about various surface treatments using slip techniques. There will also be a demonstration of how to use Aura22K on both fine silver and base metals and students will have the option of using Aura22 in their work. Some metal clay experience is helpful; however the course is open to all skill levels. COURSE FEE · $525

Patrik Kusek is a studio artist who teaches metal clay workshops. His work has been published in numerous publications and he has been a featured artist in Ornament Magazine and on HGTV’s That’s Clever. He was the 2007 recipient of the Saul Bell Award. PATRIKSSTUDIO.COM

OCTOBER 30 – NOVEMBER 5 · ONE WEEK

STACEYLANE.COM
NOVEMBER 6 – 12 · ONE WEEK

THE WONDERS OF GLASS
AN INTRO TO COLDWORKING
LIBBY LEUCHTMAN

This class introduces students to cold working their beads and expands their flame working skills. You will learn about the Clio Pod, off mandrel, and masking beads as well as discovering the secrets of DH silver glass, making canes, and how to make that pesky loop on your off-mandrel beads. Using a flat lap, belt sander and wet saw to cold work their beads; participants will take their work to the next level. This class is for intermediate to advanced beadmakers. COURSE FEE · $595

Libby Leuchtman owns a glass studio and is the director of Flameworking at the Third Degree Glass Factory in St. Louis, Missouri. She teaches nationally and has been published in several books. Her beads have been collected by the Kobe Glass Museum and the ISGB President’s Collection at Corning. LIBBYLEU.COM

THE OBJECT WITHIN
MARLENE TRUE

Have you ever wanted a special place to keep a personal memento? It might be something as simple as a seashell or a ticket stub, yet these humble items can trigger a memory and are worthy of a special place of their own. Using recycled materials, such as tin cans and other found objects as base materials, students will alter and form these items to suit, reflect or obscure the object contained within. Demonstrations and instruction include sawing and piercing with a jeweler’s saw, and riveting, forming, hinge making, image transfer, and learning other techniques needed to complete your individual projects. This class is suitable for all skills levels, but a basic knowledge of sawing with a jeweler’s saw and filing is needed. COURSE FEE · $525

Marlene True is a metalsmith and executive director for Pocosin Arts in Columbia, North Carolina. She earned her MFA from East Carolina University and a BFA from Southern Illinois University Edwardsville. She has taught workshops in the U.S. and abroad including the West Dean College in Chichester, England. Her work is featured in publications and collections including the Museum of Arts and Design in New York and The Racine Museum of Art in Racine Wisconsin. MARLENETRUE.COM

NOVEMBER 13 – 19 · ONE WEEK

SOLDER WITH CONFIDENCE
JOANNA GOLLBERG

This class is designed to help students overcome their fear of soldering. It includes learning how to solder wire prong settings, setting the stones and discovering finishing techniques. Students will solder tiny wires in a decorative pattern onto sheet, and make complex wire formations that won’t fall apart while soldering more wires into them. Participants choose their project and will receive individualized instruction. You will leave class with a finished piece and the confidence to boldly move forward with your own soldering at home. Open to all skill levels. COURSE FEE · $525

Joanna Gollberg is a self-employed jeweler with a studio in Asheville, North Carolina and 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. She has authored four books on jewelry making, and her work has been included in various publications. JOANNAGOLLBERG.COM

EXPLORATIONS IN 3-D: WEAVING AND BASKETRY, METALS AND MORE
MARY HETTMANSPERGER

Students explore the possibilities of basketry and sculptural shapes using natural materials, metals, paper, alternative and found materials; mixing techniques in both metal and fiber and alternative surfaces. Twining, plaiting, coiling and knotting for vessel forms are included. Students can work in any scale they wish. Metal work, embossing, enameling, and patinas are covered along with woven and cold connections. Weaving with natural materials, basketry reed and cane, and alternative materials allows students to create shapes, vessels and containers. Open to all skill levels. COURSE FEE · $525

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, UK and Singapore as well as at Arrowmont, Penland School of Crafts and at national and regional Fiber Conferences, Art and Craft Schools, and private Guilds. She has also produced three DVD’s on surface design and jewelry for Interweave. MARYHETTS.COM
PAINTING WITH THREAD:
EMBROIDERED PORTRAITURE
LAUREN DICIOCCIO

Students interested in pushing the bounds of traditional embroidery will enjoy the idea of applying thread in a painterly way in this class focusing on portraiture. Students explore the technical aspects of image transfer, stitch vocabulary and color theory while disregarding the orderliness typically learned in this practice. Discover your expressive hand in applying thread to cloth and the dynamic movement, vibrancy and tactility at the heart of the material while working from found photographs you bring from home or take during class. Open to all skill levels.

COURSE FEE · $525

Lauren DiCioccio lives in San Francisco and is an affiliate artist at the Headlands Center for the Arts in Marin, California. Working primarily in soft sculpture, her hand-sewn works have been shown at the Laguna Art Museum, the Yerba Buena Center for the Arts and the Center for Contemporary Art in Santa Fe, New Mexico.

LAURENDICIOCCIO.COM

THE DAILY MILLNER:
TECHNIQUES IN HATMAKING
JAN WUTKOWSKI

If you have taken a millinery class or are self-taught in the art of hat making and looking for ways to jumpstart your creative process, then this class is for you. Students will spend each day being immersed in traditional, new, or advanced methods of creating and inventing concepts for crown and brims. Learning fascinating ways of embellishing your hats with innovative material including feather-work, leather and thermoplastics, participants will spend a portion of each class brainstorming ideas for the day’s hat and each evening gently critiquing the project. Several hats will be made in class. Some millinery experience requested.

COURSE FEE · $525

Jan Wutkowski has been creating hats for over 20 years and was trained at the Melbourne School of Millinery in Australia. She teaches millinery techniques in the U.S., Europe and Australia and is the co-founder of a biennial Millinery Education Conference held at Arrowmont.

HATSHATSHATS.COM
FREE FORM PINE NEEDLE COILING ON GOURD — COMBINING TWO ANCIENT ART FORMS INTO ONE UNIQUE CONTAINER
TONI BEST

This class focuses on preparing a gourd cut in a free form with a variety of shapes and sizes in a non-traditional manner. Southern pine or long leaf pine needles will be coiled with waxed linen showing movement, undulations and motion. With a variety of techniques, including positioning needles on previous coils, students learn how to sculpt their own creation. Floating coils help form undulations and movement on each unique piece. Participants will also create a non-traditional basket. This class is not for beginners. Prior coiling experience is highly recommended.

COURSE FEE · $525

JUNE 5 – 11 · ONE WEEK

PRINTED TEXTILES
CLARE VERSTEGEN

Discover your creative potential while learning how to produce beautiful, colorful patterns on cloth made from natural fibers. In this class students learn how to design and print fabric using transparent, custom mixed pigments with an infinite color palette. Using the processes of simple mono printing and screen-printing, you will investigate the development of a structured textile repeat — using shape, color overlays, visual textures and personal images as a starting point for yardage or smaller compositions. A variety of stencil methods are introduced including wax crayon, contact paper and photographic emulsion. The class is packed with valuable information and tips, and the pace will be swift — but fun. Learn from scratch, refresh your knowledge, or perfect your skills. Open to all skill levels. COURSE FEE · $525

Clare Verstegen is a visual artist and educator living in Tempe, Arizona. She is professor of Art and head of the Fibers program at Arizona State University and was recently promoted to Professor Emeritus. She earned her MFA from the Cranbrook Academy of Art, Bloomfield Hills, Michigan.

JUNE 12 – 18 · ONE WEEK

EXPLORING CROCHET: MATERIALS & CONTENT
JERRY BLEEM

With crochet, using a simple looping technique, any student can turn a flexible line into a two — or three-dimensional surface. Typically, this means that yarn will become Afghans and hats. This class examines the “what” and “why” of crochet. After an introduction to stitches, participants will examine material possibilities and experiment with turning pliable surfaces into fodder for crochet hooks. Augmented by student’s interests, the class will study sculptural, conceptual and functional forms. Open to all skill levels, but some crochet experience is helpful. COURSE FEE · $525

Jerry Bleem earned his MFA at the School of the Art Institute of Chicago and his MDiv from the Catholic Theological Union at Chicago. He teaches at the School of the Art Institute of Chicago and writes a monthly column for the U. S. Catholic magazine. JERRYBLEEM.COM

JUNE 12 – 18 · ONE WEEK

GEOMETRIC BEADED JEWELRY
WENDY ELLSWORTH

The class combines several popular beadweaving techniques to make geometrically shaped beaded jewelry into bangles, rings, bracelets and necklaces. Techniques covered include gourd (peyote), herringbone and single needle right angle weave stitches. Students will combine techniques to create squares, triangles, pentagons and tetrahedrons that form the basis of a multitude of jewelry designs. They can also be combined to make wings and horns, zig-zags and helixes. Participants need a basic knowledge of at least one of the techniques mentioned above.

COURSE FEE · $525

Reverend Wendy Ellsworth is an internationally known seed bead artist whose work can be found in major gallery exhibitions of contemporary fiber, beadwork, jewelry, glass and basketry. She is a full-time studio artist whose career in beading spans more than 45 years.

ELLSWORTHSTUDIOS.COM

Toni Best has her MA in Music and has been a creator and advocate of basketry for over fifty-five years. Having started with willow and reed, she has expanded upon native designs and weaves basketry using pine needle coiling on gourds illustrating her own innovation and ideas.

TONIBEST.COM
SCULPTING WITH FIBER TECHNIQUES IN WIRE
LINDSAY KETTERER GATES

This workshop is designed to teach beginners the basic wire techniques to create 3-D forms. Students explore the world of contemporary basketry and the use of found and commonplace objects as embellishment. Discovering looping, random weave, tinking, twining and coiling techniques, participants are encouraged to combine techniques and unusual materials while creating their own pieces. You will also learn about working with metal screening. Open to beginners. COURSE FEE · $525

Lindsay Ketterer Gates maintains a studio in Milford, Pennsylvania. Her work is in the permanent collection of the U.S. Embassy in Djibouti, the MAD Museum in New York City and others. She has taught workshops and lectured throughout the U.S. including at the Smithsonian American Art Museum’s Renwick Gallery. LINDSAYKGATES.COM

WEAVE/RECLAIM
JOVENCIO DE LA PAZ

During this class students use a variety of floor-looms to discover alternative and found materials to weave rag-rugs, mats and other textiles. By combining scrap-fabric, old clothes and plastic bags, you will create unexpected material combinations and produce floor coverings for indoor and outdoor use. While focusing on the exciting possibilities that arise from weaving with scraps and found materials, students will meditate on the ecological benefits of re-purposing, reusing and reclaiming materials through weaving. Participants also learn a range of technical weaving skills from setting up a floor-loom to basic weave structures including twill and pile weaving. Open to all skill levels. COURSE FEE · $525

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

DIGITAL FABRIC DESIGN WITH SPOONFLOWER: BASICS & BEYOND
BECKA RAHN

This class focuses on the basics of digital fabric design. Students learn about digital vocabulary, pixels and resolution, and a variety of color and design tools. Projects consist of designs based on original art, photos and layering elements to create designs ranging from seamless patterns to faux batik. The class includes hands-on and group exercises on the computer and one-on-one time with the instructor. Participants should be comfortable with basic computer skills (cut and paste, saving and retrieving files, and downloading photos from your camera/phone). COURSE FEE · $525

Becka Rahn is the co-author of The Spoonflower Handbook: A DIY Guide to Designing Fabric, Paper & Gift Wrap. She lives in Minneapolis and teaches design fabric and is active in the art and craft community. She worked as the director of education at the Textile Center of Minnesota. BECKARAHN.COM

FASHION DESIGN THAT FITS
JEN SWEARINGTON

The focus of this class is on clothes design and tricking them out with surface design and embellishment. Instead of using commercial patterns, students start with a “rub-off” paper pattern by tracing their favorite clothing piece and working off it to inspire new and original apparel designs. Participants will take each other’s measurements and use them to make patterns that correspond to their bodies. The incorporation of immersion dyeing, shibori, free-motion embroidery and simple screen printing allows you to create truly individual fashion, and learn techniques to finish your work quickly and cleanly without the use of a serger. Open to all skill levels. COURSE FEE · $995

Jen Swearington operates Jennythreads, an independent handmade fashion studio in Asheville, North Carolina. She is a former Arrowmont resident artist and has taught at the Savannah College of Art and Design, Penland School of Crafts, Haywood Community College. She is the author of Printing on Fabric: Techniques with Screens, Stencils, Inks, and Dyes. JENNYTHREADS.COM
JULY 10 – 16 · ONE WEEK

BEZEL, CHAIN, CLASP, GO: A BEADED JEWELRY DESIGN WORKSHOP
JEAN COX

Designing beaded jewelry is as simple as 1, 2, 3. In this workshop students learn how to bezel larger beads, cabochons and found objects using a needle, thread and seed beads, and discover the many ways to use beads and simple findings to form a closure or clasp. You will combine these techniques to create a unique piece of beaded jewelry. This class is a perfect introduction for students just learning seed beading, a fun refresher for those who are a bit rusty, and a great challenge for advanced beaders. Open to all skill levels.
COURSE FEE · $525

Jean Cox writes about, teaches and designs beadwork. She is the founding editor of Beadwork and Stringing magazines, and is currently a content strategist for Interweave. She has written and edited more than 45 books, including Steampunk Style Jewelry and Creating Glamorous Jewelry with Swarovski Elements. JEANCOXMPLS.WIX.COM/JEANCOXBEADS

JULY 10 – 16 · ONE WEEK

PUTTING THE PIECES TOGETHER
JEANA EVE KLEIN

This class combines the elements of photography, digital imaging and painting, piecing and quilting to create beautifully complex images on cloth. Students learn how to digitally merge photographs with pieced patterns and then 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. Students with an interest in digital imagery on cloth will gain a richer vocabulary of printed possibilities. Open to all skill levels; basic Photoshop skills strongly recommended.
COURSE FEE · $525

Jeana Eve Klein lives in Boone, North Carolina where she is associate professor of Fibers at Appalachian State University. Her work has been exhibited internationally, including recent solo and duo exhibitions. She is a 2014 recipient of the North Carolina Arts Council Craft Artist Fellowship. JEANAEVKELEIN.COM

JULY 17 – 23 · ONE WEEK

METHODS OF REPAIR
LIBBY O’BRYAN

If your favorite jeans have a hole in the knee or your heirloom sweater is unravelling at the cuff, bring them along. In this class students explore techniques to repair woven and knitted textile structures such as darning, patching, sashiko, hemming and more. Repairing and reusing has regained respect in our culture as a conscientious reaction to mass consumption and production. There will be discussion about issues of consumption, labor and craftsmanship, and participants are introduced to artists working within these themes. Open to all skill levels. COURSE FEE · $525

Libby O’Bryan is the owner of Sew Co., a sewn product development and production facility in Asheville, North Carolina. Her works has been exhibited at The Chicago Cultural Center, The Cameron Art Museum and the Knoxville Museum of Art. She was featured in PBS’s Craft in America series. LIBBYOBRYAN.COM

YOU MIGHT BE INTERESTED IN THE FOLLOWING WORKSHOPS:

SARA SALLY LAGRAND & JENNIFER REIS · GLASS BEADMAKING & EMBELLISHMENT
p. 36

MARY HETTMANSPERGER · METALS Wire Weaving
p. 42
JULY 24 – 30 · ONE WEEK

A TWIST ON SHIBORI — A CONTEMPORARY APPROACH
CHRISTINE ZOLLER

Shibori refers to a group of wrapping, tying, folding and stitching techniques used to create pattern on fabric. This class explores the basics of using fiber reactive dyes, acid dyes and paint. Students will learn about other media and how they affect the process including burnout, discharge and some selected by the instructor. The class allows participants to push the boundaries of the shibori process. The results are fabrics with many applications including artwork and fashion. Open to all skill levels. COURSE FEE · $525

Christine Zoller obtained her MFA from The University of Georgia and is an associate professor and textiles coordinator at East Carolina University in Greenville, North Carolina. She has conducted workshops at Arrowmont, Penland School of Crafts and the Quilt Surface Design Symposium. Her work has been featured in the Surface Design Journal.

China
JULY 31 – AUGUST 6 · ONE WEEK

FOLLOW THE THREAD — A NEW APPROACH TO FREE MOTION QUILTING
PAULA KOVARIK

Loosen up and explore new territory with line and stitch in this free-motion quilting workshop. Students will learn to focus on the character of line and personal symbols through simple drawing and observation exercises. You will translate line to thread, develop techniques to accept the imperfect, accelerate ideas and stitch from the imagination. Student exercises provide new tools for seeing, interpreting and completing concept-driven work. With a focus on generating ideas through research and observation, you will build your stitching vocabulary and trust the thread to tell your story. Open to all skill levels; free-motion quilting experience a plus. COURSE FEE · $525

Paula Kovarik is based in Memphis, Tennessee and has a BA in Graphic Design. Thirty years of work in her own firm enlightens her approach to art. She was a featured artist at the Grand Rapids Museum of Art during ArtPrize 2015 and was profiled in American Craft Magazine in June 2015. PAULAKOVARIK.COM

JULY 31 – AUGUST 6 · ONE WEEK

BREAKING TRADITION: KNITTING OTHER DIMENSIONS
ADRIENNE SLOANE

This class explores contemporary knitting and expands the student’s vision of what knitting can do. Largely a sculptural class with a strong focus on building technical skills, the workshop is geared to students with a fundamental knowledge base who want to escape the tyranny of patterns and be more creative in their work. Approaching knitting from a new framework, students will problem solve structural dilemmas while gaining a greater appreciation of knitting as an art form. A slide show of contemporary knit and crochet will be shown for further inspiration. A process rather than product oriented workshop, participants should be proficient in basic knitting techniques. COURSE FEE · $525

Adrienne Sloane is a studio artist in Lexington, Massachusetts. She exhibits and teaches internationally and has worked with indigenous knitters in Bolivia and Peru. She has work in major collections and has been published widely and writes for Fiber Art Now. ADRIENNESLOANE.COM

TRANSFORMING THE 2D SURFACE TO 3D WITH FOSSHAPE
LEISA RICH

The focus of this class is on transforming a 2D material called Fosshape—a unique, low melt synthetic polyester fiber that when exposed to heat and pressure easily hardens—into a rigid, 3D form. Students will apply methods of hand/machine stitching, fusing, distressing and molding to create form and simple, non-toxic pre- and post-forming dye/paint techniques to add color and contrast. The use of hand embroidery and mixed media help to further transform participant’s personal creative vision into sculptures, vessels and representational forms or wearable art. Open to all skill levels. COURSE FEE · $525

Leisa Rich is a studio artist and art educator in Atlanta, Georgia. She has an MFA in Fibers from The University of North Texas, a BFA in Fibers from The University of Michigan and a B.Ed. in Art from The University of Western Ontario, Canada. She is featured in numerous venues including The Dallas Museum of Art and featured in the PBS artist special “inCONTEXT.” MONALEISA.COM

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AUGUST 7 – 13 · ONE WEEK

PIECEWORK IMAGES
AARON MCINTOSH

Piecework and quiltmaking are full of history, narrative and secrets. In this class students learn that the medium can be an exchange-place for ideas concerning private versus community space and investigate their own “pieced-together” identities. The basic structure of a quilt, including piecing, layering, quilting and stitching techniques is covered, as well as DIY and commercial options for digital fabric printing. From a large pattern source collection, participants will select one that is personally relevant and piece other aspects of their identity into the pattern. Open to all skill levels. COURSE FEE · $525

Aaron McIntosh is a cross-disciplinary artist whose work mines the intersections of material culture, family tradition, and identity-shaping in a range of works. He received his BFA from the Appalachian Center for Craft and MFA from Virginia Commonwealth University. He lives in Baltimore, Maryland and works at the Maryland Institute College of Art as a professor in the Fiber Department. AARONMCINTOSH.COM

AUGUST 7 – 13 · ONE WEEK

WARPED! AND WEFT! AND PAPER!
LYNN POLLARD

Taking risks and trying improvisational approaches, this workshop is an adventure in turning paper into cloth, organic or textured surfaces, and even tapestry-like images. Students will experiment with forms of paper, coloring techniques, warps and wefts, and weave structures to produce their ideas. There is an indigo vat for playing. Participants are encouraged to bring their ideas and a variety of papers, inks and materials to use and share. You will leave class with a variety of small idea pieces that can be developed into larger work later on. An ability to warp a loom is required. COURSE FEE · $525

After many years of weaving cloth in Atlanta, Lynn Pollard began weaving with paper to create a textile that mimicked bark or other organic surfaces. She has been featured in the magazines Fiber Arts Now, Elle Decoration SA, American Craft, and the book Woven Shibori by Catharine Ellis. BROADWOVENS.COM

AUGUST 14 – 20 · ONE WEEK

NATURAL DYEING
FOR THE STUDIO ARTIST
CATHARINE ELLIS

Would you like to know why the use of natural dye is important, or how to make the transition from the use of synthetic dyes to plant and insect dyes? This class focuses on the proper mordanting techniques for cellulose and protein fibers, immersion dyeing, direct application, mordant printing and discharge. Students will explore color mixing with classic dyes and indigo to create a full palette of color. Using all types of fibers will allow you to concentrate on your material of choice making the class relevant to your own studio practice. Open to all skill levels. COURSE FEE · $525

Catharine Ellis has been a weaver and a dyer for over 40 years. For the last 10 years, she has been dedicated to studio work, and researched the natural dye processes and applications for her own textiles. A new version of her book, Woven Shibori, is scheduled to be released in 2016. ELLISTEXTILES.COM

SEPTEMBER 8 – 11 · LEGACY WEEKEND

HERITAGE CROCHET TECHNIQUES IN CONTEMPORARY APPLICATION
RITA DE MAINTENON

This workshop focuses on the history and application of heritage crochet techniques. Students will discover broomstick lace, hairpin lace, Tunisian lace, aran cables, thread lace-like filet crochet, Irish crochet, bullions and picots. Using these techniques, participants combine them into one designer project while learning design secrets, practicing pattern independency and adding finishing touches. Students are encouraged to master the basics and to design their own heirloom pieces. This workshop is for intermediate and experienced crocheters. COURSE FEE · $340

Rita de Maintenon is a retired educator, speaker and business owner. She is now a full-time fiber artist in Asheville, North Carolina. She is a member of the Southern Highland Guild, the Arts Council of Henderson County, a Blue Ridge National Heritage Artist and a Craft Yarn Council Certified Instructor. HEIRLOOMTREASURESOFART.COM
SEPTEMBER 15 – 18 · MASTER WEEKEND

KATAZOME WITH INDIGO DYEING
AKEMI NAKANO COHN

The goal of this class is to create images on fabric with various shades of indigo by applying katazome (stencil cutting), making rice paste with traditional recipes and printing. Students will develop designs for stencils by observing objects in nature, such as leaves, flowers and branches to get a sense of the Japanese aesthetic from the surroundings of Arrowmont. Participants will dip rice pasted fabric into indigo dye pot creating beautiful blues. Tsutsugaki and freehand drawing using a special tube will also be demonstrated. Open to all skill levels. COURSE FEE · $395

Akemi Nakano Cohn was born in Japan and lives in Chicago, Illinois. She has an MFA in Fiber Art from the Cranbrook Academy of Art and studied traditional Japanese dyeing techniques for 10 years under the master, Haru Izumi in Japan. She was recently selected as scholar-in-residence by the SEEDS Arts and Education Program. AKEMISTUDIO.COM

SEPTEMBER 8 – 11 · LEGACY WEEKEND

NATURAL DYE SAMPLER
AMANDA THATCH

In this workshop students explore the basics of natural dye on wool, silk and cotton. Topics include ways of preparing and mordanting fabric, and how aspects such as pH, temperature and time effect natural color on cloth. Class discussions include the sources of natural dyes, the use of extracts and the use of fresh and dried plant matter in dye baths. As you discover different colors and approaches, each student will build a swatch book with tests and notes to put natural dye techniques to use in their own studio. Open to all skill levels. COURSE FEE · $340

Amanda Thatch is a textile, book, and paper artist, and is the studio coordinator for Textiles and Drawing/Painting at Penland School of Crafts. She has worked in weaving and natural dye in many settings, including growing dye plants as part of the Goodson Street Community Garden in Detroit. She has been a visiting artist at Warren Wilson College and Wayne State University, and has assisted classes at craft schools including Penland, Haystack, and John C. Campbell. AMANDATHATCH.COM
OCTOBER 16–22 · ONE WEEK

APPROACHING WOVEN OBJECTS AND VESSELS IN INNOVATIVE WAYS
SHANNON WEBER

This class explores mixed media in small scale layering processes with basic basketry skills, stitching, cold connections and limited wax options to be combined with interesting and unusual tactile materials like bike tubes, metal measuring tape, Pacific kelp, fabric, paper, and rusty tidbits including local on-site organic collections and more. Students will engage in creative play, gain off-beat skills and have discussion for future innovation in their personal designs. You will also refine the technique of working with repetitive layers and materials of all kinds. Open to all skill levels.

COURSE FEE · $525

Shannon Weber maintains a fiber mixed media objects and sculpture studio in Cottage Grove, Oregon. She is known for unusual choices in materials such as Pacific Northwest sea kelps and reclaimed debris. Her works are held in numerous public and private collections along with being featured in national and international publications.

SHANNONWEBER.COM

OCTOBER 23–29 · ONE WEEK

SHIBORI RE-BOUND!
TRISH HAYES

Learning about the ancient Japanese resist-dye technique known as shibori allows students to discover new ways to achieve the desired effects of the wrapped, bound, folded and stitched processes. The class explores dye methods such as rainbow, uneven, fold and dye, and discharge to give depth and mystery to student’s silk creations. Scarves or yardage may be purchased at the bookstore or you may bring your own natural fiber scarves, yardage or silk garment appropriate for dying. No previous knowledge necessary. Plan to come and experiment, and be bound up in the experience.

COURSE FEE · $525

Trish Hayes is a studio artist and a teacher. She earned an MFA from the School of Art and Design at East Carolina University in Textiles and is currently an online Art History instructor. Her large sculptural installations incorporate many aspects of surface design, and the imagery she uses is inspired by her travels and based on universal signs and symbols in art.

OCTOBER 23–29 · ONE WEEK

OFF THE GRID
ELISABETH HILL

If you are feeling hemmed in by the ho-hum of parallels and perpendiculars, then this class is an adventure out of the straight and narrow. In an on-loom, round-robin format students will weave multiple samples in structures that allow the warp and weft to shift and move, creating a dizzying array of curves, undulations and textures. The class includes tips for weaving these structures, discussing techniques, drafting exercises and examining fabric samples. Students must be able to warp their looms and read a weaving draft.

COURSE FEE · $525

Elisabeth Hill lives in Western Massachusetts and is a faculty member at Vavstuga Weaving School in Shelburne Falls and a tech co-editor for Handwoven Magazine, where she is also published. She has been weaving for over 20 years and she completed a six-year Master Weaver Program at Hill Institute. 

OCTOBER 30–NOVEMBER 5 · ONE WEEK

BLACK ASH BASKETRY: TRADITIONS & BEYOND
JOANN KELLY CATSOS

In this class students are introduced to black ash basketry techniques while creating the quintessential traditional Shaker basket—the cathead. Using black ash splint prepared by the instructor, participants will learn to weave over a wooden mold, create the classic cat “ears,” notch a hardwood handle and lash a rim. Using your new skills combined with stain, twills and molds, students will design and weave their own unique contemporary basket. No basketry experience is required—just a desire to have fun, weave with wood and create an heirloom. Open to all skill levels.

COURSE FEE · $525

JoAnn Kelly Catsos is an award-winning black ash splint basketmaker and teacher. She and her husband, Steve, harvest black ash splint from trees near their home in Massachusetts. JoAnn has been teaching basketry workshops nationally for 30 years and is a recipient of the Certificate of Excellence in Basketry from the Handweavers Guild of America. 

JOANNKELLYCATSOS.COM
NOVEMBER 13 – 19 · ONE WEEK
UNLOCKING THE WOOL:
SCULPTURAL WET & NEEDLE FELTING
SHANA KOHNSTAMM

While wet felting wool fibers has been around for thousands of years, needle-felting as an art form is mere decades old. During this class both techniques are employed to create solid three-dimensional objects with an emphasis on form and color. Using wire, found objects and wool as armature, students interested in creating dynamic sculpture will create their own designs. Wool varieties, tools, surface design and finishing techniques are covered. Needle-felters wanting to try wet-felting or vice versa are encouraged to attend, though all skill levels are welcome.

Note: Both techniques require repetitive arm and hand motion.

COURSE FEE · $525

Shana Kohnstamm is a studio artist living in Nashville, Tennessee and attended the Art Academy of Cincinnati and the University of Tennessee. She has received numerous awards and critical acclaim since delving into the felting craft in 2010. Her work has been featured in Fiber Art Now Magazine, Nashville Arts Magazine, TextileArtist.org and MrXStitch.com. In October 2015, Shana curated the international soft sculpture show “Touched,” which included top contemporary artists in the field. SHANAKOHNSTAMM.COM

NOVEMBER 6 – 12 · ONE WEEK
ALTERNATIVE PROCESS & HAND EMBROIDERY
JOETTA MAUE

The focus of this course is to discover collage, photography and textiles techniques to create unique imagery and stitch work. Working from items with personal meaning, students will combine the art of the photogram, a process of placing objects directly onto coated material and exposing it to light, the photograph and hand stitching to make striking one-of-a-kind pieces of art. Participants will discover the alternative process photo emulsion of cyanotype (an evocative blue tone) and van dyke (a rich brown) on fabric and embellish their work with hand stitching and appliqué. The class includes slide presentations and critical discussion as well as plenty of experimentation. Open to all skill levels. COURSE FEE · $525

Joetta Maue is a lecturer at the University of Massachusetts Boston and teaches as a visiting artist. She is a curator and art writer who authors her blog Little Yellowbird. She works primarily with photography and textile practices exploring intimacy and the domestic space. JOETTAMAUE.COM

NOVEMBER 13 – 19 · ONE WEEK
TRADITIONAL YORUBA BATIK,
ADIRE & TIE-DYE WITH INDIGO
GASALI ADEYEMO

Explore traditional batik, adire and tie-dyeing techniques in this class, while learning about the arts and culture of the Yoruba people from a native Nigerian artist. Students will experiment with patterns and vibrant color using wax, paste resist, indigo and fiber dyes to produce beautiful cloth as a class project. Open to all skill levels. COURSE FEE · $525

Gasali Adeyemo grew up in Ojáde, Nigeria and lives in Santa Fe, New Mexico. He studied and teaches at the Nike Center for Arts and Culture. He has participated in the World Craft Summit, the Maiwa Symposium and the World Batik Conference, Gasali.
AFRICANCRAFT.COM/ARTIST/GASALI

OCTOBER 30 – NOVEMBER 5 · ONE WEEK
CUSTOM FELTED FINERY —
TOP TO BOTTOM
LINDA VEILLEUX

Like walking the red carpet, students will shine in a Nuno felted two-piece garment that is custom fit and uniquely designed. Using a resist, silk, and Merino wool, participants will create a lightweight felted piece of clothing that drapes fluidly on their body. During the class you will study seamless design, measurements and fitting and apply it to your felted work. Intermediate and advanced felters welcome. Knowledge of felting is required. COURSE FEE · $525

Linda Veilleux is a fiber artist and teacher at her studio in Charlotte, Vermont who designs and produces quality hand-felted clothing and accessories. She has studied under many world-renowned Nuno felting experts. LINDAVEILLEUX.COM

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LINDA VEILLEUX
WHIRLIGIGS A GO-GO!
JOSHUA ALMOND

The focus of this class is learning how to use simple mechanical motion (gears, cams, pistons and pulleys) to make sculptures that move. Drawing from everyday events, students will make whimsical, satirical sculptures that incorporate some level of movement. Starting with simple mechanical motion, you are introduced to motorized automated motion. The class combines carving techniques, basic joinery, artistic expression, and just enough mechanical engineering to create fun and poignant works of art. Open to all skill levels.

COURSE FEE · $595

Joshua Almond works in wood to create furniture, boats and large-scale sculptural forms. He earned his BA from Rhodes College and his MFA from the Arizona State University. He is an associate professor at Rollins College in Winter Park, Florida where he teaches sculpture and furniture design. JOSHALMOND.COM

THIN-WALLED VESSELS & PIERCING
MALCOLM ZANDER

This workshop equips students with the techniques to turn thin-walled vessels from dry side-grain wood using simple bowl gouges. Good form and gouge skills will be emphasized. Participants will make a vase, bowl, and natural edge pieces, and learn the basics of piercing. Thin-walled end-grain work will be discussed and illustrated. Students will take away new techniques and ideas for creating their own original work. Open to skill levels intermediate and above.

COURSE FEE · $595

Malcolm Zander lives in Ottawa, Canada. He began woodturning in 2000 after retiring from teaching. He has served on the Board of the American Association of Woodturners and is an experienced demonstrator, known for his fine delicate work which is displayed in private and public collections and in museums. MALCOLMZANDER.COM
YOU REALLY DON’T HAVE TO TURN THE PITH OUT OF IT

WARREN CARPENTER

If it’s time for you to move beyond the basic bowl and improve your turning skills, then this is your class. The focus is to learn ways of cutting and turning interesting shaped, natural edge bowls from green logs, crotches, and a nested set of bowls from burls. Students will use the bowl gouge and coring tools discovering what is hiding inside each piece of wood. Discussions center on safety, drying, finishing, and line and design. The skill level required is intermediate to advanced. Students need bowl turning experience and have the ability to “ride the bevel.”

COURSE FEE · $595

Warren Carpenter is a full-time woodturner from Seneca, South Carolina. He is a member of the Southern Highlands Craft Guild, and his works have appeared in over 30 galleries. Warren has taught seven classes at Arrowmont.

WOODBYWARREN.COM

“SHAKER-ISH” TRIPOD TABLE

ALF SHARP

A tripod table is one of the most satisfying and practical pieces of furniture one can make. The design that students build in this class begins with a simple Shaker style followed by adding their discrete embellishments. During the course, in addition to stock choice and preparation, participants will practice bent lamination, dovetailing the legs to the pedestal, spindle turning, and faceplate turning. The skill level is for advanced beginner through accomplished woodworker.

COURSE FEE · $595

Alf Sharp has a studio in Woodbury, Tennessee specializing in 18th and 19th Century American and European design. He attended Vanderbilt University and his work has been featured in Colonial Homes and Southern Living magazines and in Historic Preservation. He is the recipient of the 2008 Cartouche Award from The Society of American Period Furniture Makers and is a Past-President of The Furniture Society.

ALFREDSHARP.COM

WOODTURNING:
OPEN BOWLS TO HOLLOW FORMS

DAVID ELLSWORTH

This class emphasizes making open bowls and hollow forms. Working with fresh-cut green logs, students will learn the location of their bowls/vessels and process them on the lathe using a versatile “Signature” gouge and various hollowing tools. Class topics include object and tool design, attaching devices, sanding and finishing, measuring wall thickness, and working with green wood…and other student suggestions during five exciting days of making shavings. This class is for the beginner to intermediate.

COURSE FEE · $595

Over the past forty years, David Ellsworth has become known as one of the premier designers of hollow wooden vessel forms. He has taught each year at Arrowmont since 1983, and operates his own private school of woodturning at his studio in Buck’s County, Pennsylvania.

ELLSWORTHSTUDIOS.COM

CARVING WOODEN JEWELRY

SARAH MARTIN

If you are looking to expand your jewelry repertoire, this class explores how to carve on a small scale appropriate for jewelers. Discovering how to safely carve with both knives and rotary tools allows students to complete these carvings with surface embellishment, findings and finishing techniques. During class, you will transform common materials into precious objects. Open to all skill levels. COURSE FEE · $595

Sarah Martin is an assistant professor at Murray State University in Western Kentucky. She has previously taught at the University of the Arts in Philadelphia and the Western Piedmont Community College in North Carolina. She is a former Penland Resident Artist and teaches workshops nationally.

SARAHMARTINSTUDIO.COM
JUNE 19 – 25 · ONE WEEK

AN ARTISTIC JOURNEY IN WOODTURNING
NICK AGAR

In this class, students will take their imaginations to new heights while learning about wall sculptures and surface enhancement on turnings, creating sculptural aspects in wood turned art. Techniques presented are multicenter turning, chucking, carving, cutting and reassembling. Surface enhancements participants study include metal-effects, airbrushing, using/making stencils, coloring and ceramic effects. Students construct wall sculptures, deconstruct/reconstruct bowls, platters and small vases. Design, safety, tool control, handling and sharpening are covered. This class is open to intermediate and advanced students who have a basic understanding of tool use and some hours at the lathe. COURSE FEE · $595

Nick Agar has 25 years experience as a woodturner. He is a Registered Professional Turner, co-author of Woodturning Evolution and an elected member of Devon Guild of Craftsmen. His clients include HRH Prince of Wales and Royal jewelers, Aspreys. He and his work have also been featured on BBC and ITV Lifestyle television programs. Nick is Patron of the Max Carey Woodturning Trust. TURNINGINTOART.COM

THE ART OF THE BOX
MICHAEL CULLEN

In this class students investigate different approaches and forms that a box can take using hand tools and machines and explore ideas in box making that fall outside the typical six-sided container. A primary focus is on carving pattern and applying color to the surface in a myriad of ways. Participants will shape and sculpt pieces to create pleasing curves, unusual shapes and that are fun and zany. The use of tools include: carving tools, chisels, spoke shaves, files and rasps and some machinery. Open to all skill levels. COURSE FEE · $595

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

JUNE 26 – JULY 9 · TWO WEEKS

A JOURNEY IN DESIGN; FINDING BEAUTY INSIDE & OUT
NICK AGAR & JACQUES VESERY

During this class students will travel an artistic journey to find “new ways of looking at what they create.” You will discover the instructor’s notions about design, form and proportion for enhanced woodturned objects and create a canvas for texture, color and surface designs that includes the simplicity and beauty of wood itself. Work the first week focuses on design on and off the lathe, and daily group critiques. The second week, students will venture into vast creativity taking form and making it better. This class is for any level of maker working in any three-dimensional medium, and will become the most important and well-used tool in any participant’s tool box. Open to all skill levels. COURSE FEE · $1100

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. His clients include the HRH Prince of Wales and the Royal jewelers, Aspreys. He and his work have also been featured on BBC and ITV Lifestyle television programs. Nick is Patron of the Max Carey Woodturning Trust. TURNINGINTOART.COM

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 and lifetime membership from the Maine Crafts Association in 2011. He has lectured on design and concepts within his work at Journees Mondiales du Tournage D’art Sur Bois Congres, Loughborough University, Anderson Ranch, ‘Aha Hana Lima- Hawaii and at World Wood Day in Turkey. JACQUESVESERY.COM
**JULY 10 – 16 · ONE WEEK**

**KITCHENCARVING: HANDMADE WOODEN BOWLS, KNIVES, SPOONS, SPATULAS & OTHER UTENSILS**  
**DOUG FINKEL & ROBERT LYON**

This class is for students who love wood and enjoy cooking. Wooden utensils are easy to care for and a delight to use. Beginning with a green log, students learn to split and mill it into blanks for various forms. Using a variety of power shaping methods, you will create beautiful items such as ladles, spatulas, salad bowls, spoons, knives/spreaders and honey dippers. The class explores various surface embellishments, such as coloring, scoraching, bleaching and pyrography. Food safe finishes are a part of student creations as well as discussions on how they can continue exploration at home. Instruction includes the safe operation of band saws, lathes, sanders, electric and pneumatic die-grinders. Open to all skill levels. **COURSE FEE · $595**

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**JUNE 26 – JULY 9 · TWO WEEKS**

**BANJO & DULCIMER MAKING**  
**JACK HATFIELD**

The goal of this class is for students to build two instruments: an Appalachian dulcimer and a mountain banjo. These instruments are similar to those made by early European settlers of the Appalachians. Students start with the banjo, which features beautiful solid hardwood: cherry, walnut, or mahogany. The Appalachian dulcimer will further your woodworking skills as the class progresses. Both instruments can be personalized with carving of the heel or peghead. By the end of the class participants will learn to play several beginner-level folk songs on each instrument. There will be a materials fee of approximately $500 for creating both instruments. Open to all skill levels. **COURSE FEE · $1100**

Jack Hatfield is a nationally known author of banjo instruction books and wrote for the Banjo Newsletter Magazine for 35 years. He directs the SPBGMA banjo workshop in Nashville, Tennessee and is director of the Smoky Mountain Banjo Academy in Pigeon Forge. He invented and manufactures a wooden banjo practice simulator called the Banjo Board and makes his items by hand at his Hatfield Music Banjo Shop in Pigeon Forge. **HATFIELDMUSIC.COM**

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**YOU MIGHT BE INTERESTED IN THE FOLLOWING WORKSHOPS:**

- **BOB LOCKHART · STONECARVING**  
  p. 10

- **BRIAN PERSICO · WOODWORKING**  
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- **MOLLY GRANT · SHOEMAKING**  
  p. 12

- **DOUG HALL · BAMBOO FISHING RODS**  
  p. 12

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Doug Finkel has been a woodworking artist and teacher for over twenty years. He teaches at St. Paul’s School near Baltimore, Maryland and was an adjunct faculty member at Virginia Commonwealth University. His work can be found in numerous collections including the Renwick Gallery of the Smithsonian American Art Museum.

Robert F. Lyon received a MFA from the Tyler School of Art in 1977 and resides in Columbia, South Carolina. He joined the faculty of the School of Art at Louisiana State University in 1978. In 1997, he was named Professor and Chair of the Department of Art at the University of South Carolina. He recently retired and was named Distinguished Professor Emeritus. **ROBERTFLYON.COM**
JULY 10 – 16 · ONE WEEK

**PEN MAKING — CREATING FINE WRITING INSTRUMENTS**

**BARRY GROSS**

Even if you have never made a pen, this course will make you feel at home. Students will work with materials including: exotic wood, stabilized wood, “biologicals,” and acrylics. The latest in stabilizing pen blanks and other small objects are demonstrated so students can clear cast their acrylic pen blanks without a pressure pot or vacuum chamber. Participants will also make segmented pens and laser cuts pen kits. Various finishing techniques are addressed including an easy CA glue finish. Class discussion focuses on how to develop marketing tips, and to best display and sell your one-of-a-kind masterpieces. Students from basic to advanced are welcome to learn techniques on how to take your pen making to the next level. **COURSE FEE · $595**

Barry Gross is an instructor and demonstrator who has been creating fine writing instruments for the past 18 years. His books and DVD’s on pen making are best sellers on Amazon. His work can be found in the pockets of famous people including Steven Spielberg and Jimmie Buffet, and at The White House. [BGARTFORMS.COM](http://BGARTFORMS.COM)

JULY 17 – 23 · ONE WEEK

**THE BASKET ILLUSION**

**HARVEY MEYER**

The purpose of this class is to discover the secrets of the “basket illusion” in which a turned piece attempts to resemble a woven basket. Students learn to turn a medium-sized platter and cut beads on the lathe. Once the beads are completed, you will develop a grid pattern using indexing jigs and apply burn lines to define the grid. Students will then dye the pattern with appropriate colors and fill in the background with more burn lines. Design inspiration and finishing techniques are also covered. Participants will complete at least one “basket illusion” platter. This project includes a fair amount of time spent off the lathe. Some bowl or platter turning and sharpening experience is highly recommended. **COURSE FEE · $595**

Harvey Meyer works at his home studio in Dunwoody, Georgia and enjoys teaching and demonstrating at woodturning clubs. He is an active member of the Georgia Association of Woodturners, the Atlanta Woodturners Guild and the American Association of Woodturners. [HARVEYMeyer.COM](http://HARVEYMeyer.COM)

JULY 17 – 23 · ONE WEEK

**SINUOUS SCULPTURE: SHAPING WOOD INTO FLUID, CURVING FORMS**

**KRISTIN LEVIER**

This class includes detailed hands-on demonstrations of powercarving, woodbending and basic spindle turning on the lathe and provides students with the tools for transforming planks of wood into flowing, curvy sculpture. Bandsaws, angle grinders, sanders and files are used for roughing out shapes. Students will combine the methods of their choice to create a finished sculpture and take home a variety of techniques that allows them to create unique work that strays from the 90-degree angle. You are encouraged to bring sketches and project ideas to class. Open to all skill levels. **COURSE FEE · $595**

Kristin LeVier works as a studio artist in Moscow, Idaho. She has been working with wood for 25 years. Her sculptures have been featured in magazines and books and exhibited nationally. She was selected as the 2015 Spotlighted Emerging Artist by the American Association of Woodturners. [KRISTINLEVIER.COM](http://KRISTINLEVIER.COM)

JULY 24 – 30 · ONE WEEK

**TURNED WOOD JEWELRY**

**ASHLEY HARWOOD**

This course explores how to make beautiful wooden jewelry on the lathe. Beginning woodturning and tool sharpening techniques serve as an overview for new turners and a refresher for experienced ones. Students will discuss jewelry design from conceptualization to practical assembly methods and then turn, turn, turn until everyone has several finished pieces at the end of class. Open to all skill levels. **COURSE FEE · $595**

Ashley Harwood lives in Charleston, South Carolina and teaches woodturning at her studio. She received a BFA from Carnegie Mellon with a focus in sculpture and installation. Ashley utilizes simple, classic forms along with distinctive design elements. Primarily, she makes utilitarian bowls, ornaments and jewelry. [ASHLEYHARWOOD.NET](http://ASHLEYHARWOOD.NET)
RHYTHM, PATTERN & REPETITION
JOHN DOUGLAS POWERS

Rhythm and pattern are fundamental in art and design, from Paleolithic sculpture to contemporary design and architecture. During this course students are exposed to a variety of relevant contemporary and historical influences, while learning various techniques for designing and producing objects that employ pattern, tessellation and geometry. Bent wood construction, jig and template design for power tools, joinery, production of multiples as well as indexing and duplication on the lathe are covered, with applications for sculpture, furniture and beyond. A variety of tools and their safe operation will also be addressed. Open to all skill levels. COURSE FEE · $595

John Douglas Powers lives in Knoxville, Tennessee and teaches at the University of Tennessee. He earned a BA in Art History from Vanderbilt University and an MFA in sculpture from the University of Georgia. He has been featured in The New York Times, World Sculpture News, Sculpture Magazine, Art Forum, The Boston Globe and on CBS News Sunday Morning. He has received the Virginia A. Groot Foundation Award, a Joan Mitchell MFA Grant, and a SECAC Individual Artist Fellowship. JOHN-POWERS.COM

THE BOWL IS JUST THE BEGINNING
MARK GARDNER

If you are looking for ways to challenge yourself in woodturning in order to set your work apart from the rest of the field, then this class is for you. Using primarily green wood, students will turn bowls, vessels, spoons and sculptural forms to explore surface designs, textures and finishes, including exploring the creative possibilities of surface embellishment. The proper use of the bowl gouge and the sharpening of turning and carving tools are also covered in class. Open to all skill levels. COURSE FEE · $595

Mark Gardner has a BFA from the University of Cincinnati and is a full time studio turner/sculptor living in Saluda, North Carolina. Mark produces a variety of work ranging from highly carved and patterned vessels, bowls and spoons to sculpture. His work is displayed in many public collections including the Museum of Craft and Design in New York. MARKGARDNERSTUDIO.COM

PLAYING WITH TRASH: MAKE THE THINGS THAT MAKE THE MUSIC
ZEKE LEONARD

This class explores resource usage and its challenges, as well as the notions of useful, unwanted and correct materials in woodworking. Students will dismantle cast-off and broken pianos and use the material to create playable stringed instruments. This is not a class about becoming a master luthier, but about pushing the limits of what a guitar, fiddle or a zither can be. You will discover answers to these questions: How many strings? How big? What shape? And, how do these choices affect sound? Participants will create at least one playable instrument. Although basic woodworking skills will be helpful, no prior knowledge is necessary. COURSE FEE · $595

Zeke Leonard has been singing and making music all his life. A defining moment occurred when he placed pine through a cigar box, strung it up and created a playable instrument. Since then, he has performed at Kennedy Center in Washington D.C. and other venues. As a teacher, he loves bringing his love of making musical instruments to a variety of students of all ages. ZEKELEONARD.COM

SCULPTURAL WOODTURNING
BETH IRELAND

The lathe is not just a tool for making bowls or stair spindles, but it’s the greatest tool a sculptor can have. It is a power carver, sander, shaper, sharpening and more. Whether you are a veteran looking for inspiration or a beginner looking for new elements to add to your work, this class is for you. Through guided exercises, participants explore the lathe as a tool of object-making. Students will learn offset turn, surface decoration, joining, tool making and carving, as well as tool safety. The creative process is demystified, allowing you to never be at a loss for ideas again. Be prepared to challenge your skills and mind in a fun, safe and supportive atmosphere. Open to all skill levels. COURSE FEE · $595

Beth Ireland lives in Roslindale, Massachusetts and earned her undergraduate degree from the State University College at Buffalo and an MFA in Sculpture from the Massachusetts College of Art. Her company specializes in architectural and artistic woodturning. She teaches a three-month Professional Woodturning Intensive at The Center for Furniture Craftsmanship. BETHIRELAND.NET
Woodworking Nitty—Gritty: Tables
Kimberly Winkle

This class provides a fun and supportive atmosphere for students to learn the fundamentals of woodworking while constructing a small table. This course covers wood preparation, joinery, and finishing, and stresses the safe and proper use of power and hand tools. While learning these techniques, students will design and make their own table utilizing traditional mortise and tenon joinery. The goal is for participants to gain confidence and competence in the woodworking shop while enjoying the process of transforming raw materials into a beautiful table. Open to all skill levels.

COURSE FEE · $595

Kimberly Winkle is an associate professor of Art at Tennessee Tech University. She earned a MFA in Furniture Design from San Diego State University and has been a resident artist at the Appalachian Center for Craft, Purchase College New York and an International Turning Exchange Fellow at the Center for Art in Wood.

KIMBERLYWINKLE.COM

Relax! Make a Pen
Ed Brown

Penturning might take the place of therapy. Watch as your hands create a magnificent writing instrument. However, your head needs to be engaged, so the stresses of the real world are temporarily forgotten. Participants will develop the skills necessary to make several styles of writing pens. You will work from the rudimentary, single barrel ballpoint to rollerball and/or fountain pen design. The class is tailored to each individual student’s preferred tools and techniques. You will go home confident that you can create any pen that is currently available in “kit” form. Basic turning skills and experience are helpful, but the class is open to all skill levels.

COURSE FEE · $595

Ed Brown has been selling pens at art and craft venues for 15 years. In 2008, he co-founded ExoticBlanks.com. He teaches classes and performs demonstrations at turning events, as well as creating a library of turning videos. EXOTICBLANKS.COM

Multi-axis Sculpture
Derek Weidman

In this class students explore the unique shaping capabilities of a wood lathe, from the circular way it cuts to the amazing textures it can add to a form. The goal is to push boundaries and discover never-before imagined uses of a lathe. You will focus on busts, abstract forms, and any animal of your choice, no less! Students will develop understanding and problem solving skills, design their pieces and execute their visions while unlocking their creativity and bringing sculptures to life. There is an emphasis on sculpture as a whole and where the art fits into the greater world of three-dimensional expression. No specific skills are needed; basic turning skills highly beneficial.

COURSE FEE · $595

Derek Weidman is a woodturner and wood sculptor and lives in Green Lane, Pennsylvania. He has participated in exhibits and publications across the country. He has received many awards including the AAW Symposium Emerging Artist and the Professional Outreach Committee Collegiate Award from the American Association of Woodturners.

WEIDMANWOODSCULPTURE.COM

Banjo Making 101
Jack Hatfield

This beginner-level woodworking class focuses on constructing a real playable mountain banjo. This banjo is similar to those made by the mountain folks of the Appalachians over two-hundred years ago. It will be upgraded from real animal hide head to Mylar to stay in tune and not require constant adjustment. Geared tuning machines replace wooden pegs for accuracy and ease for tuning. Students can personalize their creation with carving of the heel and/or peghead. By the end of the class you will be able to play at least one beginner level folk song. Open to all skill levels.

COURSE FEE · $375

Jack Hatfield is a nationally known author of banjo instruction books and wrote for the Banjo Newsletter Magazine for 35 years. He directs the SPBGMA banjo workshop in Nashville Tennessee and is director of the Smoky Mountain Banjo Academy in Pigeon Forge. He invented and manufactures a wooden banjo practice simulator called the Banjo Board and makes his items by hand at his Hatfield Music Banjo Shop in Pigeon Forge.

HATFIELDMUSIC.COM
LEARN TO TURN. TURN FOR FUN
CLIFTON CHISUM

This week-long class is for students to engage in fun-filled days exploring woodturning. You will learn new skills and add to those you already have. A turning tool, bowl and candlestick are all very different, but each allows participants to develop new skills and techniques to add to their toolkit. The first project, a turning tool, will be used while turning the other projects. Topics covered in class include tool sharpening, safety, wood preparation and finishing. Open to all skill levels. COURSE FEE - $375

Clifton Chisum is from Norfolk, Virginia and is a member of the American Association of Woodturners, the Tidewater Turners of Virginia and the Tidewater Woodworkers Guild. He discovered the lathe in high school and since then has been teaching classes, and demonstrating for clubs and at the Virginia Wood Turning Symposium.

HAVING FUN WOODTURNING & RELATED IDEAS
MICHAEL HOSALUK

This class explores the many directions of the vessel by relating surface to form and finding direction from personal influences that can be incorporated into the making process. The goal is for students to discover various woodturning techniques including spindle, hollow turning, end grain using hook tools, carving, surface design, coloration and bending of parts. You will learn about the possibilities of combined techniques and forms to create unique and amazing works. The class is an open forum for collaboration and the sharing of ideas, techniques and knowledge. Most importantly, students will have fun making objects together. Open to all skill levels. COURSE FEE - $395

Michael Hosaluk has a studio near Saskatoon, Saskatchewan, Canada. He has lectured and provided demonstrations throughout Canada, the United States, Australia, New Zealand, Europe and Israel. His pieces can be found in the permanent collections of Her Majesty Queen Elizabeth II; Zhao Xiu, Governor of Jilin Province, China; the Los Angeles County Museum of Art; The Detroit Institute of Arts; Yale University Art Gallery and the Royal Ontario Museum. MICHAELHOSALUK.COM

SMALL TABLES — USE WHAT YOU’VE GOT
CHRISTINA BOY

Do you have an object or material in your home, shop, garage or barn that you have saved to one day use to make into something terrific? If so, bring the item to class to incorporate into your own design. In this class students will learn the basics of milling wood, joinery and the use of color needed to build a table that will integrate/showcase your personal item. Open to all skill levels. COURSE FEE - $595

Christina Boy is from Germany and received her BFA from VCU in Richmond, Virginia. She spent two years as a Core Fellow at the Penland School of Crafts and now operates a one-woman shop located at the foothills of the Blue Ridge Mountains in Madison, Virginia. She designs original pieces that are handmade from domestic, locally-sourced and salvaged woods. CHRISTINABOY.COM
WOOD

**OCTOBER 23 – 29 · ONE WEEK**

**CURVED DESIGN ELEMENTS FOR SEGMENTED WOODTURNINGS**

**CRAIG KIRKS**

This class focuses on designing and constructing curved design elements and incorporating them into segmented woodturnings. PowerPoint™ presentations, demonstrations and hands-on learning allow students to use their newly-learned skills to construct a project design. After constructing your pieces using a table saw, disc sander, router and drill press you will create your design using glue and turn on the lathe to finish the piece. Open to all skill levels. **COURSE FEE · $595**

Craig Kirks lives in Andover, Minnesota and has been creating objects from wood most of his life. For many years Craig built various styles of furniture before discovering woodturning. His work has been featured in various publications. He shares his knowledge by demonstrating at woodturning clubs and national symposiums. CRAIGKIRKS.NET

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**OCTOBER 30 – NOVEMBER 5 · ONE WEEK**

**BIRD FLOWERS & OTHER FUN CREATURES**

**TANIA RADDA**

In this course students learn how to work with cold-bend hardwood and incorporate it into their design. The goal is to explore the use of this material and to discover opportunities for artistic expression. Participants will start their work on the lathe and move on to address design, aesthetics and surface embellishment by implementing the use of texture and color. A spindle-turning project (a bird flower) is assigned to the class, but students are welcome to explore their own ideas and create a project of their own. Open to all skill levels. **COURSE FEE · $595**

Tania Radda is a wood artist with a studio in Phoenix, Arizona and received a MFA in Wood Sculpture from Arizona State University. She is on the faculty at the Grand Canyon University College of Education and at the University of Phoenix Department of Humanities. She is a recent recipient of the Arizona Governor’s Arts Award. TANIAARADDA.COM

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**NOVEMBER 6 – 12 · ONE WEEK**

**TURNING HOLLOW VESSELS WITH LIDS AND FINIALS**

**CHARLES FARRAR**

This class focuses on turning hollow forms that are “finished” when fitted with a lid that properly continues its line and form. Students will learn how lids with natural finials may complete the vessel’s story. You will also discover the importance of thinking freely about vessel design while incorporating natural or heirloom objects, such as finials, as well as the importance of tool safety. Open to all skill levels. **COURSE FEE · $595**

Charles Farrar is a self-taught woodturner who has turned full time since his retirement in 1995. He lives in North Carolina and demonstrates for various symposia and clubs nationwide, including the AAW. His works are held in private and corporate collections including The White House Collection. CHARLEFARRAR.COM

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**NOVEMBER 13 – 19 · ONE WEEK**

**NEED SOME RELIEF: ADD INTEREST & LIFE TO YOUR WORK**

**DIXIE BIGGS**

Do you want to add personality to your woodturnings through surface enhancements and relief carving? If the rotary power carver or wood burner you bought is still in the box, it’s time to break them out. The focus of this class is techniques done off the lathe. Starting with a basic turned form, students will use rotary power carvers, wood burners, engravers, color and imagination to expand the visual impact of their pieces. No previous power carving or painting experience is needed, but being able to turn unassisted is helpful. **COURSE FEE · $595**

Dixie Biggs lives in Gainesville, Florida, and is a studio woodturner/artist. She is best known for her meticulously-carved, “leaf wrapped” vessels. She has shared her techniques at regional and national symposiums, various woodturning clubs and craft schools in the U.S. and internationally. DIXIEBIGGS.COM
GALLERIES & EXHIBITIONS

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. This gallery also features a solo exhibition for the annual winner of the Spring Wildflower Pilgrimage Artist of the Year competition that takes place in April in conjunction with the Spring Wildflower Pilgrimage at Great Smoky Mountains National Park.

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 woodure, 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 covering a variety of media and learning opportunities. Complete information on community classes for adults, young adults and children is available online.

ARTREACH annually provides more than 700 students (grades 4 – 12) from different 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 take one of five different workshops including drawing, photography, pottery, painting, textiles, sculpture, metals and woodturning.

SMOKY MOUNTAIN SCHOOL OF APPALACHIAN ARTS AND CULTURE, is a collaborative project with the Sevier County School System designed to provide week-long learning opportunities for eighth grade students on Arrowmont’s campus. The intensive study includes art, traditional crafts, history, tradition and culture of Appalachia, with an emphasis on the interrelationship between art and other disciplines. For additional information visit arrowmont.org.

FACILITY RENTAL

Arrowmont facilities provide the perfect location for conferences, corporate retreats, business meetings and family gatherings. Housing, meals, presentations and art-making are easily accommodated on campus. www.arrowmont.org/facilityrental
For more information, call 865.436.5860

2016 EXHIBITION SCHEDULE

PIECES OF THE WHOLE: SELECTIONS FROM ARROWMONT’S PERMANENT COLLECTION
November 7, 2015 – January 8

TOUCH: INTERACTIVE CRAFT, NATIONAL JURIED EXHIBITION
January 16 – March 11
Opening Reception: Jan 22, 6 – 8pm

ARTISTS-IN-RESIDENCE EXHIBIT
March 19 – May 14, 2016
Opening Reception: April 15th

INSTRUCTORS EXHIBIT
May 21 – August 20, 2016

UTILITARIAN CLAY VII
August 29 – September 25, 2016

ARTISTS-IN-RESIDENCE EXHIBIT:
MID-RESIDENCY EXHIBITION
December 21, 2015 – February 3

CHALET COMELLAS SOLO EXHIBITION
February 8 – March 11
Closing Reception: March 18, 6 – 8pm

SPRING WILDFLOWER PILGRIMAGE ARTIST OF THE YEAR
March 17 – April 24, 2016
Reception: April 20th or 21st
5:30 – 7:30pm

ARROWMONT STAFF EXHIBITION
April 28 – June 25, 2016

ARTISTS-IN-RESIDENCE PROGRAM
The Artists in Residence Program offers 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. www.arrowmont.org/artists-in-residence Application deadline: February 1, 2016

ARTIST SUPPLY STORE
The Supply Store sells artwork by former resident artists and Arrowmont specific merchandise. The store carries supplies for work in most media and art-related books.
EDUCATIONAL ASSISTANT OPPORTUNITIES

Educational Assistantships are an integral part of Arrowmont’s operations, and provides an opportunity for people with limited financial resources to participate in classes. Educational assistants receive class tuition, housing and meals during their assistant commitment.

Travel, materials fees and other art supplies are the responsibility of the student and are to be paid weekly. Classes are awarded based on availability.

Educational Assistantship applications and further details regarding dates, submission materials and requirements can be found online at arrowmont.slideroom.com

SUMMER
Applications will be accepted between January 1 – March 1, 2016

4 WEEK OPPORTUNITIES: General Work-Study and Studio Assistants: Receive one week of class for each 45 – 50 hour week of work, and expected to work up to 22 hours during the week they are in class.

6 WEEK OPPORTUNITIES: Kitchen & Maintenance, Registration and Housekeeping Assistantships: Receive two weeks of class for four 40 hour weeks of work.

10 WEEK OPPORTUNITIES: Arts Administration and Development Assistant: Designed to provide an education in arts administration as well as two weeks of class for eight 40 hour weeks of work. Previous arts administration and development experience necessary.

FALL
Applications will be accepted between May 1 – July 1, 2016

4 WEEK OPPORTUNITIES: General Work-Study and Studio Assistants: Receive two weekend workshops in exchange for working two conferences held at Arrowmont, and expected to work up to 10 hours while in class.

6 WEEK OPPORTUNITIES: General Work-Study and Studio Assistants: Receive one week of class for each 45 – 50 hour week of work, and expected to work up to 22 hours during the week in class.

10 WEEK OPPORTUNITIES: Kitchen and Maintenance, Registration and Housekeeping Assistantships: Receive four weeks of class for six 40 hour weeks of work.

Arts Administration and Development Assistant: Designed to provide an education in arts administration as well as two weeks of class for eight 40 hour weeks of work. Previous arts administration and development experience necessary.
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 www.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.

**APPLICATION DEADLINE · March 1, 2016**

**THE DR. JUDITH TEMPLE SCHOLARSHIP FUND**

provides full scholarships that cover the cost of attending one or two-week workshops. 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, 2016**

**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.

**APPLICATION DEADLINE · March 1, 2016**

**K-12 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.

**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 Sevier, Blount, Cocke, Jefferson, or Knox counties in Tennessee are eligible. Open to all skill levels.

**APPLICATION DEADLINE · No deadline, rolling 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.

**APPLICATION DEADLINE · March 1, 2016**

Please note, if applying for a Scholarship or the Educational Assistance Program, students will register after they are accepted and agree to the award amount. For more information about applying for a scholarship, please call 865-436-5860.
People enroll at Arrowmont to be immersed in art — away from the pressures and responsibilities of daily life. Partnered with exceptional instructors and quality instruction, the housing, meals, evening programs, and access to well-equipped studios provide an environment for stimulation and inspiration. Students may choose never to leave campus during the workshop session. However, if an outing is desired, Gatlinburg is just down the driveway. Located on a 14-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.

**WORKSHOP BASICS**

**WEEK AT A GLANCE**

**ONE WEEK CLASSES** begin on Sunday with check-in between 10:00 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. Studios are open throughout the weekend between weeks one and two of the session.

**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.
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. All linens and towels are provided. 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 RV’s are permitted on Arrowmont property. No pets are permitted on campus except service animals.

If you’re interested in extra comfort and privacy, Arrowmont offers two fully-furnished apartments. Call for details.

### ON-CAMPUS HOUSING

**HUGHES HALL** has single and double air-conditioned rooms, private or adjoining baths, and a large, comfortable porch. Hughes Hall is a three story facility, and the first floor is handicap accessible but does not have an elevator. Rooms with private baths have limited availability. Prices are per person and include meals.

<table>
<thead>
<tr>
<th>Room Type</th>
<th>Per Person</th>
<th>One Week</th>
<th>Two Weeks</th>
<th>Weekend</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGLE · 1 PERSON PER ROOM (PRIVATE BATH)</td>
<td>$755</td>
<td>$1,555</td>
<td>$345</td>
<td></td>
</tr>
<tr>
<td>SINGLE · 1 PERSON PER ROOM (SHARED BATH)</td>
<td>$565</td>
<td>$1,195</td>
<td>$295</td>
<td></td>
</tr>
<tr>
<td>DOUBLE · 2 PEOPLE PER ROOM (PRIVATE BATH)</td>
<td>$585</td>
<td>$1,215</td>
<td>$285</td>
<td></td>
</tr>
<tr>
<td>DOUBLE · 2 PEOPLE PER ROOM (SHARED BATH)</td>
<td>$475</td>
<td>$985</td>
<td>$255</td>
<td></td>
</tr>
</tbody>
</table>

**TEACHERS COTTAGE** is a rustic and charming house with air conditioning and includes single, double and triple rooms sharing common bathrooms. Prices are per person and include meals.

<table>
<thead>
<tr>
<th>Room Type</th>
<th>Per Person</th>
<th>One Week</th>
<th>Two Weeks</th>
<th>Weekend</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGLE · 1 PERSON PER ROOM (SHARED BATH)</td>
<td>$565</td>
<td>$1,195</td>
<td>$295</td>
<td></td>
</tr>
<tr>
<td>DOUBLE · 2 PEOPLE PER ROOM (SHARED BATH)</td>
<td>$475</td>
<td>$985</td>
<td>$255</td>
<td></td>
</tr>
<tr>
<td>TRIPLE · 3 PEOPLE PER ROOM (SHARED BATH)</td>
<td>$415</td>
<td>$865</td>
<td>$235</td>
<td></td>
</tr>
</tbody>
</table>

**RED BARN** is a renovated historic structure without air conditioning. 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>Room Type</th>
<th>Per Person</th>
<th>One Week</th>
<th>Two Weeks</th>
<th>Weekend</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOUBLE · 2 PEOPLE PER ROOM (SHARED BATH)</td>
<td>$415</td>
<td>$865</td>
<td>$215</td>
<td></td>
</tr>
<tr>
<td>TRIPLE · 3 PEOPLE PER ROOM (SHARED BATH)</td>
<td>$375</td>
<td>$795</td>
<td>$195</td>
<td></td>
</tr>
<tr>
<td>DORMITORY · 4 PEOPLE PER ROOM (SHARED BATH)</td>
<td>$345</td>
<td>$735</td>
<td>$185</td>
<td></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 www.gatlinburg.com. Students staying off-campus may purchase meal plans.

<table>
<thead>
<tr>
<th>Meal Plans</th>
<th>One Week</th>
<th>Two Weeks</th>
<th>Weekend</th>
</tr>
</thead>
<tbody>
<tr>
<td>$199</td>
<td>$439</td>
<td>$105</td>
<td></td>
</tr>
</tbody>
</table>

*If living off campus*
REGISTRATION & WORKSHOP FEES

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.

Arrowmont works with colleges and universities to offer COLLEGE CREDIT and/or CEU certification for interested students. For those interested in earning credit, please call Arrowmont before registering for a class to understand the options available. Most Arrowmont workshops qualify for college credit when approached as independent study projects in conjunction with a degree program. Interested students should consult with their counselors prior to enrolling.

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 less than 45 days before the beginning of the workshop receive no refund.

Arrowmont reserves the right to cancel any class due to insufficient enrollment and will notify students of any cancellation at least two weeks prior to the start of the workshop. In the event that Arrowmont cancels a class, the student will receive a full refund, including the registration fee. Arrowmont cannot be responsible for airline tickets or other travel costs in the event of a cancellation.

Workshop registration is NONTRANSFERABLE 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 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.

Students should be aware that in many workshops they may be working with tools and equipment which, if improperly or carelessly used, can cause injury. All classes will include a SAFETY review to inform students about proper use of tools and equipment in the studio. By registering for a workshop, students assume the risk of working with the tools, equipment, and materials provided by Arrowmont, and neither the instructor, the School nor its employees will be responsible for injuries received by students as a result of the improper or careless use of those tools and equipment.
Please complete this form for each workshop for which you are registering. Additional forms are available at arrowmont.org

NAME ____________________________

ADDRESS ____________________________

CITY ____________________________ STATE _________ ZIP ________

HOME PHONE ____________________________ CELL ______________

EMAIL ____________________________

WORKSHOP INFORMATION

DATES ____________________________

INSTRUCTOR ____________________________

TITLE ____________________________

CLASS FEE ____________________________

PLEASE READ AND CHECK

☐ I am 18 years of age or older.

☐ New Student

☐ Male ☐ Female (for housing purposes)

☐ I have read and understand there will be a materials fee to be paid the last day of class. This is in addition to tuition and materials my instructor may suggest I bring. (See materials fee information on p. 69)

☐ I have read and understand the refund, cancellation and transfer policies on p. 69.

PAYMENT & POLICY INFORMATION

APPLICATION FEE ____________________________ $ 50

COURSE FEE ____________________________ $ __________

HOUSING FEE (INCLUDES MEALS) ____________________________ $ __________

MEAL PLAN FOR OFF-CAMPUS STUDENT ____________________________ $ __________

FRIENDS OF ARROWMONT CONTRIBUTION ____________________________ $ __________

TOTAL ____________________________ $ __________

AMOUNT ENCLOSED / AUTHORIZED $300 MINIMUM PER APPLICATION ____________________________ $ __________

HOUSING INFORMATION

Please select a 1st and 2nd choice, and specify.

☐ HUGHES HALL · SINGLE (PRIVATE BATH)

☐ HUGHES HALL · SINGLE (SHARED BATH)

☐ HUGHES HALL · DOUBLE (PRIVATE BATH)

☐ HUGHES HALL · DOUBLE (SHARED BATH)

☐ TEACHERS COTTAGE · SINGLE (SHARED BATH)

☐ TEACHERS COTTAGE · DOUBLE (SHARED BATH)

☐ TEACHERS COTTAGE · TRIPLE (SHARED BATH)

☐ RED BARN* · DOUBLE (SHARED BATH)

☐ RED BARN* · TRIPLE (SHARED BATH)

☐ RED BARN* · DORM 4 PEOPLE (SHARED BATH)

ROOMMATE REQUEST ____________________________

* Red Barn has no air conditioning.

METHOD OF PAYMENT

☐ CHECK OR MONEY ORDER ENCLOSED ☐ VISA ☐ MASTERCARD ☐ DISCOVER ☐ AMERICAN EXPRESS

CARD NO. ____________________________

4 DIGIT EXP. ____________________________ SECURITY CODE ____________________________

SIGNATURE ____________________________

HOW DID YOU HEAR ABOUT ARROWMONT? ____________________________

A COMPLETE CHECKLIST

Register before February 1st, 2016 and the registration fee is waived!

$50 NON-REFUNDABLE FEE

This one-time registration fee enables you to register for as many workshops as you like during 2016. It is not necessary to register of multiple classes at the same time.

$300 MINIMUM 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.

REGISTRATIONS ACCEPTED BY MAIL · PO BOX 567, GATLINBURG, TN 37738

PHONE · 865-436-5860  FAX · 865-430-4101

ARROWMONT.ORG/WORKSHOPS-AND-CLASSES

REGISTRATION IS NOW OPEN