

# ARROWMONT

*school of arts and crafts*

## 2014 WORKSHOPS







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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.*





BILL MAY  
EXECUTIVE DIRECTOR

## EXPECT MORE FROM US AND YOURSELF...

There is no way to measure in advance the promise and potential represented by this catalog. Not until you and your fellow students and instructors have lived these days together at Arrowmont and taken the riches from the experience back to your own lives and families and worlds, will we have an inkling of what you've accomplished. It is our hope that the skills, relationships and inspiration that come from being a part of our creative community will enrich your lives in unexpected ways.

On a beautiful 14-acre campus, Arrowmont provides safe, modern and fully-equipped studios, along with materials and an expert instructor who arrives with a particular theme in mind. But you determine what happens here, for you. With the collaborative opportunities made possible by Arrowmont's facilities, instruction, and focused encouragement, there is no reason for you not to find what you need here, for you not to gain what will benefit you most.

This catalog is shaped by many factors, and significant among them is the fact that nearly 30 years ago Bill Griffith, Arrowmont's Program Director, was drawn to Arrowmont as a student by a combination of word-of-mouth recommendations and print materials like this catalog. Bill, now himself a practicing and accomplished studio artist, identified the instructors, and with their input, developed the 2014 workshop offerings. He understands that these workshops will provide opportunities for you to expand your thinking and influences while refining your skills through focused studio work.

Like Bill, I have been a student and an instructor at Arrowmont. I am aware of the ways in which my studio practice and my sensibilities have developed because of all that students, instructors, staff, volunteers, and visitors have shared with me and kindly demanded of me at Arrowmont. I wish the same and more for you.

### IMPORTANT DATES AT A GLANCE:

ARTISTS-IN-RESIDENCE  
APPLICATION DEADLINE

*February 1, 2014*

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EARLY REGISTRATION DEADLINE  
10% OFF WORKSHOP FEE

*February 1, 2014*

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EDUCATIONAL ASSISTANCE PROGRAM  
APPLICATION DEADLINE

*March 1, 2014*

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SCHOLARSHIP APPLICATION DEADLINE

*March 1, 2014 for most;  
some have a rolling deadline*



## LEGACY WEEKEND

**LEGACY WEEKEND • APRIL 3 — 6, 2014** Arrowmont School of Arts and Crafts is pleased to announce a new workshop experience with *Legacy Weekend*. The session will focus on Arrowmont's rich history, Appalachian culture and heritage, and the wonderful natural setting that the Great Smoky Mountains have to offer.

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*Legacy Weekend* will also offer new and interdisciplinary programming never before offered at Arrowmont. We plan to integrate nightly activities and programs into the weekend with guest speakers, musical performances, social gatherings, gallery openings, and explorations off campus. Many of the classes also culminate into events and performance to encourage interaction among all weekend participants and the campus community.

Also during *Legacy Weekend*, Arrowmont's Annual Artists-in-Residence Exhibition opens in the Sandra J. Blain Galleries. Students, instructors and guests are invited to the opening reception on Saturday, April 5, 2014, 7 — 9pm

**ARROWMONT**  
*school of arts and crafts*



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## MASTER WEEKEND

**MASTER WORKSHOP WEEKEND · OCTOBER 23 — 26, 2014** 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 seven classes taught by carefully selected instructors with years of 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.



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# WOOD



APRIL 3 — 6 • WEEKEND



## WOODTURNING FOR FURNITURE RANDY OGLE

The work stool predates the chair and was more multipurpose and used less material and fewer tools to make. Working primarily on the lathe, students will create a 4 legged, 4 rung, round seat, solid maple work stool (18" or 24" high). Learn to cut precision tenons while shaping and designing all component parts including the seat using the lathe, drill press and some hand tools. Rubbed oil finishes will be applied as time permits. Open to all levels.  
**COURSE FEE: \$365**

*Randy Ogle, 4th generation woodworker and owner of The Chair Shop in Gatlinburg, TN has been making furniture for over 40 years, using some of the same tools as his father and grandfather. A member of the Southern Highland Craft Guild, Randy is a frequent Arrowsmont woodworking and woodturning instructor.*

[ogleschairshop.com](http://ogleschairshop.com)

APRIL 3 — 6 • WEEKEND



## HANDMADE MUSIC: BUILD YOUR OWN CIGAR BOX UKULELE JOHN PHILLIPS

This class will introduce you to basic principles of instrument design and construction, making something that is both a functional musical instrument and an expressive work of art. We will explore traditional methods of hand shaping wood, basic concepts in instrument construction, and how to build a piezo pickup for plugging your uke in to an amplifier. Everyone is encouraged to consider ways to personalize their instrument, adorning with paints, carving, wood burning and special objects to make it your own. We may also learn a few songs together. This class is for all skill levels.  
**COURSE FEE: \$365**

*John Phillips is a wood sculptor and luthier based in Knoxville, Tennessee, where he studied fine arts at the University of Tennessee. He is co-founder of Morelock Music, a leader in vintage instrument restoration. In 2013 John started the Almanac Banjo Company with acclaimed builder David Ball. Today, John's instruments are played by professional musicians on stages around the country.*

[almanacbanjo.com](http://almanacbanjo.com)

JUNE 1 — 7 • ONE WEEK



## GREENHORNS IN THE WOODSHOP BRENT SKIDMORE

Join us in the wood studio for an intense week of wrangling and making while addressing the essential safety and mastery (well not exactly) of many beginning woodworking processes. This class is designed to attract those wanting more confidence with power tools and a basic understanding of what it takes to build a piece of furniture without harm. Students will be encouraged to work on a small table, lamp, stool, mirror, clock, etc. to be mostly completed during our 5 days together. Brent will present demonstrations on safety, machine use, basic mortise/tenon joinery, material prep, and some design. Students from all disciplines are encouraged to participate, as it is a class designed for beginners.  
**COURSE FEE: \$575**

*Brent Skidmore, Assistant Professor of Art at UNC Asheville, has a background in sculpture while he primarily makes studio furniture these days. He has been teaching in many capacities for 23 years at universities and many of the craft programs across the nation.*

[brentskidmore.com](http://brentskidmore.com)

JUNE 1 — 7 • ONE WEEK



### SPIRAL CARVED AND STRAIGHT CARVED VESSELS

AVELINO SAMUEL

In this workshop, students will learn how to select material suitable for carving, and how to hollow the vessel to the required wall thickness for carving. Students will learn factors to consider when deciding the number and width of segments for a vessel. In addition, they will learn how to carve, shape and sand the segments. Other topics include texturing, finishing and the making of feet, collars and finials. This class is best suited for intermediate to advanced students, but most woodturners will benefit from the class.

**COURSE FEE: \$575**

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

[ow.ly/pWMTtr](http://ow.ly/pWMTtr)

JUNE 8 — 14 • ONE WEEK



### DECONSTRUCT, RECONFIGURE, RECONSTRUCT

HEATH MATYSEK-SNYDER

We will investigate making new objects out of old ones. There will be a field trip to area thrift stores/salvage yards to find the perfect pieces of furniture or architectural salvage for deconstruction/reconstruction or you can bring an old piece of furniture from your garage to use. We will cover and utilize traditional joinery techniques, immediate construction solutions and hardware connections. This class will enhance your creative problem solving skills, improve your object making abilities and if you choose, you can walk away with a new “old” piece of functional furniture! Open to all levels.

**COURSE FEE: \$575**

*Heath lives in Richmond, Virginia, where he is an Assistant Professor at Virginia Commonwealth University, and Head of the Wood Working and Furniture Design Program, in the Department of Crafts and Material Studies.*

[heathms.com](http://heathms.com)

JUNE 8 — 14 • ONE WEEK



### ELEGANT LAYERS: BEAUTIFUL PLYWOOD

STEPHEN GLEASNER

Students will spend the week immersed in a world of layers and color, turning blanks prepared by Stephen ahead of time. They will learn about glues, dyes and the dynamics of cutting plywood. Top-secret finishing techniques will foreshorten the usually lengthy high-gloss process, allowing students to add depth and brilliance to pieces by class-end. Students should have at least a general knowledge of the wood lathe.

**COURSE FEE: \$575**

*Stephen Gleasner lives and works in Appleton, Maine. Working primarily in plywood, Stephen's vessels look more like glass than wood. The larger plywood seascapes, called Plyscapes, are carved and dyed rather than turned, but uses many of the same processes he learned on his long plywood turning journey. He teaches others to return the gift of grace that kept him safe through his self-taught turning education. Stephen teaches woodturning classes throughout the year at the Maine based Center for Furniture Craftsmanship.*

[stephengleasner.com](http://stephengleasner.com)

JUNE 15 — 21 • ONE WEEK



### CONCEPTS IN DESIGN AND FORM

JACQUES VESERY

In this class design elements for success will be demonstrated, practiced and discussed each day, with great emphasis on scale and proportion to create a better aesthetic. In depth lectures discussing comparison of design components before and after turning, including form, balance, and proportions along with the golden mean and geometry of design will be practiced each day to refine every turned object. Group critiques each afternoon will also be an important part of our day. These are all great learning tools for anyone, working in any medium that is in pursuit of better form in whatever we create.

**COURSE FEE: \$575**

*Jacques Vesery is an Artist/Sculptor from Damariscotta and has lived in Maine for 20 years. He is a Maine Arts Commission Fellow for 2000 and received the title of “Master Craft Artist” and lifetime membership from the Maine Crafts Association in 2011.*

[jacquesvesery.com](http://jacquesvesery.com)

JUNE 15 — 21 • ONE WEEK



### THE ART OF THE BOX

MICHAEL CULLEN

This class will focus on exploring ideas in box making that fall outside the typical six-sided container. Emphasis will be on shaping and sculpting pieces to create pleasing curves, unusual shapes and just about anything that falls into the category of fun and zany. A primary focus will be on carving pattern and applying color in a myriad of ways to the surface. Tools used—but not limited to—will include: carving tools, chisels, spoke shaves, files and rasps and some machinery. Workshop is open to all levels.

COURSE FEE: \$575

*Michael Cullen makes furniture and objects in a one-man workshop in Petaluma, California. His range as an artist is extremely broad. His work ranges from exquisitely detailed furniture to monolithic pieces hewn from giant hunks of wood. In between are many pieces patterned with distinctive surface carvings and colored with milk paint. He has traveled extensively across North America and overseas to teach his craft and to further his learning.*

[michaelcullendesign.com](http://michaelcullendesign.com)

JUNE 22 — 28 • ONE WEEK



### VEGETABLE AND SEA SHAPES IN SCULPTURE

ALAIN MAILLAND

This class is based on the teaching of my forms and tools that I developed 15 years ago. Through the use of these specific tools, the students will be able to work on vegetable forms like flower shapes, tree forms, off-centered techniques for coral nests, etc. We will also learn steam bending. The students will use both the lathe and carving tools. For finish we will have a special focus on sanding techniques and surface treatments and textures. If possible I will teach how to forge the tools. This class is not dedicated to beginners: I ask the student to have already a good understanding and experience in woodturning and hollowing on the lathe.

COURSE FEE: \$575

*Alain Mailland is an internationally acclaimed wood artist who has gained a reputation for his visionary approach to aesthetics and technique. He exhibits, lectures and demonstrates all over the world, and his pieces are in several museums and collections.*

[mailland.fr](http://mailland.fr)

JUNE 22 — 28 • ONE WEEK



### CUT IT OUT!

HUNT CLARK

This class will challenge your concepts in the wood medium as well as your approach to carving. Students will be introduced to reduction carving using abrasives on drills, dynafiles, and angle grinders with emphasis on the chainsaw for carving. These tools and others will be used to carve refined forms and/or sculptural objects. One on one instruction will be provided along with group demonstrations. Encouragement will be given to follow your own artistic direction. Individuals should feel comfortable using power tools—otherwise, all levels welcome.

COURSE FEE: \$575

*Hunt Clark is a multimedia artist with a focus on sculpture and video based installation. He studied art at the University of Tennessee, and recently received the Tennessee Arts Commission Fellowship Award in sculpture for 2013.*

[huntclark.com](http://huntclark.com)

JUNE 29 — JULY 12 • TWO WEEKS



### SEGMENTED WOODTURNING — A TO Z

MALCOLM TIBBETTS

A rare two week class covering most all aspects of segmented turning. Students will be encouraged to pursue their own area(s) of interest. If you've never attempted segmented woodturning, this is the right class for you. Beginners will likely design and construct a relatively simple bowl or vessel. Experienced "segmenters" will be encouraged to try more advanced techniques. Some students might desire to tackle a particularly complex feature ring or perhaps a stave-constructed "ribbon." There will be very few (if any) restrictions on the type of work done in the class. During the second week, for several days, guest instructor Ray Feltz will share his specialty — "open segmenting"

COURSE FEE: \$1,100

*Malcolm Tibbetts, of South Lake Tahoe, California, has been a worker of wood for most of his life and he has been a segmented woodturning artist for the past 20 years. He shares his passion for this unique art form by conducting demonstrations at national symposiums, woodworking schools, and club meetings.*

[tahoeturner.com](http://tahoeturner.com)

JULY 13 — 19 • ONE WEEK

## CREATING AND EMBELLISHING DEEP HOLLOW VESSELS

STEVE SINNER



Learn to turn deep hollow vessels, using specialized equipment provided by the instructor. Each student will choose two dry vessels (provided), and will use them to learn and practice methods of surface embellishment, including airbrushing, gilding and patination. Each student will have

the opportunity to turn and hollow one or more deep vessels from green wood for their future use, and learn Sinner's simple and easy method of creating a high gloss finish. The goal is to work with each student on an individual basis and help them to develop their own particular skills and open new horizons for them to explore in the future.

**COURSE FEE: \$575**

*Steve concentrates on developing intricate surface decoration using silver leaf, acrylics and ink on hollow vessels turned primarily of maple, walnut or cherry. His works are found in museums, galleries and collections from New York to California and have been featured in art and craft publications in the United States, England and Australia.*

[advancedlathetools.com](http://advancedlathetools.com)

JULY 13 — 19 • ONE WEEK



## ADVANCED PENMAKING

BARRY GROSS

This will be an advanced class in pen making with attention to creating your own pen blanks from a number of different materials. We'll use the band saw and table saw to create these different types of pen blanks. Guest Instructor Don Ward will demonstrate variations on the 7mm style of pens, and Curtis Seebeck will show you how to stabilize your own pen blanks! Thinking creatively is the key to enhancing your pen-making abilities, and this will be discussed throughout the class by myself and the guest instructors. Finally, after finishing your pen masterpieces, we will discuss the best way to market your one-of-a-kind masterpieces!

**COURSE FEE: \$575**

*Barry Gross has been creating fine writing Instruments for 14 years. In that time, he has shared his knowledge as an instructor and demonstrator for turning clubs and woodworking shows throughout the east coast. He is a past demonstrator for the AAW and has published over 60 articles on pen making in various magazines.*

[bgartforms.com](http://bgartforms.com)

JULY 20 — 26 • ONE WEEK



## CONCRETE: IT'S NOT JUST FOR SIDEWALKS

CLAY FOSTER

Ever wanted to add gravity to your woodworking projects? Ever wanted to add a new material to your sculpture, but didn't know the technical aspects? Then combining wood and concrete may be the answer! This class will involve the basics of building forms for cast concrete, concrete mixing, methods of attaching wood to concrete, and stucco components. Projects will range from home accessories such as candle stands and clocks to furniture such as small tables, benches, garden accessories, and sculptural objects. If you can make a cake, you have all the skills you need for this class.

**COURSE FEE: \$575**

*Clay Foster is a studio artist living in Indianapolis. He has taught woodworking workshops around the world.*

[clayfoster.com](http://clayfoster.com)

JULY 20 — 26 • ONE WEEK



## DIXIE BIGGS

NEED SOME RELIEF

Want to add personality to your work through surface enhancements and relief carving? Starting with a basic turned form, students will use rotary power carvers, wood burners, engravers, color and imagination to expand the visual impact of your pieces. The class is open to those that want to learn the techniques to embellish their own work or that of fellow woodturners.

**COURSE FEE: \$575**

*Dixie Biggs lives in Gainesville, Florida, and has been a full-time studio woodturner/artist since 1989. She has exhibited her work in such notable venues as del Mano Gallery, Smithsonian Craft Show, American Craft Exposition and Philadelphia Museum of Art Craft Show. Her work is in public and private collections worldwide. She has demonstrated at regional and national symposiums, including Australia, the Utah Woodturning Symposium and the American Association of Woodturners and taught her techniques at Arrowmont, John C. Campbell and many woodturning clubs around the country.*

[dixiebiggs.com](http://dixiebiggs.com)

JULY 27 — AUGUST 2 • ONE WEEK



### THE BOWL IS JUST THE BEGINNING MARK GARDNER

Using primarily green wood we will turn everything from bowls and vessels to spoons and sculptural forms, and then use these turned forms as canvas to explore surface designs, textures and finishes. Students will be encouraged to use the turned form as a starting point to explore the creative possibilities of surface embellishment. Proper use of the bowl gouge will be emphasized as well as sharpening all the various turning and carving tools used in the class. Open to all skill levels.

**COURSE FEE:** \$575

*Mark Gardner has a BFA in Theater Design and Production from the University of Cincinnati. Upon graduating Mark studied with John Jordan and has since become a full time studio turner/sculptor. Mark has work in many public collections including the Museum of Craft and Design in New York, the Yale University Art Gallery, the Minneapolis Institute of Art and the Long Beach Museum of Art.*

[markgardnerstudio.com](http://markgardnerstudio.com)

JULY 27 — AUGUST 2 • ONE WEEK



### HARDWOOD, SHARP TOOLS. WHAT A RELIEF! DAVID CALDWELL

Our first project will be a small vessel, carved with mallet and gouge from your choice of hardwoods. We'll dig into the mystery of working "with the grain," and learn the uses of a variety of carving tools, as well as how to sharpen and handle them safely. Demonstrations, exercises, and individual instruction will provide you with a strong foundation of basic carving skills, which can be used in furniture making, architectural carving, and sculpture. Projects will be of your own design. Use of power tools will be kept to a minimum, as traditional carving methods will be the emphasis.

**COURSE FEE:** \$575

*Studio woodcarver and sculptor David Caldwell is principal carver for the Shelby Carousel restoration; master carver for Cornel Zimmer Organ Builders. He has taught at Cleveland County Arts Council (NC), Arrowmont (TN), Penland (NC); and has twice been recipient North Carolina Regional Artist Grant. His work can be seen in churches from New York to San Francisco.*

[caldwellcarvings.com](http://caldwellcarvings.com)

AUGUST 3 — 9 • ONE WEEK



### DRAWING WITH THE LATHE DEREK WEIDMAN

This class will focus on broadening perspectives on the sculptural capabilities of a wood lathe, with an emphasis on problem solving, experimentation and creative expression. Students interested in moving away from traditional turning can hone techniques and concepts to help achieve their artistic vision, while turners who focus on more standard turning, such as bowls and vessels may learn sculptural lathe processes to help make their work stand out from the crowd. Basic understanding of safety on the lathe, and decent tool control required.

**COURSE FEE:** \$575

*Born in 1982, Derek Weidman has been working as a professional sculptor in the medium of wood since 2004. He focuses on creative problem solving coupled with rigorous execution to undermine convention and to achieve technical innovations, creating work that is novel to see and experience. His subject matter ranges from animals to deities to pure abstractions, working with an old-world sensibility in a modernist way.*

[weidmanwoodsculpture.com](http://weidmanwoodsculpture.com)

AUGUST 3 — 9 • ONE WEEK



### FOUND OBJECTS, INCORPORATED TED LOTT

This class will focus on the imaginative reuse and incorporation of found objects into functional pieces of furniture and other useful objects. Students will use traditional and modern techniques of woodworking and furniture construction in combination with existing wooden objects. Combining fresh lumber with objects that have their own character, history, and patina, we will give these items new life, meaning, and visual impact, while diverting items away from the waste stream. Students in this class should have a basic understanding of the safe and effective use of power tools.

**COURSE FEE:** \$575

*Ted Lott is a sculptor, designer and artist who works primarily in wood. He received his M.F.A. from the University of Wisconsin-Madison and his B.F.A. from the Maine College of Art. Lott's work, encompassing sculpture, architecture, furniture, and public art has been exhibited in museums and galleries across the country.*

[tedlott.com](http://tedlott.com)

AUGUST 10 — 16 • ONE WEEK



### TURNING & BURNING: FUN WITH PYROGRAPHY AND MINIATURE HOLLOW VESSELS

MOLLY WINTON

Making miniature hollow vessels will provide the student ample canvases to apply woodburning and branding techniques learned during the class. Techniques and tips will be taught to maximize and master the use of commercially made woodburning pens, as well as make unique brands and tips not found on the commercial market, using nichrome wire and other materials. In addition to turning and burning, instruction and discussion will guide each student's layout and design, with an emphasis on learning to create an aesthetic balance of multiple design elements. A basic knowledge of woodturning is recommended for the turning portion of the class, however no experience is necessary with regard to pyrography and branding.

**COURSE FEE: \$575**

*Molly Winton resides in Edmonds, Washington, and has been turning wood since 1998, delving into various surface enhancement techniques such as pyrography and branding. Her work can be seen in various galleries, and has been featured in a variety of exhibitions.*

[turningmaven.com](http://turningmaven.com)

AUGUST 10 — 16 • ONE WEEK



### WOODWORKING NITTY-GRITTY: TABLES

KIMBERLY WINKLE

This class will provide a fun and supportive atmosphere to learn the fundamentals of woodworking while constructing a small table. This class will cover wood preparation, joinery, finishing and will stress safe and proper use of power tools 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. All levels of experience welcome.

**COURSE FEE: \$575**

*Kimberly Winkle is an Assistant Professor of Art at Tennessee Tech University. She earned a Master of Fine Art in Furniture Design from San Diego State University. Winkle has been a resident artist at the Appalachian Center for Craft and an International Turning Exchange fellow at the Center for Art in Wood. She was the recipient of a Tennessee Individual Artist Fellowship in 2011 and has won several Niche awards.*

[kimberlywinkle.com](http://kimberlywinkle.com)

SEPTEMBER 21 — 27 • ONE WEEK



### TURNED WOODEN JEWELRY AND TURNED BOXES TO KEEP IT IN

JOE RUMINSKI

During this class you will learn how to take scraps of wood and turn them into jewelry and small turned boxes. You will make necklaces, earrings, broaches, and boxes. The class will start with the fundamentals of making the above listed items and proceed as far as the individual wants to adventure with design, color and shape. This is not a class where we all make the same thing, the same way but you will be able to put your own creative ideas to work or if you need more support we will help you along one step at a time. These items are great gifts and you can even keep a few for yourself.

**COURSE FEE: \$575**

*Joe is a member of the Carolina Mountain Woodturners, Association of American Woodturners and The Southern Highland Craft Guild. Joe has been able to pursue his enjoyment of woodturning full-time after retiring from the public education system.*

[thegiftturningstudio.com](http://thegiftturningstudio.com)

SEPTEMBER 21 — 27 • ONE WEEK



### TURNING BOWLS AND PLATTERS

GLENN LUCAS

This practical class will take a look at using our local hardwoods and creating wonderful utility pieces for the table. Glenn's enthusiasm and knowledge gained from many years as a production turner and teacher will benefit all levels of woodturner. The skills learned in this class will help you tackle many projects at the lathe. We'll begin by getting the tools sharp for those initial roughing cuts and for the ultimate fine cut that we are all seeking.

**COURSE FEE: \$575**

*Glenn Lucas has an international reputation for his proficiency at the lathe and his ability to pass on to students, the skills and knowledge he has gained. He balances his production of classic bowls turned from native Irish wood, with an extensive teaching program run from his County Carlow 'Woodturning Study Centre.' A frequent guest demonstrator at overseas conferences, he also gives Turning Master classes at international arts and crafts schools.*

[glennlucas.com](http://glennlucas.com)

SEPTEMBER 28 — OCTOBER 4 • ONE WEEK



**TURN WHAT YOU LIKE;  
LIKE WHAT YOU TURN!**  
JENNIFER SHIRLEY

This workshop will allow turners of all skill levels to explore making things that truly please and fulfill your creative needs. Jennifer will help students explore projects like the beautiful simplicity of the turned bowl, and the mystery of lidded boxes. This week will benefit those starting out on their journey of woodturning and also those who need some motivation. Tool use, sharpening and surface embellishment with texture, woodburning, acrylic mediums and more will be a key focus. This will be a great week to further your journey into being creative on and off the lathe.

**COURSE FEE: \$575**

*Jennifer Shirley has been working with wood for 17 years and woodturning for 15. Her work has been shown in many national exhibits and publications and is in many private collections. She is a frequent demonstrator at woodturning symposiums and guilds around the country and instructs at craft schools across the U.S.*

[jennifer-shirley.com](http://jennifer-shirley.com)

SEPTEMBER 28 — OCTOBER 4 • ONE WEEK



**4 X 8 CONTEMPORARY  
PLYWOOD FURNITURE**  
STEVEN BUTLER

The resurgence of plywood furniture in recent years attests to the material's enduring appeal. In this workshop we will channel the spirits of Thonet, Aalto and the Eameses to design and create beautiful furniture out of a single sheet of plywood. Learn how to manipulate the material into a fantastic finished piece. The class will cover the essential technical aspects of plywood furniture making; the tools, techniques, machine safety, and joinery involved in the process of creating such items as chairs, tables, desks and more. For beginner to intermediate students.

**COURSE FEE: \$575**

*Steve graduated with honors from Queen's University in Kingston, Ontario. He is formerly Wood Studio Department Head at Peters Valley Craft Center, Layton, New Jersey, and the Worcester Center for Crafts, Worcester, Massachusetts.*

[stevebutlerfurniture.blogspot.com](http://stevebutlerfurniture.blogspot.com)

OCTOBER 5 — 11 • ONE WEEK



**SEGMENTED TURNING: PUSHING YOUR  
SKILLS TO THE NEXT LEVEL**  
CURT THEOBALD

Segmented woodturning is gluing multiple pieces of wood together to create interesting effects that highlight different colors and species of wood. But there is more to segmented work than just gluing pieces of wood together into a ring or a pattern. In actual practice, it's a design adventure. Each participant in this workshop appropriate for all skill levels builds patterns, explores design concepts, and constructs and turns a segmented bowl. By the end of the week students not only improve their turning skills, but have a better understanding of the properties of wood, design and techniques necessary for precise joinery.

**COURSE FEE: \$575**

*Curt Theobald, an artist based in Pine Bluffs, Wyoming, has been a full-time studio woodturner since 2002. His segmented works have been exhibited in numerous museum and gallery events nationwide including the Riley Galleries, Collectors of Wood Art and SOFA Chicago and New York.*

[curttheobald.com](http://curttheobald.com)

OCTOBER 5 — 11 • ONE WEEK



**MAKE A CHAIR FROM SCRATCH**  
TIM HINTZ

You will start the week with a fresh oak log. On Friday you will take home a finished ladder-back chair. To get from the log to the chair, you'll use your muscles and a lot of fun tools to split, shave, shape, steam bend, chop, drill and pound the wooden parts into a chair that you will treasure for life. The finishing touch will be to weave a hickory bark seat onto your masterpiece. Open to all skill levels.

**COURSE FEE: \$575**

*Tim Hintz moved to Smithville Tennessee in 1995 to study at the Appalachian center for Craft. After he earned a Bachelor of Fine Art degree, he remained in the area. Tim has two chairs in the permanent collection of the Tennessee State Museum. When he is not making his Fresh Chairs, Tim enjoys boating, fishing and cooking.*

[timhintzfreshchairs.com](http://timhintzfreshchairs.com)



OCTOBER 12 — 18 • ONE WEEK



### TURN AND BURN WITH THE GIBSONS MICHAEL AND CYNTHIA GIBSON

Students will first work with Michael to turn various styles of Asian footed bowls and Rudy Osolnik-style candlesticks. The woodturning class will focus on form, design and finish. Michael will pass the baton to Cynthia who will teach her award-winning pyro-engraving techniques. After the class has mastered the pyro-engraving techniques on practice boards, they will move on to design implementation, layout and color. Then the magic begins as the class transforms classic turnings into beautiful embellished works of art. This class is suitable for all skill levels. Each student should bring their woodburner and any pens in their kit. The instructor will have pens for purchase.  
**COURSE FEE: \$575**

*Michael and Cynthia—who live and work from their home studios in Hoschton, Georgia—have demonstrated for numerous chapters of the AAW and have been featured demonstrators in several States symposiums. They have taught in workshops, chapter classrooms, in private settings and in craft schools.*

[michaelandcynthiagibson.com](http://michaelandcynthiagibson.com)

OCTOBER 12 — 18 • ONE WEEK



### DISCOVERING YOUR VOICE WITH ELEGANT, DECORATIVE HOLLOW FORMS J. PAUL FENNEL

Learn how to turn elegant hollow forms and embellish them with new and decorative elements that emphasize personal expressiveness. We will focus on developing a sense of how subtle changes in the vessel's line, volume and proportion can dramatically affect the outcome of the work. Emphasis will be on enhancing our designs through the combined concepts of texturing, carving and piercing. There will be a specific focus on layout techniques, patterns and abstractions and how they are applied to 3-dimensional surfaces.  
**COURSE FEE: \$575**

*J. Paul Fennell, residing in Scottsdale, Arizona, has been turning wood for over 40 years. He has taught and demonstrated for many years throughout the US and internationally. His work is in many private collections, and several museums, including the Smithsonian, Museum of Fine Art, Boston, Museum of Arts and Design, New York, Detroit Institute of Arts, and the Cincinnati Art Museum.*

[jpaulfennell.com](http://jpaulfennell.com)

OCTOBER 23 — 26 • WEEKEND

### EXPLORING THE UNKNOWN WITH THE KNOWN MASTER CLASS DAVID ELLSWORTH



My intention is to encourage students to use their skills and experiences to explore areas of the unknown with equal weight as the known within their work. This will include ideas they may have considered but were unable, unwilling or even afraid to pursue. We will

tackle such terms as 'design,' 'creativity' and 'finding one's own voice.' And we will refine existing techniques in an effort to emphasize the value of process in pursuit of product. Recommended listening: <http://ow.ly/pF8lf>  
**COURSE FEE: \$395**

*David Ellsworth is one of the premier designers of turned wooden vessel forms. He is a Fellow and former Trustee of the American Craft Council and has received fellowship awards from the National Endowment for the Arts, the Pennsylvania Council for the Arts, and the PEW Fellowship for the Arts. In 2009 he was elected by the James A. Renwick Alliance of the Smithsonian Institution in Washington, D.C. to receive the prestigious "Master of the Medium" award in wood.*

[ellsworthstudios.com](http://ellsworthstudios.com)



Charles Wiseman, MD

*I started coming to Arrowmont about 20 years ago. I've taken woodturning, box-making, paper-making, felting, silk painting, basket-making, enameling, ceramics ... I've kind of lost count. I'm a mixed-media type. My niche is to have modest skills in a wide variety of things, but I can combine materials in ways that a lot of people might not think of doing.*



Emily Nickel, Studio Assistant

*At home it's always ceramics, ceramics, ceramics. But I feel that interdisciplinary thinking is really important to being an artist. You can learn things from other media that you can go back and apply to your own media. Another great thing about Arrowmont is the rich family atmosphere—people who have been here a long time and really love it. That's going to be me. I don't know in what capacity, but I'm going to be a lifelong Arrowmonter.*

## MEET THE STUDENTS



Eric Rempe, 2013 Art Educators Fellow

*I think that's probably my favorite thing about this place, not just the studio time that I was given but the ability to see what's happening in other fields. There are some things that I had no knowledge of and I was just blown away when I walked into some of these studios. I felt like, how have I missed this? This is really powerful stuff.*



Tami Kwark, Scholarship Recipient

*RISD really focused more on learning concept and technique and not necessarily how you are going to apply those skills. The things that I learned at Arrowmont I can take away and apply to a marketable field.*

## WOOD

OCTOBER 23 — 26 • WEEKEND



### DISCOVERING HISTORICAL IMAGINATION MASTER CLASS DON MILLER

This short class will connect fresh responses to historical objects with contemporary practice and outcomes. Readings from material culture linking historical context and formal character with cultural imagination will provide a starting point for discussion and direct focused drawing, modeling and prototyping in the workshop. Technical and material approaches to making will be considered as sources for both personal process and metaphor for craft based narratives. Students will take away a fresh outlook and developed concepts for work that resonates more fully with the histories that propel our media into the future. Open to motivated students at all levels.

**COURSE FEE: \$395**

*Don Miller holds an MFA in 3-D design from the University of Wisconsin-Madison, a BA in German from the University of Kansas and studied Musical Instrument Technology at London College of Furniture. He lives in Philadelphia, PA and divides his time between studio work and heading the Wood program in the Crafts & Material Studies program at the University of the Arts.*

[drmstudio.com](http://drmstudio.com)

OCTOBER 30 — NOVEMBER 2 • WEEKEND



### CORIAN, A DELIGHTFUL ALTERNATIVE MATERIAL FOR WOODTURNERS ANDY CHEN

Corian makes beautiful kitchen countertops. Few people realize that it can also be turned into beautiful vessels. Corian is amenable to all the woodworking tools but is considerably harder than wood and requires somewhat modified techniques. In this class students will learn how to construct a Corian blank, and then learn proper cutting techniques to turn this into a beautiful vessel of which any turner can be proud.

**COURSE FEE: \$365**

*Andy Chen is from College Station, TX. He is a self-taught wood enthusiast and has been woodworking almost his entire adult life. Early on he built furniture entirely with tight-fitting joinery (without nails and screws). This provided him with the knowledge of cutting wood accurately that is the foundation for the segmented turning that he started in 1992. He is a well recognized turner and has demonstrated at numerous turning clubs and regional and national symposia and internationally. His segmented turnings are in many private collections.*

[tinyurl.com/nxmyyosp](http://tinyurl.com/nxmyyosp)

OCTOBER 30 — NOVEMBER 2 • WEEKEND

### ROUTERS TO BOXES MARK BARR

This weekend workshop is all about using your most popular workshop power tool – the router. Make several kinds of functional and decorative boxes, such as jewelry boxes and humidors, while learning how to make routing safer and more accurate by using various jigs, fixtures, and the router table.

**COURSE FEE: \$365**

*Mark Barr is a full-time furniture maker and designer living in Williamson, GA. He teaches workshops and exhibits his work nationally.*

# METALS



APRIL 3 — 6 • WEEKEND



## LUCKY LURES AND CRAFTY TACKLE TEDD MCDONAH

Students will learn and use metalsmithing techniques typically used in jewelry making and apply them to an object of implied functionality — in our case, fishing lures! Individuals with interests in pattern development of mokume-gane, enameling, chasing/repousse, forging, die forming, and using found objects will revel in this environment of culture, heritage, and sustainability. Stories, metaphors, and a love of fishing will integrate to expand your metalsmithing knowledge, and perhaps, enhance your fishing and/or fish-catching prowess. All skill levels are welcome, but basic knowledge of sawing, use of the torch, and finishing will be helpful for this workshop. **COURSE FEE: \$325**

*Tedd McDonah currently lives in Millersville, PA where he works and maintains his blacksmithing and non-ferrous metals studios. He is a studio artist, educator, tool maker/technician, and in the summertime, avid fisherman. His metalsmithing training came from the University of Wisconsin - LaCrosse and Arizona State University where he earned the degrees BS in Art, and an MFA, respectively.*

[metalmonger.blogspot.com](http://metalmonger.blogspot.com)

JUNE 1 — 7 • ONE WEEK

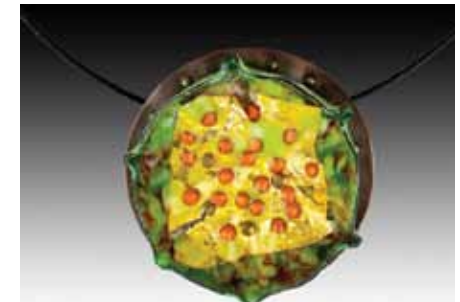


## PENDANTS, BAILS AND LOCKETS JOHN COGSWELL

Participants in this workshop will focus on the design and fabrication of pendants, with a special focus on one unique category: lockets. We will also explore the oft-ignored transition unit, the 'bail', which connects the pendant/locket to its chain, cord or neckwire. Topics we will cover will include: pendant/locket design and construction; soldering and assembly techniques; hinge construction; and simple closures. Competent metalworking and soldering skills required. **COURSE FEE: \$515**

*John Cogswell is a studio goldsmith, silversmith and educator. He was the 2006 inductee into the National Metalsmiths' Hall of Fame and was selected as Touchstone Center for Crafts' 2007 Artist of the Year. His work appears in numerous exhibitions and publications, and is included in many public and private collections, including the Victoria and Albert Museum, the Jewish Museum, and the Ackland Museum of Art.*

JUNE 8 — 14 • ONE WEEK



## ENAMELING: COLORFUL MAGIC WITH GLASS & METAL GAIL NELSON

This class is for the complete novice or the experienced enamelist who would like to brush up on the basics and add new skills to their vocabulary. Learn the process of firing glass to metal using a kiln. This class will go beyond the basics and explore many techniques such as sgraffito, silkscreen, stenciling, mark-making and more to create pattern, texture and design effects. Expect to complete several small jewelry items or small work suitable for framing. This class offers lots of personal attention and freedom to create at your own pace. **COURSE FEE: \$515**

*Gail Nelson is a working studio artist with several years of teaching experience at fine schools including Arrowmont, Armory Art Center, The Ranch and Peninsula School of Art. She is recipient of an Enamelist Society Award in the San Diego Enamel Guild Exhibition "Radiance." She is Program Director for the Great Lakes Enameling Guild.*

[gailnelsonenamels.com](http://gailnelsonenamels.com)

JUNE 8 — 14 • ONE WEEK



### ELEGANT CONNECTIONS

ANGELA BUBASH

In this workshop you will develop innovative links and clasps. Research and creative interpretations of typical chains will influence your creations and push you beyond mere ornamentation. Demonstrations will include basic hand skills, cold connections, etched embossing plates, roller printing, textures, light forging, and soldering techniques as well as tips and tricks to move us along quickly. Open to all levels but basic sawing, filing, and soldering skills will be helpful.

COURSE FEE: \$515

*Angela Bubash is a studio jeweler and educator residing in the mountains of North Carolina. She currently teaches at Appalachian State University and maintains her own studio practice creating one-of-kind art jewelry. Angela attained a BFA from Edinboro University of Pennsylvania and a MFA from Southern Illinois University Carbondale.*

[angelabubash.com](http://angelabubash.com)

JUNE 15 — 21 • ONE WEEK



### ADVENTURES IN THE MATERIAL WORLD

ROBERT DANCİK

In this very comprehensive and inclusive workshop you will learn how to use a variety of materials including (but not limited to) concrete, epoxy resins, Plexiglas, putty epoxies, Faux Bone and rock-like paper pulp mache. All these will be combined with traditional materials and working methods by means of a series of cold connections and other processes we will cover. Along with working on projects you may already have in progress, participants can expect to leave with tons of examples, several finished projects and an extensive collection of handouts.

COURSE FEE: \$515

*Robert Dancik has taught classes and workshops nationally and internationally for over 25 years. He is the originator of the artist's material Faux Bone™ and is the author of the book "Amulets and Talismans: Techniques for Creating Meaningful Jewelry."*

[fauxbone.com](http://fauxbone.com)

JUNE 22 — 28 • ONE WEEK



### ENAMEL ON 3-D FORM

JAMES MALENDА

The focus of this workshop will be enameling on 3-D form. Students may wish to bring their own forms, raised or pre-spun, copper tubes, etc. Fabrication utilizing both hot and cold connections will also be explored. Eutectic soldering, tabs, and tap 'n' die fastening will be discussed. Additionally, I will share my personally developed Champave' technique for stone setting with enamel. Some enameling experience would be helpful.

COURSE FEE: \$515

*Professor James Malenda has taught at Kutztown University of Pennsylvania for 25 years. He received his MFA in Gold and Silversmithing from SUNY at New Paltz. His work is included in numerous collections including the Museum of Art and Design in New York and the Nordenfeldske in Trondheim, Norway.*

[malendamonumetal.com](http://malendamonumetal.com)

JUNE 22 — 28 • ONE WEEK



### IMAGINATIVE CAPTURES

ANDY COOPERMAN

This workshop offers a variety of tricks, shortcuts and studio tips. Demonstrations and an extensive collection of samples will be used to illustrate topics including cold connecting, caging, back setting, the flex shaft and advanced soldering techniques. Participants must have basic jewelry skills and a familiarity with tools and studio equipment. Required skills include drilling with the flex shaft machine, sawing, filing, silver soldering and basic bezel setting. Students should have intermediate experience and be familiar with: the rolling mill, torches, hammers, buffers, etc. Those who enroll must be able to silver solder (hard/medium/easy) unattended.

COURSE FEE: \$515

*Andy Cooperman has maintained a metals studio in Seattle since 1984 where he builds jewelry and small objects and works with custom and commission clients. His work has been featured in numerous books and magazines and is in private and public collections including the Victoria and Albert Museum and the Tacoma Art Museum.*

[andycooperman.com](http://andycooperman.com)

JUNE 29 — JULY 12 • TWO WEEKS



### CREATIVE USE OF ALTERNATIVE MATERIALS IN BODY ADORNMENT

BOB EBENDORF

Students will fashion objects of personal importance, expression and adornment. We'll also investigate the use of color and collage as a design tool. Through demonstrations, lectures, and hands-on projects, we'll discover the methods of selection, integration, and assembly inherent to this limitless range of materials. The class will be centered around lectures and demonstrations with plenty of time for individual attention.

*COURSE FEE: \$990*

*Bob received his BFA in 1960, his MFA in 1962. Bob is co-founder and past-president of the Society of North American Goldsmiths (SNAG) and represented in many worldwide collections including the Metropolitan Museum of New York, The Victoria and Albert Museum (England), the British Museum, The Museum of Fine Arts in Houston, the Museum of Fine Arts in Boston, and the Mint Museum of Craft Design in Charlotte, N.C.*

<http://ow.ly/pF5Z3>

JUNE 29 — JULY 12 • TWO WEEKS



### AUTOMATA: THE ART OF ANIMATED FIGURES

MICHAEL CROFT

Historically, automata were elaborate and highly complex mechanized animated figures operated by clockwork (like the one seen in the movie "Hugo"). Contemporary automata are small, hand-activated figures with simple mechanisms which animate characters or scenes. After constructing a prototype to "test drive" the proposed movements, we will then focus on the design and creation of a mechanical toy which exploits these principles to animate a figure in an engaging way. Open to artists from any media and at any level. A knowledge of mechanical movement or devices is not required. A familiarity with the use of hand tools and basic power tools is advised.

*COURSE FEE: \$990*

*Michael Croft is Professor Emeritus of Art at the University of Arizona where he taught Jewelry and Metalsmithing for over twenty years. His metalwork has been widely exhibited in numerous exhibitions and museums across the country and abroad.*

[contemporaryautomata.com](http://contemporaryautomata.com)

JULY 13 — 19 • ONE WEEK



### ENAMELING: DRAWING, PAINTING, AND APPROPRIATION

JESSICA CALDERWOOD

Working from personal sketches and reference images, learn how to draw and paint using vitreous enamel. Starting with copper sheet and porcelain coated steel, demonstrations will be given on enamel sifting processes, kiln firing, underglaze pencils, ceramic oxides, overglaze painting, and pre-fab ceramic decals. A strong direction with regard to personal imagery and mark-making will help guide you through the workshop. Basic metalworking skills will be helpful, but not required. Open to painters of all levels.

*COURSE FEE: \$515*

*Jessica Calderwood's enamel work has been exhibited throughout the U.S. and internationally in curated and juried exhibitions. She has participated in artist residencies with the John Michael Kohler Arts/Industry Program and the Mesa Arts Center. Her work has also been published in Metalsmith Magazine, American Craft, NICHE, Ornament, the Lark 500 series, and the Art of Enameling. She has been an Assistant Professor of Art at the University of Wisconsin-Oshkosh since 2008.*

[jessicacalderwood.com](http://jessicacalderwood.com)

JULY 13 — 19 • ONE WEEK



### ARTICULATING SHAPE

STACEY LEE WEBBER

This class will challenge participants to use flat pattern and wire construction techniques to articulate a found object in metal. Each person is asked to bring a 3-D object that they feel attached to in some way or they feel characterizes themselves (hammer, skull, dandelion, etc.). It can be made out of any material but no bigger than about 12"x12"x12" and no smaller than 4"x4"x4". Students will learn how to render the object in brass wire, make a paper model of the object, and then construct the object in sheet metal. Techniques will include pattern making, forming with hammers and stakes, basic forging, advanced cold connections and advanced soldering fabrication tips and tricks. Students of all levels welcome, some soldering experience helpful.

*COURSE FEE: \$515*

*Stacey Lee Webber is a practicing metalsmith/jeweler, a commercial bench jeweler, and Adjunct Faculty of Metals at the University of the Arts in Philadelphia. She received her BFA from Ball State University in 2005 and earned her MFA at the University of Wisconsin-Madison in 2008.*

[staceyleewebber.com](http://staceyleewebber.com)

JULY 13 — 19 • ONE WEEK



### TEXTILE TECHNIQUES IN METAL

TRACY KRUMM

This workshop introduces the use of metal as the primary material in the construction methods of textile processes such as coiling, twining, plaiting, weaving, braiding, knotting, knit, and crochet. We will focus on creating textile structures using non-precious metals in a variety of forms, including wire and sheet. Other basic techniques used will include piercing, sewing, rolling, pressing, and the basics of patina chemistry and stiffeners for metal surfaces. Students will be encouraged to investigate the use of metal in the context of their ideas about their own individualized projects. Open to all levels of experience.  
**COURSE FEE: \$515**

*Tracy Krumm has been a professional studio artist and educator for over 25 years. Her current work is an investigation of sculptural forms that integrate textile processes in metal. She has exhibited internationally in over 150 venues, has been widely published in numerous books, catalogs and magazines and her work resides in many private, corporate and museum collections. She currently maintains a studio practice in St. Paul, MN.*

[tracykrumm.com](http://tracykrumm.com)

JULY 20 — 26 • ONE WEEK



### METAL CLAY SMORGASBORD

BARBARA BECKER SIMON

A feast of metalclay jewelry ideas and inspiration for a week at blissful Arrowmont! Plan to sample not only the traditional fine silver metalclay, but the new sterling and versatile bronze metalclay. Mold making, carving, hollow forms, dry construction, syringe work and lots more will be covered using this wonderful material. Projects will include a carved bronze bangle, pearl earrings, a fabulous sterling ring and maybe a bead or two. We will also explore texture and plate creation, in this workshop designed for students with basic metal clay experience.  
**COURSE FEE: \$515**

*Barbara Becker Simon has a BS in Art Education from SUNY at New Paltz and an MFA in metalwork and jewelry from University of Wisconsin-Madison. She's taught metalsmithing, jewelry and basic design at University of Wisconsin-Menomonie, Iowa State University and Edison State College.*

[bbsimon.com](http://bbsimon.com)

JULY 27 — AUGUST 2 • ONE WEEK



### MICRO MONOLITHS: JEWELRY WOODCARVING AND WIRE INLAY

DANIEL DICAPRIO

This class introduces students to wood as a material for jewelry fabrication. Woodcarving techniques will be used in conjunction with traditional metalsmithing to create larger scale jewelry that remains light and wearable. Students will learn power carving and modeling skills with burrs and rasps to create a range of effects. Various applications will be covered to emphasize the possibilities that this material holds. This workshop is open to all skill levels.  
**COURSE FEE: \$515**

*Daniel DiCaprio is a studio artist and adjunct faculty member of Virginia Commonwealth University in Richmond, VA. He received his MFA in metal design from East Carolina University and was trained as a goldsmith at Hoover and Strong. Daniel is represented by Charon Kransen Arts in New York City; through this gallery he has participated in the SOFA exhibitions annually since 2008. His work has been exhibited throughout North America, Japan, South Korea, Italy, Spain and Germany. Daniel's work has appeared in Metalsmith, American Craft, Essence and other publications.*

[dandicaprio.com](http://dandicaprio.com)

AUGUST 3 — 9 • ONE WEEK



### SYNERGY: ENAMELING & DIE FORMING

UMUT AND JAMES THURMAN

Die forming can be a quick way of creating dimensional metal pieces for use in jewelry, or components in tableware or small sculpture. Combining die forming with enameling is a perfect combination of color, texture, and form. This workshop will cover a wide range of die forming techniques along with basic enameling techniques for both kiln and torch firing. Interested students of all levels should have a creative spirit fused with a passion for details but not necessarily prior metalsmithing experience, although advanced students are encouraged to challenge themselves in this workshop as well.  
**COURSE FEE: \$515**

*Umut and James Thurman are a husband and wife metalsmithing and enameling team who combined have more than twenty years experience teaching. Umut is originally from Istanbul, Turkey and received her MFA from the University of North Texas studying under Harlan Butt. James is originally from Pittsburgh, PA and received his MFA from Cranbrook Academy of Art studying under Gary Griffin.*

[umutdemirguc.com](http://umutdemirguc.com) ~ [jamesthurman.com](http://jamesthurman.com)

AUGUST 10 — 16 • ONE WEEK



### COLORFUL POWDER COATING

MICHAEL DALE BERNARD

Powder coating is an excellent way to create rich and colorful components for your artwork. Powder coat is durable, cures quickly, and is available in an astounding array of colors. In this workshop, Michael will share all the DIY details about the equipment needed to set up your own powder coating workstation and the best sources for supplies. Michael will demonstrate basic spray methods as well as masking, sifting, and stencil effects. Then, more painterly and organic surface development through liquid application, torch firing, and illustrative pencil work will be explored. By making several powder coat samples and setting them into jewelry or small sculpture constructs during the workshop, participants will discover how they can incorporate these bold color elements into their own artwork.

**COURSE FEE: \$515**

*Michael Dale Bernard is a metals artist and educator, currently teaching Jewelry and Metals at the University of Wisconsin – Milwaukee.*

[michaeldalebernard.com](http://michaeldalebernard.com)

SEPTEMBER 21 — 27 • ONE WEEK



### CHASING AND REPOUSSÉ: EXPANDING STUDIO TECHNIQUE

NANCY MEGAN CORWIN

Many thousands of years old and absolutely contemporary, the techniques of chasing and repoussé open up a world of possibilities. Working with sheet metal, students will learn to create form, add texture and detail, and use simple chasing tools to “draw” on metal. Traditionally, metalsmiths have used a wax-like material called “pitch” to hold the metal while applying these processes. We will use pitch and add a contemporary approach by applying the hydraulic press to dies cut from non-toxic sheet plastic called Faux Bone™ in order to create multiple shapes with the same silhouette. Students will also learn to make several basic chasing tools in steel, brass and wood. Offered for “all levels” of experience.

**COURSE FEE: \$515**

*Nancy Megan Corwin is an internationally known jeweler/metalsmith, teacher, writer and curator in the field of art metals. In 1983, she received an MFA in Metals from the University of Wisconsin-Madison. She is the author of the instructional and gallery book “Chasing and Repoussé: Methods Ancient and Modern.”*

[nancymegancorwin.com](http://nancymegancorwin.com)

SEPTEMBER 28 — OCTOBER 4 • ONE WEEK



### WORK IT, BABY

SARAH DOREMUS

Learn how to make your sculpture and jewelry do something! Pieces can move, turn, twist, flip open, pop or even squeeze. Your imagination is the limit. By introducing movement you will learn ways to make your work literally tell a story. In this workshop we will cover a range of mechanisms that can be incorporated into your work to add movement. Using springs, hinges and other mechanisms, you will learn ways to make your work come to life.

**COURSE FEE: \$515**

*Sarah Doremus lives and works in Deer Isle, Maine. She has taught Jewelry at Dearborn Academy in Arlington, MA and workshops at Peter's Valley, Metalwerx, Snow Farm and Idyllwild. She earned both a BS in Art History from Northeastern University and a BFA from the Massachusetts College of Art. An active sculptor and metalsmith, her work has been shown in numerous publications and galleries, both invitational and solo, throughout the United States.*

[sarahdoremus.com](http://sarahdoremus.com)

OCTOBER 5 — 11 • ONE WEEK



### NEW DIRECTIONS FOR SURFACE EMBELLISHMENT

MARY HETTMANSPERGER

This class will introduce low-tech metal smith techniques that can be used in many disciplines of artwork. Students will use wires, linens, and fibers for making metal and fiber jewelry and surface design using techniques such as weaving, twining and looping. Copper sheeting, mesh, screen, found, recycled and natural items will also be used to create finished jewelry, surface design and an array of samples. Commercial connections, such as nuts and bolts, brads, eyelets, rivets, brads, jump rings and wire-working techniques will be covered for making cold connections in jewelry and alternative surfaces. Beads, hardware sundries, electronic salvage and recycled items will also be introduced to students for surface design. This class is very individualized and will allow each student to take the techniques and materials offered and pursue their desired direction.

**COURSE FEE: \$515**

*Mary Hettmansperger is a fiber and jewelry artist who has been exhibiting and teaching across the U.S. and abroad for 30 years.*

[maryhettms.com](http://maryhettms.com)

OCTOBER 5 — 11 • ONE WEEK



### BEGINNING JEWELRY FABRICATION TOM MCCARTHY

This is a basic class in jewelry fabrication techniques. We will have fun learning the traditional methods of working in precious metals. By creating several pieces of jewelry the student will learn sawing, filing, forming, basic hammering, soldering, stone setting, and polishing. The class will center around lectures and demonstrations with plenty of time for individual attention.

**COURSE FEE: \$515**

*Tom McCarthy has been making jewelry for thirty years. He has an MFA from Southern Illinois University-Carbondale. His work is in numerous private and public collections including the Mint Museum of Craft and Design in Charlotte, NC.*

[tomccarthyjewelry.com](http://tomccarthyjewelry.com)

OCTOBER 12 — 18 • ONE WEEK



### EXPLORATION OF NARRATIVE JEWELRY USING METAL CLAY AND FOUND OBJECTS

PATRIK KUSEK

In this class students will use found objects and metal clay to explore narratives in jewelry. Metal clay proves to be the perfect chameleon material to unify dissimilar found objects into a cohesive narrative piece. This class will focus on using these materials to tell a story by utilizing color, contrast, texture and form. Demonstrations will include intermediate and advanced metal clay techniques, cold connections, resin, mold making, and found object manipulation and drilling into rocks or sea glass. In this class we will use either silver, copper or bronze clay.

**COURSE FEE: \$515**

*Patrik's experience in the worlds of design and fashion helped shape his creative vision and brand. He is a graduate of the Fashion Institute of Design and Merchandising and The Academy of Art University. He worked as a Fashion Stylist at Macy's San Francisco and was the owner and Creative Director of a graphic design and branding company.*

[patriksstudio.com](http://patriksstudio.com)

OCTOBER 23 — 26 • WEEKEND



### FORMING A PERSONAL NARRATIVE MASTER CLASS

MARILYN AND JACK DA SILVA

Explore the forming of metal and alternative surface treatments with Marilyn and Jack da Silva. Create a personal, narrative piece that is wearable or hand-held using anticlastic and synclastic techniques. Learn how to incorporate non-traditional coloration with gesso and colored pencil and more. This workshop will provide a investigation of the development of individual imagery and design elements.

**COURSE FEE: \$395**

Marilyn da Silva is Professor and Program Chair of the Jewelry/Metal Arts Department at California College of the Arts in Oakland where she has been since 1987. She earned her MFA in Jewelry Design and Metalsmithing at Indiana University, Bloomington, Indiana and her BS in Art Education at Bowling Green State University. Jack da Silva earned an MFA in Metalsmithing/Jewelry Design at Indiana University, and he owns and operates Jack da Silva's Metal Design Studio.

[marilyndasilva.com](http://marilyndasilva.com) ~ [jackdasilva.com](http://jackdasilva.com)

OCTOBER 30 — NOVEMBER 2 • WEEKEND



### LEARN LOST WAX CASTING

JASON JANOW

Learn to cast wax, found branches, and other woody materials from nature. Each student will be asked to create a ring or other small scale item cast in their choice of silver, bronze or gold. Whether you're a beginner, an experienced crafts person, or you just want to melt hot metal, this class will be a fun learning experience! We will cover equipment, metallurgy, and techniques involved with this awesome process. Come ready to use torches, kilns, crucibles, and molten metal! Leave with knowledge and a cool piece!

**COURSE FEE: \$325**

*Jason is a studio jewelry artist and metalsmith based in Asheville, North Carolina. His sterling silver twig and found river stone jewelry may be found in fine craft galleries across the United States. After graduating Haywood Community College in 2004, Jason began his career as a craftsman. Today he continues to make custom jewelry, sell in fine craft galleries, and pass on his skills through teaching.*

[janowmetalsmithing.com](http://janowmetalsmithing.com)



OCTOBER 30 — NOVEMBER 2 • WEEKEND



### MOVE IT – POLYMER KINETIC JEWELRY

JUDY BELCHER

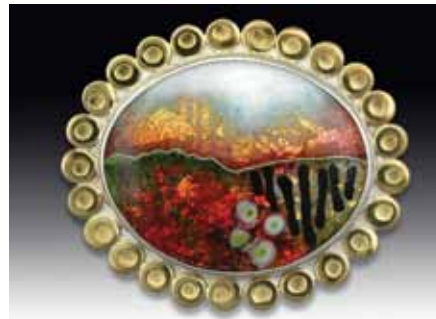
There is an exciting trend in US art jewelry – it's Kinetic or jewelry that moves. I've been fascinated by, and incorporated that movement into a line of jewelry that I've sold to galleries successfully for over six years. I will share all those discoveries in class. I love millefiori canework, but these ideas will work with any polymer technique. We will build several simple canes that will easily translate the process of making jewelry that moves and give you the skills to translate the working parts to your own unique style. This workshop is for all levels.

**COURSE FEE:** \$325

*Judy Belcher is a frequent teacher and workshop leader, sharing her enthusiasm and fascination with polymer clay with audiences across the country and around the world.*

[judybelcherdesigns.com](http://judybelcherdesigns.com)

OCTOBER 30 — NOVEMBER 2 • WEEKEND



### NOT YOUR GRANDMOTHER'S ENAMEL: FUN WITH COLOR, LIGHT, GLASS AND METAL

RICKY FRANK

Enameling does not have to be tedious. In this class we will explore many simple ways to take seemingly complicated techniques and make them quick, fun, and exciting. We will learn principles, break rules, and integrate techniques (cloisonné, basse-taille, champlevé, sifting, torch-firing, and more). Emphasis will be on working with layering transparent and opaque colors to create a unique color vocabulary. Be prepared to immerse yourself in the beauty that light passing through colored glass produces. For all skill levels.

**COURSE FEE:** \$325

*Master enamelist Ricky Frank has been making and selling his cloisonné enamel jewelry for over 35 years. A self-taught artist, his work is known for incredible depth, clarity and blending of colors. His award winning jewelry has been exhibited at some of the top national craft shows, including the Smithsonian Craft Show and the Philadelphia Museum Craft Show. A frequent instructor at Arrowmont, he has also taught with Arizona Craftsman, Florida Society of Goldsmiths, Rio Grande Tools, and at The Enamelist Society Conference.*

[rickyfrank.com](http://rickyfrank.com)



# FIBERS TEXTILES BASKETS



APRIL 3 — 6 • WEEKEND



## SECOND LIFE SUSAN LENZ

By combining crayon grave rubbings with vintage household linens, class participants with an interest in quilting, embroidery, and family history will create a legacy art piece. The workshop will include field trips to the local cemetery, a trunk show, design and embroidery demonstrations and plenty of exciting ways to incorporate personal tidbits and mementoes from past generations into a family heirloom.  
**COURSE FEE: \$325**

*Generally using needle and thread for self-expression, Susan works to articulate the accumulated memory inherent in discarded things. She seeks a partnership with her materials, their purposes, values, and familiar associations. Her fiber artwork has been widely exhibited in international and national juried exhibitions and as solo installations all over the country.*

[susanlenz.com](http://susanlenz.com)

APRIL 3 — 6 • WEEKEND



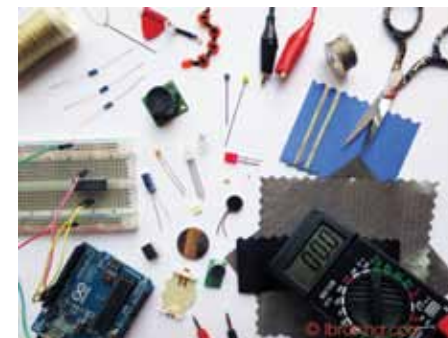
## WHITE OAK BASKETRY: KEEPING TRADITION ALIVE BILL & MARY ANN SMITH

In this intense class students will learn the process of taking a white oak log down to a basket using simple hand tools. We'll learn the difference between spokes, weavers and lashing and hand carve the handle and rims for the beautiful round apple basket we'll make in this class. Students will get comfortable using a draw horse, drawknife and other traditional tools.  
**COURSE FEE: \$325**

*Bill and Mary Ann Smith started making split oak baskets nearly 25 years ago. They began as apprentices under master craftsman Jesse Thomason and have studied with numerous teachers since then. The Smiths spent 15 years as the resident basket makers at Tannehill Historical State Park in Alabama and also teach at the Alabama Folk School and The John C. Campbell Folk School in their native North Carolina.*

[oakweaver.weebly.com](http://oakweaver.weebly.com)

JUNE 1 — 7 • ONE WEEK



## ETEXTILES AND PAPER COMPUTING: HOW TO ANIMATE YOUR FIBERS LYNNE BRUNING

Learn how to integrate technology with traditional textile arts and paper crafts. We'll begin with a basic hardwired Light Emitting Diode (LED) circuit then paint the LED circuit with conductive paint, and sew it with conductive thread. Then we will add conductive fabric switches, incorporate electronic sensors, and add micro-controllers to activate your fibers. During the week long class we will compile a swatch book of eTextile methods and materials while focusing on a collaborative learning process where participants share their artistic expertise while building their knowledge base of electronics and computer programming. No prior electronics or computer programming required.  
**COURSE FEE: \$515**

*Lynne Bruning creates exclusive wearable art, eTextiles, paper computing and adaptive technologies. She has a BA in neurophysiology from Smith College, Masters in Architecture from the University of Colorado.*

[lynnebruning.com](http://lynnebruning.com)

JUNE 1 — 7 • ONE WEEK



### 3-D FELT MILLINERY

JEAN HICKS

This class will focus on using the ancient art of wool felt making and the art of millinery. We will focus on constructing hoods and yardage from felt and then transforming these simple elements into fantastic headwear! Pattern drafting, finishing, and sizing will be part of the practice. Students should have basic sewing and assembly skills and the ability to work independently, but no prior experience with felt making is necessary.

COURSE FEE: \$515

*Jean Hicks is a milliner, felt-maker, and educator. Apart from her millinery line, Erratica, Jean has made hats for Teatro Zinzanni and New City Theater productions. She has also taught hundreds of kids in the northwest how to create headwear through Coyote Central, Powerful Schools, Tacoma Art Museum, and Seattle Public Schools. Jean has worked as an assistant to artists Nick Cave and Joan Livingstone. Jean has received fellowships from the NEA, Warhol Family Foundation, Windgate Foundation, Artist trust, Poncho, and 4culture.*

jeanhicks.com

JUNE 1 — 7 • ONE WEEK



### MANDALAS — BEADED CIRCLES OF COLOR AND PATTERN

WENDY ELLSWORTH

In this class, we will focus on making mandalas using glass beads stitched onto fabric that is stretched over an embroidery hoop. Basic bead embroidery techniques will be used to create 2-D and 3-D mandalas. The use of color and repetitive geometric patterns will be explored and participants will be encouraged to create their own personal mandalas using symbols and images that are relevant to them. Completed mandalas can be framed or placed on items of clothing or handbags. Class is open to all skill levels.

COURSE FEE: \$515

*Rev. 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 40 years. Her book Beading — The Creative Process: Finding Your Sacred Center Through the Art of Beadwork was published in 2009 by Skylight Paths.*

ellsworthstudios.com

JUNE 8 — 14 • ONE WEEK



### BIG RESULTS FROM SMALL LOOMS

SUSAN MORGAN LEVEILLE

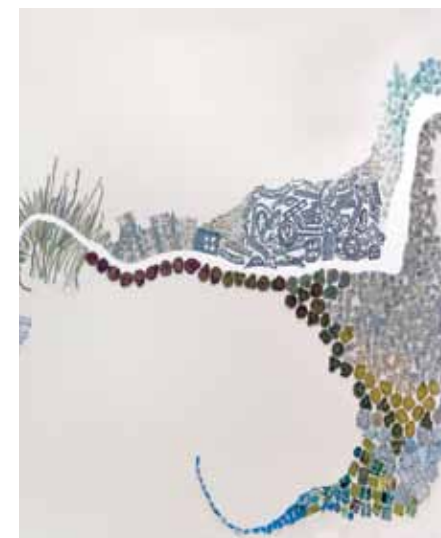
This class will challenge you to allow problem solving, creativity and imagination to be the determining factors as you work on a variety of small looms. Beginners will learn fundamentals while accomplished weavers will be encouraged to work with small woven components to create larger textiles or embellish existing pieces. The opportunity to weave on-the-go or with less cumbersome equipment will be pursued on pin looms, small backstrap, rigid heddle and cardboard using yarn choices, color and value interplay and variety in fabric structure developed through sampling, joining techniques and felting. Each student will leave with textiles that are fun to create and design with minimal equipment. This class is appropriate for all levels.

COURSE FEE: \$515

*Susan Morgan Leveille is a graduate of UT-Knoxville. She learned to weave as a young child from friends and family, including Lucy Calista Morgan, founder of the Penland School of Crafts. Susan weaves and teaches at Oaks Gallery in Dillsboro, North Carolina.*

oaksgallery.net

JUNE 8 — 14 • ONE WEEK



### EXPERIMENTAL LAYERS: SURFACE DESIGN, PHOTO TRANSFERS AND COLLAGE TECHNIQUES

HOLLIE HELLER

This workshop will offer artists experimental approaches to combining paper, fabric and photography with collage. We will begin with producing a variety of patterned and layered papers using Surface Design techniques that are commonly applied to fabric such as Batik, Shibori, application of dyes and discharge, printing and stamping. Students will then be introduced to collage techniques combining their colorful and photographic papers with other found papers, fabric and recycled materials. Open to students of all levels.

COURSE FEE: \$515

*Hollie Heller has been teaching Surface Design and Collage for over 20 years in Universities as well as Workshops nationally. Her wall pieces are included in many corporate and private collections.*

hollieheller.com

JUNE 15 — 21 • ONE WEEK



### PAINTING IN YARN; CROCHET AS ART JO HAMILTON

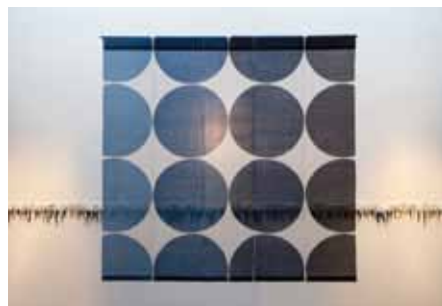
Crocheters with an interest or background in art, or who simply want to explore an unusual and contemporary approach to this traditional craft, will learn how to translate their artistic visions of yarn into a tactile and rich reality. Students will learn practical ways to design, fabricate and construct their work from crocheted yarn and investigate different methods to create color, texture and depth in their work. Students should be proficient in basic crochet, and expect to produce at least one unique new crocheted work, as well as the beginnings of several others.

*COURSE FEE: \$515*

*Jo Hamilton moved to Portland from Scotland in the 1990s after graduating from Glasgow School of Art with a focus on drawing and painting. Her work is large scale and may appear at first as painting, but the knots and hanging threads reveal my process and medium. From a repetitious and prosaic ritual the rows of color, texture and patterns emerge, the results of humble beginnings.*

[johamiltonart.com](http://johamiltonart.com)

JUNE 15 — 21 • ONE WEEK



### NATURAL FERMENTATION INDIGO & PASTE RESIST ROWLAND RICKETTS

Using indigo grown, harvested, and processed in Indiana, this class will cover everything you need to know about starting and maintaining a natural fermentation indigo vat using sustainable historical Japanese methods. Once the vat's going we will learn how to make and apply rice paste resist to cloth both free-hand and through the use of stencils as well as how to handle the resisted cloth for dyeing. Special attention will be given to utilizing the dye's characteristics including gradation dyeing and the full range of blues that can be coaxed out of the vat. (People interested in continuing working with the indigo vat and shibori should consider taking Joan Morris's separate workshop in the following session.)

*COURSE FEE: \$515*

*Trained in indigo farming and dyeing in Japan, Rowland received his MFA from Cranbrook Academy of Art in 2005 and is currently an Assistant Professor in Textiles at Indiana University's Hope School of Fine Art. Rowland is a recipient of a 2012 United States Artists Fellowship.*

[rowlandricketts.com](http://rowlandricketts.com)

JUNE 22 — 28 • ONE WEEK



### SHAPED-RESIST DYEING WITH ECOLOGY IN MIND JOAN MORRIS

Students (all levels) will come away from this class with a significant body of knowledge about creating beautiful, nuanced patterns on cloth using safe and sustainably produced mordants and dyes from organic plant dye extracts (as well as cochineal and lac). We'll focus on stitched and pole wrapped samples, covering a range of techniques from a treasury of world textile-making cultures. In addition to the henna vat created in class, we'll have the benefit of the use of the organic, natural fermentation indigo vat set up by Rowland Ricketts the previous week. The two classes back-to-back offer a rare chance to engage in a deep experience of indigo and resist techniques.

*COURSE FEE: \$515*

*Joan Morris is the master-dyer for the Department of Theatre at Dartmouth College. She designed and continues to create shaped-resist dyed textiles for the Broadway, international and road productions of "The Lion King."*

[joanmorrisartist.com](http://joanmorrisartist.com)

JUNE 22 — 28 • ONE WEEK



### CONTEMPORARY TWINED SCULPTURE; METHOD AND CONCEPT ANN CODDINGTON RAST

In this workshop, the basketry technique of twining will be introduced. Participants will create sculptural twined form using waxed linen and Italian spring twine. In conjunction with this, we will engage in a discussion on conceptual aspects of contemporary fiber structures. Questions such as these will be addressed in the workshop: What types of forms can be made with twining? What materials can be utilized? What are various methods of starting a twined piece? What are variations on twined stitches? How do artists investigate meaning through fibers? What types of themes are explored? What do you hope your work will communicate? All levels are welcome.

*COURSE FEE: \$515*

*Ann Coddington Rast is an Associate Professor at Eastern Illinois University Art Department teaching in Foundations and Graduate Studies. She received her MFA from the University of Illinois Sculpture Department in 1993, and her BFA from the Colorado State University Fibers Department in 1986.*

[ux1.eiu.edu/~abcoddington/portfolio/](http://ux1.eiu.edu/~abcoddington/portfolio/)

JUNE 29 — JULY 12 • TWO WEEKS



### STORIES FROM GATLINBURG – EMBROIDERY AND FABRIC COLLAGE

ANN MORTON

Students interested in creating layered expression through a variety of embroidery and fabric collage techniques will enjoy this exploration of the uniquely juxtaposed environment surrounding Arrowmont. Our class community will explore the natural and man-made environs to collect objects, materials and capture photographs. Students will then employ techniques to use embroidery as a story-telling tool along with mono-printing, direct digital printing and iron-on transfers. Simple dyes and machine sewing will be introduced to enhance and complete student explorations. Emphasis will be on nurturing individual expression to bring work to fruition through fabric piecing, 3D construction and/or individual collaged compositions. All skill levels are enthusiastically welcomed.

**COURSE FEE: \$990**

*Ann Morton maintained a successful graphic design/environmental graphic design practice for nearly 30 years before making the leap to secure her MFA from Arizona State University with an emphasis in fibers. She is a practicing artist and teaches at Arizona State University and Paradise Valley Community College in metro-Phoenix area.*

[annmortonaz.com](http://annmortonaz.com)

JULY 13 — 19 • ONE WEEK



### INSPIRATION THROUGH REFLECTION: PAINTING FABRIC, CREATING QUILTS

EMILY RICHARDSON

During this workshop the emphasis will be on looking and making decisions based on visual responses, with an eye towards composition. Inspiration will come naturally as you choose and mix colors, consider symbols and marks, and paint on a variety of lightweight fabrics. These are techniques that I use in my work, and I will demonstrate each one. It's a fun way to work, with lots of unexpected and exciting surprises in the process. Acrylic paint and a sample of silk fabrics will be provided (materials fee). Open to all levels.

**COURSE FEE: \$515**

*Emily has a background in theatrical costuming, and works from a studio in her home in Philadelphia. Emily has been working with paint and cloth for over 20 years, combining intuitive, reflective, and intellectual approaches throughout the creative process. She is the recipient of the Nihon Vogue Quilts Japan Prize (2004), and the Leeway Foundation Award for Excellence in Fiber Arts (1997).*

<http://ow.ly/pWEhx>

JULY 20 — 26 • ONE WEEK



### THE STITCHED CANVAS: MERGING TEXTILE, COLLAGE AND PAINTING

JENNIFER A. REIS

Transgressing traditional art media boundaries, students will use pre-made stretched canvases as art-making structures to stitch, paint, collage and embellish. Learning both wet-work techniques like image transfer on fabric with acrylic medium, manipulation/creation of textile patterns and stenciling with paint, as well as dry work with stitching, appliqué, embroidery and embellishing with traditional and alternative materials like photographs, Tyvek, and aluminum, participants will utilize the stretched canvas as a square/rectangular “embroidery hoop” to combine textile, painting and collage techniques. Open to all skill levels.

**COURSE FEE: \$515**

*Jennifer A. Reis, currently faculty at Morehead State University in Morehead, Kentucky, has received numerous international, national and state awards and fellowships for her textile and mixed media artworks. As a teaching artist, her workshops have been hosted by Society for Contemporary Craft, Surface Design Association, Craft Alliance, Cleveland Institute of Art, Kentucky Museum of Art and Craft, and the University of Kentucky.*

[jenniferareis.com](http://jenniferareis.com)

JULY 20 — 26 • ONE WEEK



### EXPERIMENTAL BASKETRY

DAVID BACHARACH

This workshop will explore traditional basketry and textile techniques employing non-traditional materials; copper sheet metal, recycled materials and steel wire. The class will begin with plaiting of copper baskets and progress to an investigation of basketry and fiber techniques in the creation of experimental baskets, sculpture and/or jewelry. Each student will create several copper baskets and learn to manipulate and refine the baskets/forms they create employing simple metalsmithing techniques. Every member of the class will be given the opportunity to design their own baskets, small sculpture or jewelry employing the techniques they learn. Additionally the class will experiment with the development of color and pattern using safe patination techniques. No previous metal working experience is necessary.

**COURSE FEE: \$515**

*David is a self-taught studio artist who teaches at the University of Maryland and Maryland Institute of Art.*

[bacharachmetals.com](http://bacharachmetals.com)

JULY 20 — 26 • ONE WEEK



**FIBER SCULPTURE: STRUCTURE & SKIN**  
PATRICIA HICKMAN

This workshop will encourage participants to explore visual ideas suggested through openwork textile structure, primarily that of knotted netting and knotless netting. The importance of what is “not there” will be built into conceptually based quick studies and studio projects, both 2-D and 3-D. There will be exploration using a variety of materials, including the use of gut (hog casings), Hickman’s signature material. The workshop is less of a “how to” than an experience in discovery, questioning, and ongoing ways of working. No previous knowledge of these textile techniques is required, just a willingness to explore and learn.

**COURSE FEE: \$515**

*Pat Hickman was, until recently, Professor of Art and Head of the Fiber Program at the University of Hawaii. She now lives and works in the Lower Hudson Valley and is affiliated with the Phoenix Gallery in NYC and Gravers Lane Gallery in Philadelphia. Hickman twice received NEA Individual Artist’s Grants. In 2005, she was elected a Fellow of the American Craft Council.*

[pathickman.com](http://pathickman.com)

JULY 27 — AUGUST 2 • ONE WEEK



**THE MAGIC OF FREESTYLE MACHINE EMBROIDERY**  
CAROL SHINN

Love the thread display in your fabric store? Use all those colors to draw with. Or better yet, saturate your fabric with layers and layers of it! With a basic sewing machine, thread, and your imagination, the possibilities are endless. Learn to shade, hatch and mix color, all with thread. Explore heat transfer techniques, dissolvable stabilizer, collage, and couching. Attention is given to individual styles, ideas and projects. Work two or three dimensionally. Computerized machine-controlled patterns will not be covered. Students of all levels welcome.

**COURSE FEE: \$515**

*Carol Shinn has a BFA is from the University of Colorado and an MFA from Arizona State University. She has taught many workshops across the United States and Canada and taught at Arizona State University and Mesa Community College, Arizona.*

[carolshinn.com](http://carolshinn.com)

JULY 27 — AUGUST 2 • ONE WEEK



**HEXAGONAL WEAVE – PAPER WEAVINGS**  
JACKIE ABRAMS

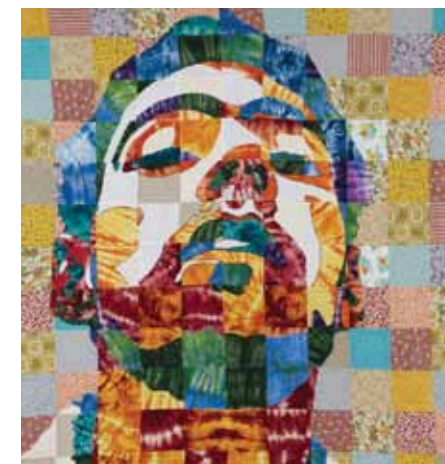
Create baskets inspired by an ancient Asian technique, the openwork hexagonal weave. Using contemporary materials, painted cotton papers you paint yourself, weave the first layer in the hexagonal weave, similar to the Shaker cheese baskets. Use this as a framework to interlace second and third layers, or for layers of random weave and color. Experiment with the possibilities of form, size, and color design. Covers are certainly possible. Previous basket experience is helpful.

**COURSE FEE: \$515**

*Jackie has been a basketmaker since 1975. Her hexagonal weave baskets are part of the permanent collections at both the Renwick Museum (Washington, DC) and the Asheville Art Museum (NC). She exhibits her work at shows, galleries and museums, has been included in numerous books, and teaches throughout the US, Australia, Canada, and Ghana. As a teacher, she encourages exploration, experimentation, and lots of laughter. She lives in Brattleboro, Vermont.*

[jackieabrams.com](http://jackieabrams.com)

AUGUST 3 — 9 • ONE WEEK



**QUILT: ANYWAY YOU DIDN'T THINK ABOUT**  
LUKE HAYNES

In this workshop we’ll think about fabric and its manipulation in ways alternative to traditional, yet rooted in existing methods. We will be using clothing as the base material and making small quilts to learn how to manipulate fabric with efficiency and creating geometries with the process rather than with a plan. We won’t be making figural work, but more geometry-driven projects. Basic sewing machine usage a plus, but not necessary.

**COURSE FEE: \$515**

*Luke Haynes studied architecture at Cooper Union in New York and considers his fabric art to be an architectural method of images creation. His concepts and images pull from the annals of historical painting and sculpture but are also allowed to pull from craft and the domestic since the medium is atypical, this allows for pieces that have multiple layers of visual as well as conceptual intrigue.*

[lukehaynes.com](http://lukehaynes.com)

AUGUST 10 — 16 • ONE WEEK



**COLOR AND PATTERN ON CLOTH**  
SUZANNE GERNANDT

This class is for artists interested in weaving, quilting, embroidery, collage, and painting who would like to engage in a dialog with fiber materials. Using Procion dyes and textile paints, we will use direct application methods, and low water immersion: including low tech silk screen techniques, cold wax resist, and stencils, among other ways to create pattern and color on cloth. There will be an emphasis on color removal and over dyeing to create layers of color and pattern. Weavers are encouraged to bring hand-woven cloth to use in the class. Through open discussion and creating an environment with freedom to explore, students will learn to design using their own personal expression.  
*COURSE FEE: \$515*

*Suzanne Gernandt has been a studio artist and teacher of weaving and surface design for over twenty years. She has been a member of the Southern Highland Craft Guild since 1996 and exhibits at the annual Craft Show of the Southern Highlands. She currently maintains studio space at Upper Curve, in the thriving River Arts District of Asheville, NC.*

<http://www.curvestudiosnc.com/suzanne-germandt>

SEPTEMBER 21 — 27 • ONE WEEK



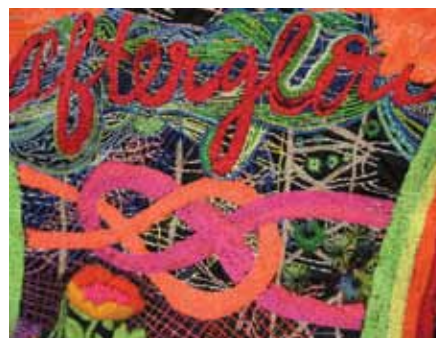
**REALISTIC IMAGERY IN THE FELT MEDIUM: PARTIAL FELT MOSAIC TECHNIQUE**  
LISA KLAKULAK

This class is designed to provide observational skills for drawing with proportion and perspective as well as knowledge of the color globe for hand carding tints, shades and intensities of colored fleece in order to render objects realistically on a 2-dimensional plane. Participants will reproduce their drawn images and/or existing images of their own choosing. Images may also be placed on a carrier fleece for later application to a specific project. Free-motion machine embroidery can then be applied to the felt to further define shapes, add details of shading and tinting and to add visual and physical texture.  
*COURSE FEE: \$515*

*Lisa Klakulak received a BFA in Fiber Arts (1997) from Colorado State University with independent studies in natural dyes and was an Artist-in-Residence at the Appalachian Center for Craft in Smithville, TN from 2002-2005 where she began her exploration of the felt medium.*

[strongfelt.com](http://strongfelt.com)

SEPTEMBER 21 — 27 • ONE WEEK



**LAYERED EMBROIDERED DRAWINGS**  
REBECCA RINGQUIST

Using fast and easy drawing techniques as a jumping off point, we will dive head first into making embroidered lines on fabric. We'll use the sewing machine and simple hand embroidery techniques as our drawing tools, and improvise to create new methods of accumulating marks. Students will quickly develop their own vocabulary, making layered, dense, additive designs. All levels welcome, but students should be comfortable with a sewing machine.  
*COURSE FEE: \$515*

*Rebecca Ringquist is a Brooklyn-based artist who makes embroidered drawings and drawings on paper. She has an MFA in Fiber and Material Studies from the School of the Art Institute of Chicago and is a graduate of Cornell College in Iowa. Recent exhibits include the Packer Schopf Gallery in Chicago and the Museum of Art and Design in New York. Rebecca teaches and lectures widely, and is currently writing an embroidery book, due out in 2015 with STC Craft/Melanie Falick Books*

[rebeccaringquist.com](http://rebeccaringquist.com)

SEPTEMBER 28 — OCTOBER 4 • ONE WEEK



**MARBLING MUSE: FLUID PRINTS ON FIBER**  
LAURA SIMS

Students will learn to recognize pleasing organic shapes, develop harmonious color choices and create thoughtful compositions. Students will also dye silk scarves to experience printing color on color. The methods and techniques presented in this class will allow beginning to advanced students to express themselves in a relaxed environment. Each person will go home with a wonderful stash of fabrics, enhanced mixed media, quilting, garments, accessories and nuno felting, along with a variety of fabulous scarves. In addition the class will have the unique opportunity to visit Karen Tunnell's fiber art class next door to be introduced to the use of oil sticks, textile pens, paint and pencils to further enhance a print. In turn Karen's class will visit to do a little hydro-printing.  
*COURSE FEE: \$515*

*Laura Sims is a full time studio artist and has operated Indigo Stone Studio for 27 years. She is an author and member of Southern Highland Craft Guild, Piedmont Craftsmen and Carolina Designer Craftsman.*

[indigostonestudio.com](http://indigostonestudio.com)

SEPTEMBER 28 — OCTOBER 4 • ONE WEEK



**AN INTRODUCTION TO RUG WEAVING**  
 JASON COLLINGWOOD

An excellent class for those with an interest in rug weaving, be they novice or experienced weaver. Students will learn how to make a strong, serviceable rug in both plain weave and twills. The class will cover warping, numerous techniques—each increasing our design potential—and the finishing of the rug. Additionally, there will be many tips and tricks for successful rug weaving. By completing the sampler (a small rug) students will leave confident in their ability to produce their own hand-woven rugs. This class is suitable for anyone with the ability to warp their own loom.

**COURSE FEE: \$515**

*Jason became a full-time weaver at age 24. Over the subsequent 27 years, he has produced thousands of hand-woven rugs, sold all over the world. Jason also spends several months a year teaching in the U.S. He has his own range of rug wool, marketed across the country.*

[rugweaver.co.uk](http://rugweaver.co.uk)

SEPTEMBER 28 — OCTOBER 4 • ONE WEEK



**REDUCE, RE-USE AND UPCYCLE YOUR FABRIC STASH**  
 KAREN TUNNELL

Create small works of art from your stash of hand-printed, commercial or dyed fabrics. Develop your sense of design and color as you learn techniques for combining, embellishing, coloring and re-directing those lovely (or not so lovely) but neglected pieces from your past. We'll stitch and quilt, fuse and glue, hand- and machine-appliqué, and also experiment with oil sticks, textile pens, paints and pencils. An added bonus: we'll travel down the hall to Laura Sims' hydro-printing class for a chance to marble your own fantastic fabric, and we'll invite her class to visit to see what we do with it.

**COURSE FEE: \$515**

*Karen Tunnell has a studio in Atlanta, Georgia. She has taught and practiced quilting and surface design for 40 years, specializing in hydro-printing (marbling) fabrics, which has become the basis and inspiration for her art quilts.*

[karentunnell.com](http://karentunnell.com)

OCTOBER 5 — 11 • ONE WEEK



**STARTING FROM SCRATCH PHOTO EMULSION SCREEN PRINTING**  
 WENDY HUHN

We will assemble silk screens, learn about and understand photo emulsions, step tests, exposing and reclaiming screens. Experiment with different methods of using imagery to make the screen and repeat patterns. Media used include textile paints, dye paste and discharge. You will leave knowing how to set up a print studio that works within your needs and budget.

**COURSE FEE: \$515**

*Wendy Huhn is a mixed-media textile artist from Dexter, Oregon. With funding from the Surface Design Association, she has spent the past year researching photo emulsion silk screen printing. Huhn is also a Golden Paints Artist /Educator.*

[wendyhuhn.com](http://wendyhuhn.com)

OCTOBER 12 — 18 • ONE WEEK



**ACRYLIC INK TEXTILE ADVENTURE**  
 JUDY COATES PEREZ

Spend a week immersed in mixed media surface design exploration with acrylic inks. Learn to create colorful textured backgrounds, explore mark making with a variety of stamps, paint pens, quill and ruling pens, incorporate printed imagery with collage techniques, explore building layers of color by cutting masks and making simple resists from common items found in the home and office supply. Painting imagery in an illustrative way will also be taught while learning techniques to control bleeding. Each portion of the class will add another level of complexity to the image-making process, culminating in a painted whole cloth piece incorporating free-motion stitching and alternative binding methods.

**COURSE FEE: \$515**

*Perez received her BFA in graphic design from The Otis Art Institute of Parsons School of Design.*

[judycoatesperez.com](http://judycoatesperez.com)



OCTOBER 23 — 26 • WEEKEND



### CLOTHING AS INTERFACE-FASHIONING CULTURE

#### MASTER CLASS

ANNET COUWENBERG

This sculptural mixed-media class will be an intensive exploration of clothing as a metaphor of meaning. A broad visual vocabulary from contemporary and historical sources through readings, images and discussions will be presented. Innovative fiber constructions will be inspired by, among others, historical garments—the bustle, crinoline, and corset. Technical instruction will focus on armatures and coverings, millinery, and sewing techniques such as tucking and piping. All skill levels welcome. Sewing skills would be a plus. **COURSE FEE: \$395**

*Annet Couwenberg, an artist and educator born in the Netherlands, received an MFA from the Cranbrook Academy of Art in Bloomfield Hills, MI and a MFA in Textile Arts from Syracuse University, Syracuse. Her work is in numerous collections, among them the Textiel Museum in Tilburg, the Netherlands. Her work has been exhibited nationally and internationally.*

[annetcouwenberg.com](http://annetcouwenberg.com)

OCTOBER 23 — 26 • WEEKEND



### THE NATURE OF ARROWMONT: NOW AND THEN

#### MASTER CLASS

DOROTHY GILL BARNES

Explore the creative possibilities of working with materials respectfully harvested from the natural environment, including the Arrowmont campus. Using basketry and sculpture techniques, we'll develop projects using bark, wood, and other materials. Because bark is usually harvested in the spring, participants are encouraged to bring some materials from their own locales. Dorothy will bring bark harvested in Ohio along with selected materials from past visits to Arrowmont. We may even mess with kudzu! If you have questions about successful harvesting and storage, you may contact Dorothy directly. This workshop is for all skill levels. **COURSE FEE: \$395**

*Dorothy Gill Barnes is a visiting artist in the glass program at The Ohio State University and has taught and has participated in residencies and workshops in Denmark, New Zealand, Australia, Fiji, and Canada, as well as throughout the United States. A Fellow of the American Craft Council, she has received a lifetime achievement award from the National Museum of Women in the Arts.*

[dorothygillbarnes.com](http://dorothygillbarnes.com)

OCTOBER 30 — NOVEMBER 2 • WEEKEND



### VAT DYE DISCHARGE

JANET TAYLOR

Learn to dye silk and rayon fabrics. We will carve images from Styrofoam, add dye and stamp them onto fabric. After steaming the fabrics we will see the chemical reaction when the background color is removed and the printed color remains. I've worked with this medium for 20 years and it's still a magical process. This class is open to students of all levels. **COURSE FEE: \$325**

*Janet Taylor has taught Fibers and color for 40 years, and has now retired from university teaching. She continues to teach shorter workshops in the summer and fall. Her home is in the mountains of Spruce Pine, North Carolina mountains.*

[janettaylorstudio.com](http://janettaylorstudio.com)

OCTOBER 30 — NOVEMBER 2 • WEEKEND



### JAPANESE BASKETRY TECHNIQUES

FLO HOPPE

Students will explore many different Japanese basket styles using both round and flat weaving elements. Perfect for beginners to advanced weavers; this class will start with five very different kinds of baskets. Techniques will include randing, twining, twill weave, and interlocking looped borders, along with several interesting embellishment techniques. This is a good survey class for students interested in the wide variety of Japanese techniques. **COURSE FEE: \$325**

*Flo Hoppe is a full-time studio artist, teacher and author. She lived in Japan from 1968 to 1971, and returned later to study with two master basketmakers.*

[flohoppe.com](http://flohoppe.com)

# PAPER/BOOKS



JUNE 15 — 21 • ONE WEEK



## THE POETICS OF NARRATIVE: PULP PAINT AND COLLAGE JO STEALEY

This workshop will focus on innovative ways to develop narrative and conceptual ideas through surface explorations on handmade paper using under beaten and overbeaten abaca. We will explore a variety of pulp painting and collage techniques on newly formed wet and dry sheets of handmade paper. Techniques such as washes, pattern, texture and imagery will be covered using pulp paint and mixed media processes. Once dry, we'll apply the paper to a variety of mixed-media collage exercises. Techniques explored will be tearing, cutting, stitching, watercolor pencils, oil sticks, pastels, acrylic and more! Come away with a series of handmade paper collages. This class will be exciting for all levels of experience.  
**COURSE FEE: \$515**

*Jo Stealey is Professor of Art-Fibers at the University of Missouri-Columbia. She exhibits nationally and internationally and her work is found in public and private collections. She is known for her multi-media sculptural work in handmade paper with 30 years of experience in the field.*

[jostealey.com](http://jostealey.com)

AUGUST 3 — 9 • ONE WEEK



## PLAYING WITH PAPER: CREATING, TRANSFORMING AND ILLUMINATING WET & DRY PAPER HELEN HIEBERT

Helen Hiebert will share a variety of techniques, many of which are featured in her how-to books. Papermaking techniques will include using overbeaten and translucent pulps and embedding wire, string or reed to give the paper a structural form for "building." Dry techniques will include creating pop-ups, origamic architecture, lantern forms and hot air balloon structures. All of these techniques will be utilized to create inflatable paper balls, book structures, lamps, lanterns, paper clothing and other sculptural forms. Short lectures, slide shows and demonstrations will be interspersed with plenty of time for papermaking and paper sculpting.  
**COURSE FEE: \$515**

*Helen Hiebert constructs installations, sculptures, films and artist books using handmade paper as her primary medium. She teaches, lectures and exhibits her work internationally. She is the vice president of the International Association of Hand Papermakers and Paper Artists and a regular contributor to Hand Papermaking Newsletter. Hiebert lives and works in Colorado.*

[helenhiebertstudio.com](http://helenhiebertstudio.com)

AUGUST 3 — 9 • ONE WEEK



## POP-UP STRUCTURES AND SCULPTURAL BOOKBINDING CAROL BARTON

Discover the magic of the sculptural book through exploration of three-dimensional and pop-up forms. Students will learn a variety of pop-up structures. The class will also explore sculptural bindings and the carousel and tunnel book formats. Information on tools and basic techniques will be included. Slide shows of historical and artist-made books will be presented. Students will be encouraged to develop their own personal aesthetic styles and concepts in their books. An ideal session for book artists, teachers, graphic designers, and anyone who likes to play with paper.  
**COURSE FEE: \$515**

*Carol Barton is a book artist, curator, and teacher. Her work is exhibited internationally and is in numerous collections, including the Library of Congress and The Museum of Modern Art. She is on the faculty at the University of the Arts in Philadelphia. Her most recent books, The Pocket Paper Engineer, Volumes 1 and 2, are how-to guides to making pop-up cards and pages.*

[popularkinetics.com](http://popularkinetics.com)

OCTOBER 5 — 11 • ONE WEEK



### CUTTING EDGE

BEATRICE CORON

During the class, we will create paper images and objects, as well as paper tools in order to print small editions. We will explore different materials to be cut, and experiment with scale (from miniature to grand installation). We will cover specific techniques and methods for stenciling, popups and compose large paperworks. During this intensive class of serious fun, participants will discover the incredible variety of the contemporary papercutting scene and the many possible applications of this artform to other domains. Tips, tricks and resources will be provided. Students of all levels are welcome.

COURSE FEE: \$515

*Born in France, Béatrice Coron lived in Egypt, Mexico and China before moving to New York. Coron tells stories in illustrations, bookarts, fine arts and public art. Her cut designs are made of paper, glass or metal from small to monumental. Collections Metropolitan Museum NY, The Getty art Center, CA, Walker Art Center, Minneapolis, MN. You can see her speak about her creative process on TED.com*

beatricecoron.com

OCTOBER 12 — 18 • ONE WEEK



### MAGICAL BOOK/BOX STRUCTURE

RANDI PARKHURST

Students will create a multiple book and box structure, filled with tiny cubbyholes and hiding places (see [vimeo.com/7694315](https://vimeo.com/7694315)). We'll use unusual and inexpensive materials to create our structures: mat board, painted brown kraft paper, Mylar and more. To personalize our creation we will paint wrinkled papers with acrylic paint. We will sew 3 miniature books and house them in boxes, nested within each other, similar to Chinese puzzle boxes or Russian dolls. Students will learn to make compartmentalized drawers, narrow cubbyholes and unusual book structures. Examples and ample demos of knobs, pulls, feet and handles—all made from paper, wood and/or beads—will also be taught. The result is a fantastic conversation piece with handcrafted surprises, hidden deep inside. Some bookbinding and box-making skills helpful or experience in working with paper.

COURSE FEE: \$515

*Randi Parkhurst lives and works from her home studio in Olympia, Washington. She specializes in miniature, interactive book and box structures that surprise and delight.*

parkhurstpaperarts.com

## GLASS

JUNE 1 — 7 • ONE WEEK



### COLORFUL COLLAGES! FUN PRINTING & PAINTING ON THE GLASS SURFACE

JOSEPH CAVALIERI

This new workshop teaches silk-screening, hand painting, and airbrushing techniques on flat glass. Students learn these three skills one at a time, then combine the techniques to create unique and colorful collages on glass. Then more paint is added and the glass is fired again. Choices of photos and patterns with different colored enamel will result in a variety of detailed and colorful collages. A variety of ready to use silk-screens and enamel colors will be supplied for the class. After this workshop you will never look at stained glass the same. Open to students of all levels.

COURSE FEE: \$575

*Cavalieri's work has been exhibited in art galleries and museums in the U.S. Europe, India and Australia. Duncan McClellan Gallery, Dixon Place and Theater for the New City have all presented one-man-shows of Joseph's work. Cavalieri's work is part of the Permanent Collection of the Museum of Arts and Design, and the Leslie-Lobman Museum.*

cavaglass.com



JUNE 15 — 21 • ONE WEEK



**NATURE STUDIES IN GLASS:  
TORCHWORKED GLASS SCULPTURE**  
DAVID LICATA

We will be inspired by the surrounding Smoky Mountains creating everything from flowers to animals in glass. Using various types of glass and torchworking techniques we will explore different ways of assembling glass forms. All levels welcome but experience with glass or nature drawing is recommended.

**COURSE FEE: \$575**

*David Licata earned a BFA in Sculpture at SUNY, New Paltz, and an MFA from Cranbrook Academy of Art.*

[davidlicata.com](http://davidlicata.com)

JUNE 29 — JULY 12 • TWO WEEKS



**MIXED MEDIA: THE FUTURE OF GLASS**  
SUSAN TAYLOR GLASGOW

Students will make cast, fused, and lamp-worked objects to combine with both found and constructed wood, glass, and metal objects. Several techniques applying imagery to glass will also be introduced. The goal will be to learn how to create compelling mixed media sculptures with layered meaning.

**COURSE FEE: \$1100**

*Utilizing her skills as a seamstress, Susan developed a unique approach to glass, stitching glass components together to create complex forms and imagery that borrows from the 1950s. She now lives and works in Columbia, Missouri. Glasgow's work is in the permanent collections of several national and international museums. The artist is represented by Heller Gallery, NYC and Habatat Galleries in Royal Oak, MI.*

[taylorglasgow.com](http://taylorglasgow.com)

JULY 20 — 26 • ONE WEEK



**MIXED MEDIA SCULPTURE  
USING GLASS BEADS**  
SARA SALLY LAGRAND

The class will focus on creating sculptures using a foundation of glass beads and wire to make a creature of your own design. With some help from Barbara Becker Simon's metal clay class, you can combine a multitude of shapes and colors and different media to express yourself by using frameworking techniques I developed to for tabletop as well as lapel.

**COURSE FEE: \$575**

*Sara Sally LaGrand earned a BA in Glass Formation at Park University of Missouri with the collaboration of the award-winning public glass artist, Dierk Van Keppel. She has studied with Italian glass masters Lucio Bubbaco and Vitorrio Costantini.*

[sarasallylagrand.com](http://sarasallylagrand.com)

JULY 27 — AUGUST 2 • ONE WEEK



**REVERSE RELIEF CASTING**  
ELIZABETH BRAUN

This class will cover a variety of ways to make refractory models, using high temp plasters, fiber blanket, board, and papers. Participants will use "float" glass and learn the firing tendencies and schedules for this inexpensive and beautiful glass, how to cut thick glass, various ways to add color using powders, frits and more. Valuable new information to add to your repertoire of techniques! Students will take home plenty of refractory models, some re-usable flexible molds, and several cast glass piece using the reverse relief technique.

**COURSE FEE: \$575**

*Elizabeth Levine Braun began her training in stained glass at L'Ecole des Beaux Arts, Aix en Provence, France in 1981. In 1986 she founded Elizabeth's Glassworks LLC, a custom art glass studio, originally in Old Town Alexandria, VA, now in Slanesville, WV.*

[elizglass.com](http://elizglass.com)

AUGUST 10 — 16 • ONE WEEK



### TRANSFORMING THE ORDINARY

KATHY WEGMAN

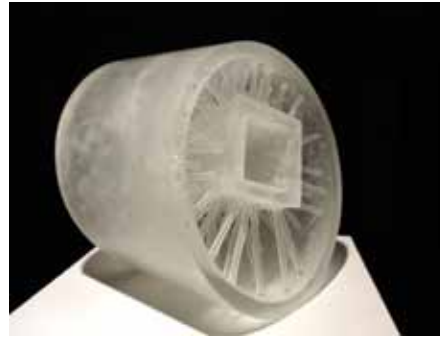
This is a workshop for those who love color; where participants will create a unique beaded sculpture. No experience is required. Learn techniques to string and apply seed beads, rhinestones and other decorative objects to the sculpture base of your choice. You will start with a small object supplied by the artist to master the techniques, then advance to your special piece. Found objects, favorite objects, fanciful objects are perfect as a base for creating this work. Bring your own or choose from objects brought by the artist. Items should have a smooth surface; ceramic, glass, metal and plastic items will work.

COURSE FEE: \$575

*Kathy Wegman has been creating colorful beaded sculptures for 15 years. Her work is exhibited in many galleries and top craft shows across the country. Her work has recently been published in a book honoring bead artists and work from this book is currently being exhibited at Mobilia Gallery in Boston Massachusetts.*

[tomandkathywegman.com](http://tomandkathywegman.com)

AUGUST 10 — 16 • ONE WEEK



### LITTLE PARTS, BIG ART!

MATTHEW DAY PEREZ

In this class students will create glass sculptures by using multiple cast glass components. Utilizing retrievable molds, made of rubber, the class will explore the potential of the multiple as a building block to create larger and more complex works made from glass. Through lectures, hand-on demonstrations, and group discussion participants should come away with a concrete understanding of rubber mold construction, wax modeling, refractory mold production, and gluing procedures. Over a one-week period students will generate two rubber molds and one completed glass sculpture. This class will utilize kilns for the casting process, and is geared for all levels of experience.

COURSE FEE: \$575

*Matthew Day Perez Received his BFA from Illinois State University and his MFA from the Rhode Island School of Design. He was awarded a Fulbright Fellowship which led to two successful solo shows in 2012.*

[matthewdayperez.com](http://matthewdayperez.com)

SEPTEMBER 21 — 27 • ONE WEEK



### THE TRADITION OF GLASS PAINTING

KAREN REED

In this class we will join the history of glass painting around 1440 AD and learn the time-honored techniques that are the basis of modern glass painting. Progressing, step by step, through the painting process we will explore various methods of application and shading. Each participant will develop several imaged tiles to be included in a finished panel by week's end. All skill levels welcome; copper foil stained glass assembly skills will be a great asset.

COURSE FEE: \$575

*Karen Reed's glass has been shown in the White House, in galleries across America, and on television.*

[earthstarglass.com](http://earthstarglass.com)

SEPTEMBER 28 — OCTOBER 4 • ONE WEEK



### GLASS FUSING PHYSICS & SCREEN PRINTED BOWLS

TONY GLANDER

Learn how to shape glass with molds and without. Learn how to create "one fire bowls" that will take your mind to new creative heights! We'll use art glass as well as recycled glass to make great projects. Tony is also known for adding imagery to his glass work—so expect to be screen printing your images on these new glass pieces. By making a variety of bowls, students with an interest in glass fusing, imagery, and slumping, will gain or enhance their ability to produce glass work with new and interesting appeal.

COURSE FEE: \$575

*Tony Glander has been working in glass since 1986. He owned an art glass storefront for 12 years teaching all levels and techniques as well as hosting a variety of nationally known artists. Since 2002, he has focused on commission work and teaching nationally.*

[fitzpatrickglasstudios.com](http://fitzpatrickglasstudios.com)

OCTOBER 12 — 18 • ONE WEEK



### PAINT-N-FUSE BRONWEN HEILMAN

In this week-long fusing class we will make many glass tile samples of different painting techniques. Each student will learn how to properly and safely mix powdered enamels and how to apply them onto sheet glass. We will explore different mediums to mix with our enamels to create different effects, including creating decals! Color theory will be discussed and practiced throughout the class, and you will become proficient with the firing schedules. This is a super-fun class, where your knowledge will lead you to create detail that you never thought possible. Students of all levels are welcome.

**COURSE FEE: \$575**

*Bronwen received her Mechanical Engineering degree from University of Arizona. She designed for various medical manufacturers before becoming a full-time glass artist. For her art she has received numerous awards, and is represented in galleries worldwide. Bronwen is published in many books and periodicals on the subject of glass art, and teaches glass art internationally while redefining her own role as a glass artist.*

[bronwenheilman.com](http://bronwenheilman.com)

## PAINTING DRAWING PRINTMAKING PHOTOGRAPHY



APRIL 3 — 6 • WEEKEND



### NATURE PHOTOGRAPHY DON MCGOWAN

In this class we'll explore Great Smoky Mountains National Park through the lenses of our own cameras. We will visit and photograph both the iconic vistas and the out-of-the-way beauty spots. We'll consider the presence of the Tsa-la-gi in these Mountains of the Blue Mist and the paths followed by the early European settlers. Suitable for advanced, beginner, intermediate, and aspiring professional. A basic knowledge of your camera's operations and use of your processing software are required.

**COURSE FEE: \$325**

*Don McGowan has been a professional nature photographer for 19 years and has taught at the John C. Campbell Folk School in North Carolina, the CraftSummer Program at Miami University of Ohio, and Arrowmont School of Arts and Crafts in Tennessee. He has been published in a wide variety of media, including National Geographic Trails Illustrated maps, Preservation, Smokies Life, Smoky Mountain Living, Outdoor Photographer, and National Parks Conservation Association magazines.*

[earthsongphotography.com](http://earthsongphotography.com)

APRIL 3 — 6 • WEEKEND



### SPEAKING THE LANGUAGE OF COLOR LISA LINE

Become more confident and expressive in painting by learning how to see more colors in the world and describe them more effectively. Oil paints, canvas and paper supports are the tools we will use. But thinking more clearly about color will be our topic for this workshop. Students will plan and produce one or more medium-sized painting, and carry out exercises designed to enhance color perception. Students will become more expert in selecting, identifying, mixing and applying pigments for painting. This basic knowledge and experience can really enhance your power as a painter. All skill levels welcome.

**COURSE FEE: \$325**

*Lisa Discepoli Line was born and raised in Cincinnati, Ohio in 1956. She studied Art at Edgecliff College, now part of Xavier University. She continued to work and study at The University of Tennessee, in particular at its affiliate, Arrowmont School of Arts and Crafts at the gateway to the Great Smoky Mountains National Park in Gatlinburg, TN.*

[lisadline.com](http://lisadline.com)

JUNE 1 — 7 • ONE WEEK



### MIXED-MEDIA NARRATIVE PAINTING

KELLI SCOTT KELLEY

Students will work on a series of five mixed-media personal narrative paintings on panel. We will discuss approaches to narrative painting and will look at the work of diverse artists making narrative and mixed-media work. Experimentation and exploration with painting techniques will be encouraged. Various painting techniques will be taught (such as glazing, impasto and scumbling). We will also address issues concerning composition and other formal elements. Through writing, sketching, contemplation, and discussion, students will develop images for the paintings. Some drawing experience is required.

**COURSE FEE: \$515**

*Kelli Scott Kelley received her BFA from Louisiana State University and her MFA from University of Massachusetts, Amherst. Kelley is an Associate Professor of Painting at Louisiana State University in Baton Rouge where she currently lives with her husband and son.*

[kelliscottkelley.com](http://kelliscottkelley.com)

JUNE 8 — 14 • ONE WEEK



### WATERCOLOR: LIGHT AS METAPHOR

ED SHAY

This class is designed for a wide range of skill levels, from beginners to experienced painters. However, all students must have strong drawing skills. The class will engage in a series of technical exercises before working on a project that is of personal significance. Emphasis will be placed on observation, especially of light sources, and in helping students to find meaning in their work. There will be lectures on the history of the medium. By the end of class, students will have a fuller historical perspective, increased confidence in their painting skills, and a more clear idea of their personal direction. And there will be jazz played during class.

**COURSE FEE: \$515**

*Ed Shay was born in Boston, in 1947, and grew up in Massachusetts. He earned his BFA and MFA in the Midwest, and has spent most of his career teaching at Southern Illinois University, in Carbondale, retiring in 2012. He also works in oils and cast bronze.*

[edshay.com](http://edshay.com)

JUNE 15 — 21 • ONE WEEK



### CHARCOAL: A PAINTERS APPROACH TO DRAWING

GARY CHAPMAN

Students will develop a personal approach to loose, aggressive mark making with a combination of additive and subtractive techniques using charcoal and erasers. While charcoal will be the primary medium, eventually students will be encouraged to combine other dry and wet media such as conte crayon, ink and gesso. The class will focus upon mark making as it relates to abstraction and later students will explore the different ways these same techniques can be applied to observational drawing.

**COURSE FEE: \$515**

*Chapman has had over 50 solo exhibitions with institutions such as The Montgomery Museum of Fine Arts, The Arts Center of St. Petersburg, FL; University of Cincinnati, University of Georgia, and the Indianapolis Art Center. He has also participated in numerous group and invitational exhibitions with regional, national and international venues. Paintings by Chapman have been purchased for the collections of eleven museums in the southeast region as well as by many corporate and private collections throughout the country.*

[garychapmanart.com](http://garychapmanart.com)

JUNE 22 — 28 • ONE WEEK



### COLOR!

VIRGINIA DERRYBERRY

Using oil paint, learn classical under-painting, paint layering and glazing skills with the intention of gaining greater knowledge and expression in color. Based on the observation of still life and some landscape forms, we will work on developing a better understanding of color light and color temperature—the basics of color “practice” rather than color theory alone. Instructor will use both demonstrations of technical methods and in progress critiques to assist in developing a personal style in painting. Good drawing skills are necessary, but the class will be helpful to both beginners and those more experienced in painting.

**COURSE FEE: \$515**

*Virginia Derryberry, professor of art at UNC Asheville, exhibits her large scaled figurative paintings throughout the U.S. Her drawings and paintings are in the collections of the Carnegie Museum of Art, the Morris Museum, the Museum of Contemporary Art of Georgia, the Bank of America Southeast Collection and the Tennessee State.*

[virginiaderryberry.com](http://virginiaderryberry.com)

JUNE 29 — JULY 12 • TWO WEEKS



**THE COLOR OF LIGHT; OILS IN PLEIN AIR**  
JOHN MAC KAH

We will start in the studio and get theory before practice, then safari into the Great Smokies to experience the true wonder of color in nature. Color mixing and color relationships are covered in tandem with expressive use of oil and varnish mediums. There will be plenty of time in this two-week session for good work supported by personal instruction, daily demonstrations and critiques. Don't forget your notebook, walking shoes and sun hat. Designed for all levels, this class offers a foundation for the materials and craft of oil painting.

**COURSE FEE: \$990**

*John Mac Kah is a full-time painter and educator working from his studio in Asheville, North Carolina. He holds a BFA in painting from Ringling College of Art & design.*

[johnmackah.com](http://johnmackah.com)

JULY 13 — 19 • ONE WEEK



**PUT THE "COLOR" IN YOUR WATERCOLORS**  
CYNTHIA M. KUKLA

This class helps you define or refine your own color sensibility. You will use your existing colors and discover which colors in your palette work well together. No tricky colors to buy that you only use once! Every day we use new watercolor techniques — from better wash techniques to learning the best way to use frisket to mixed media additions — a touch of crayon or gouache, and so on. We begin in the classroom with still lifes, and then find color in nature as we explore the environment around Arrowmont and in the Smoky Mountains. All days will close with an in-depth critique of the work done that day. All levels.

**COURSE FEE: \$515**

*Cynthia M. Kukla is a studio artist who teaches watercolors at her university and in workshops throughout the United States, in Europe and Asia. Her paintings have been exhibited on four continents.*

[cynthiakukla.com](http://cynthiakukla.com)

JULY 20 — 26 • ONE WEEK



**LANDSCAPES INSIDE OUT; STUDIO AND PLEIN AIR WITH PASTELS**  
SUSAN OGILVIE

This comprehensive workshop will focus on the fundamentals of painting in the field with pastels. Daily instructor demos (field and studio) will include composition, narrative through design, effective massing of shapes and values, structures and water elements, creating dynamic field studies, and personalizing color choices in the landscape. Students will be creating field studies from life (on campus and inside Smoky Mountains National Park) weather permitting. Work in the studio will include discussions on composition, materials and techniques, as well as review and resolution of field studies. Students can expect to complete a painting each day.

**COURSE FEE: \$515**

*Susan Ogilvie lives with her husband and two cats on the Olympic Peninsula of Washington State. Susan has received numerous national awards, holds signature status with the Pastel Society of America in New York, and maintains a busy studio schedule. Susan's spirited and motivational teaching style provides the content and environment for each student to flourish.*

[susanogilvie.com](http://susanogilvie.com)

JULY 27 — AUGUST 2 • ONE WEEK



**NATURE AS STILL LIFE**  
MARCIA GOLDENSTEIN

Using found objects from the environment of the Smoky Mountains as subjects, class will create a series of small mixed media still lifes resulting in a documented "collection." In addition to drawing and media instruction, class will include discussions on the history of still life painting and the idea of collections. Individual works present a single image, but multiples can transform images into a catalog, a tapestry, a narrative, and a new understanding of the images depicted. This class is designed for anyone interested in creating a personal "collection" of images through drawing/painting/collage, etc.

**COURSE FEE: \$515**

*Marcia Goldenstein received her MFA degree in Painting and Drawing from the University of Nebraska. She has been a visiting artist at the National Academy of Fine Arts, Bratislava, Slovakia; Sichuan University, Chengdu, China; Beihang University, Beijing; the University of Texas, San Antonio; Arizona State University, Tempe, University of Indianapolis; and other universities, schools and museums. She is Professor Emeritus at the University of Tennessee, School of Art, Painting/Drawing.*

[marciagoldenstein.com](http://marciagoldenstein.com)



AUGUST 3 — 9 • ONE WEEK



### PERSONAL SYMBOLS IN COLOR

ARTHUR GONZALEZ

Personal symbols are objects of meaning that potentize the work and hold a mirror to who we are. Through the lessons of color and light theory, this workshop will explore visual ideas and devices that advance our ability to draw. There will be slide presentations and daily one-to-one critiques. The class will also experiment with the traditions of soft pastel and the oil pastel. All students should be comfortable drawing and be interested in learning more about soft pastel and color.

*COURSE FEE: \$515*

*Arthur Gonzalez received his MFA at UC Davis in 1981 under Robert Arneson, Manuel Neri, and Wayne Thiebaud. He has received many awards including the Virginia Groot Foundation twice and is an unprecedented four-time recipient of the National Endowment of the Arts Grant within a ten-year period. He is a Professor of Art at the California College of the Arts (formerly CCAC).*

[arthurgonzalez.com](http://arthurgonzalez.com)

AUGUST 3 — 9 • ONE WEEK



### LOW-TECH/HIGH-OCTANE: PRINTMAKING FOR ARTIST'S BOOKS

DANIEL MAYER

Mix it up in this relief printmaking/book arts workshop using low-tech approaches for high-octane results. Participants will explore simple printmaking techniques with an introduction to photo-polymer relief plates and collographs printed on the etching press. Printmaking techniques include making polymer plates with hand-drawn transparencies, collographs built up from painterly gel mediums, cut paper shapes, printing from found objects and more! Emphasis and guidance will be given on composing and improvising on the press. Finished prints will be folded, cut and shaped into origami bookforms revealing surprising results, completing the creative path from print to book. All experience levels welcome!

*COURSE FEE: \$515*

*Daniel Mayer is a book artist, printmaker and public artist living in Tempe, Arizona. Since 1986, Mayer has been the studio manager for Pycantha Press in the School of Art at Arizona State University where he publishes limited-edition books and teaches Artists Books and Polymer Plate Printmaking.*

[danmayerstudios.com](http://danmayerstudios.com)

AUGUST 10 — 16 • ONE WEEK



### MONOPRINT UNFOLDED

KOICHI YAMAMOTO

This class will cover many approaches to monotypes. Fundamental printmaking techniques plus folding paper opens up unexpected possibilities. From minimum to complex structural design, students will discover playful methods with unlimited results, enhancing the printed image. Students with an interest in printmaking, pattern making, package design, or architecture, will enjoy this opportunity to explore and experiment through image making. Students of all levels welcome.

*COURSE FEE: \$515*

*Koichi Yamamoto is an artist who merges the traditional and contemporary by creating unique and innovative approaches to the language of printmaking. Completed BFA in 1992 at the Pacific Northwest College of Art in Portland, Oregon then moved to Krakow, Poland for producing works. In 1995, he studied copper engraving at Bratislava Academy of Fine Arts in Slovakia. He studied in Academy of Fine Arts in Poznan, Poland in 1996, and then completed MFA at University of Alberta, Canada in 1999.*

[yamamotoprintmaking.com](http://yamamotoprintmaking.com)

AUGUST 10 — 16 • ONE WEEK



### CONTRASTING DIGITAL LANDSCAPES: NATURE AND NEON

DANIEL KARIKO

Students in this class will take advantage of Arrowmont's location in the heart of Gatlinburg, within arm's reach of the beautiful Great Smoky Mountains National Park. During our daily photo trips to the park and Gatlinburg strip we will explore the possibilities of contrasting natural and urban landscapes. While learning how to most effectively use your digital camera, we will play with digital collage, High Dynamic Range (HDR) images, night photography, digitally stitched panoramas, and hand-made books in our investigation of visual narrative. This class is open to all levels- beginning through advanced photographers with their own digital cameras and laptop computers.

*COURSE FEE: \$515*

*Daniel Kariko is an Assistant Professor and Area Coordinator of Photography at East Carolina University's School of Art and Design in Greenville, NC. He received his MFA from Arizona State University in Tempe, Arizona. Daniel teaches all levels of photography and specializes in photographing man-altered landscapes. His photographs have been exhibited internationally in UK, Austria, Serbia, Croatia, Slovenia, and Netherlands.*

[danielkariko.com](http://danielkariko.com)

SEPTEMBER 21 — 27 • ONE WEEK



### THE CREATIVE EDGE

MARY TODD BEAM

Become a more contemporary painter in Mary's class by learning to use the tools of modern design. Since art is a means of communicating, you will be using these new forms of expression; the strata, grid, circles and more. These and others become your new vocabulary in expressing yourself more fluently. Each day begins with a demo by Mary exploring color, line and texture. Through Mary's everyday teaching you will become more knowledgeable about the metaphors and meaning embedded in your work. The goal is always to allow yourself to be the unique and special artist that you are and with the use of visual aids and charts Mary will inspire and direct you onto the path of becoming the visual poet.

**COURSE FEE: \$585**

*Mary Todd Beam is a member of A.W.S., D.F., N.W.S., Ohio Watercolor Society and two-time winner of the A.W.S. Gold Medal of Honor Award. She is the author of two books and a video. Her work is exhibited internationally.*

[marytoddbeam.com](http://marytoddbeam.com)

SEPTEMBER 28 — OCTOBER 4 • ONE WEEK



### ENCAUSTIC AND EMBELLISHMENT

LISA PRESSMAN

This workshop introduces participants to using encaustic medium, which is beeswax and damar resin and combining it with mixed media. We will be using the medium with assorted color and mark making techniques, including pigment sticks, pastels, graphite, ink, and collage to create layers with depth and translucency. Encaustic equipment, history and safety will be covered along with a focus on fusing, incising, sgraffito, and translucency. Students are encouraged to take risks, let go of preconceived ideas, and most of all, to have fun exploring this versatile medium. Come and find out why so many contemporary artists are rediscovering encaustic painting.

**COURSE FEE: \$515**

*Lisa Pressman has a BA in Art from Douglass College, Rutgers University and an MFA from Bard College. Her work is exhibited extensively throughout the U.S. and abroad, and is included in many public and private collections.*

[lisapressman.net](http://lisapressman.net)

OCTOBER 5 — 11 • ONE WEEK



### PLEIN AIR IN THE GREAT SMOKIES

JOHN DAVID WISSLER

Following the tradition of Corot and Constable, we will work outdoors—daily—in the beauty of the Great Smoky Mountains. Painting directly from life, retaining that “first inspiration, and moving on. Each day when we come back inside we will put our work on the wall, critique, and learn not only from me but each other. Walking will be involved; remember to be portable. Students of all levels are welcome, working with oils or acrylic.

**COURSE FEE: \$515**

*John David Wissler has a BFA from Kutztown University and an MFA from Parsons School of Design, and he lives in Lititz, Pennsylvania.*

[lancastergalleries.com/artists/john-david-wissler](http://lancastergalleries.com/artists/john-david-wissler)

OCTOBER 12 — 18 • ONE WEEK



### FRESH PAINT : NEW ACRYLIC MIXED MEDIA

PHILLIP GARRETT

This week-long workshop will explore a multitude of new surfaces for painting and collage created with acrylic glass bead gel, translucent molding pastes, fiber paste (paper in a jar), crackle paste, and more. We'll cover mixed media application and layering effects for drawing and painting, including using unique metallic paints, stencils and more. I'll cover the new digital grounds that allow transferring your digital images onto a multitude of flat surfaces: non-porous papers, acetate, acrylic skins, even aluminum foil. And we'll cover some of the technical challenges of working with inkjet printers and explore ideas for incorporating these images in paintings and works on paper. Open to students of all levels.

**COURSE FEE: \$515**

*Phil Garrett received his BFA at the San Francisco Art Institute in 1974. He has completed numerous artists' residencies, taught acrylic painting, printmaking, in various museum schools and educational programs in the Southeast including The Penland School.*

[philgarrett.com](http://philgarrett.com)

OCTOBER 12 — 18 • ONE WEEK

### CAPTURING COLOR AND LIGHT: LANDSCAPE AND NATURE PHOTOGRAPHY

BILL CAMPBELL



This beginner-friendly class will focus on composition and light and fun techniques for photographers of all ages and experience levels. Explore the possibilities and general techniques of any camera—compact

camera, dSLR or even your iPhone. Demonstrations on basic and advanced techniques of photography and also what to do after capturing those great images. Field trips to nearby locations in and around the Great Smoky Mountains National Park serve as our classroom during the day. Evenings will be spent exploring the digital darkroom as we review our images each day. Participants will need a camera, a laptop and an open mind.  
**COURSE FEE: \$515**

*Bill M. Campbell is a nationally recognized and award-winning nature photographer with credits including Outdoor Photography, Birders World, Backpacker, PCPhoto and others. Clients include the National Park Service, U.S. Fish and Wildlife, Defenders of Wildlife, and Nikon. Bill's work has been widely exhibited, and he's taught at the Great American Photo Workshops, Rocky Mountain School of Photography and NANPA Roadshow.*

[billcampbellphotography.com](http://billcampbellphotography.com)

OCTOBER 30 — NOVEMBER 2 • WEEKEND



### ENCAUSTIC, COLLAGE AND MONO- PRINTING

MARGE LUTTRELL

This class will get you up to speed and then take your encaustics to the next level. Basic application, tools, preparation and safety will be covered along with making your own paints. Collage techniques, transfers, layering, and other applications will jump-start you on your own artistic journey. Mono-printing on the hot box will be an important part of the workshop and instructions on how to build your own hot box will be shared. The class will enable the participant to easily embrace encaustics with a more personal and individual approach. This class is for all levels of experience.  
**COURSE FEE: \$325**

*Marge Luttrell exhibits in galleries and at festivals throughout the country and has won numerous awards. A teacher for over 30 years and a workshop leader for the last five, Marge has taught previously at Arrowmont. She is the recipient of a Fulbright, and grants from both NEA and NEH. Last year she lived and worked as an artist/instructor in Switzerland.*

[margeluttrell.com](http://margeluttrell.com)

## CLAY

APRIL 3 — 6 • WEEKEND



### TURNERS AND BURNERS: FOLK POTTERY OF SOUTHERN APPALACHIA

BRAD CANTRELL

For a century before the Industrial Revolution country potters supplied the crocks, churns and jugs that families needed to use in their everyday life and now admired today for their strong form and beauty. This class will explore the making of functional pottery reflecting the style of these southern craftsmen. Our focus will be to create vessels inspired by our observation of Appalachian pottery and bring the fine detail created in the lips and handles of these pieces into the work we make in this class. Open to all skill levels and lovers of old pottery jugs and churns.  
**COURSE FEE: \$325**

*Brad Cantrell received his MFA in ceramics from the University of Tennessee Knoxville. Brad has taught art to children and adults for the last 24 years at venues including University Of Tennessee, Arrowmont, Knoxville Museum of Art, and Webb School of Knoxville, where he currently teaches ceramics, sculpture, and 3-D design.*



JUNE 1 — 7 • ONE WEEK



### DRAWING INTO FORM

MOLLY HATCH

Learn how to translate 2-D patterns and images into both surface decoration and form. In addition to learning basic hand-slab construction, this workshop will cover a wide range of techniques for learning to draw and paint on the surface of clay. Techniques covered: Mishima (Japanese Slip Inlay), Sgraffito (slip carving), shellac resist as well as the use of commercial and non-commercial underglazes on bisqueware. You will go home with bisqueware and lots of instructional handouts regarding glaze recipes, material sources and step-by-step descriptions of the techniques demonstrated. COURSE FEE: \$515

*Molly Hatch received her BFA at the Museum School in Boston in 2000, and my MFA in ceramics at the University of Colorado in Boulder in 2008. Her career in ceramics has led to collaborations with institutions such as the Museum of Fine Arts in Boston, the Metropolitan Museum of Art and the Clark Art Institute as well as collaborations with design and industry through the development of a lifestyle brand carried by Philadelphia-based retailer Anthropologie and others.*

[mollyhatch.com](http://mollyhatch.com)

JUNE 8 — 14 • ONE WEEK



### FIGURING OUT

KENSUKE YAMADA

During this week long workshop we will learn how to hollow build a head, torso, and full figure. Stories can come from childhood tales, comic books, movies, and your own personal experience. Kensuke will show his hand-building techniques to make figurative forms. We will start this workshop with quick study of head making, then we will make torso or full size figurative sculpture. Kensuke will demonstrate basic hand building techniques and work with students to make a ceramic figure in their own unique way. All levels are welcome.

COURSE FEE: \$515

*Kensuke Yamada is a Japanese born maker, educated in the US at Evergreen State College, Olympia, WA and at the University of Montana receiving his MFA in 2009. Yamada is a sculptor creating layered narratives within his figurative works, and is visiting artist/Ceramics Studio Technician/ Adjunct faculty member of University of Arkansas, Fayetteville, AR.*

[yamadakensuke.com](http://yamadakensuke.com)

JUNE 8 — 14 • ONE WEEK



### GRAPHIC CLAY

DIANA FAYT

Push your boundaries and explore the wonders of three dimensional clay forms to express your visual stories! During this workshop, the focus will be surface applications on three dimensional forms. Diana's daily demonstrations will include building simple forms as well as fold and construct wall tiles. We will explore surface treatments such as layering of slips and underglazes to create rich fields of color, drawing on and in the clay, the use of oxides and stains and how to transfer images onto clay surfaces without sophisticated drawing skills. Be ready to learn Diana's secret firing tips and tricks to obtain clean crisp lines. COURSE FEE: \$515

*Diana Fayt is a modern-day scrimshaw artist, whose chosen medium is clay rather than whalebone. Fayt's work can be found in many public and private art collections both in the United States and abroad. She currently lives and works in San Francisco, CA, with a sweet pooch named Louie and an ever-growing collection of fine art and found ephemera.*

[dianafayt.com](http://dianafayt.com)

JUNE 15 — 21 • ONE WEEK



### BY DESIGN: PROTOTYPING, MOLD MAKING AND SLIP CASTING

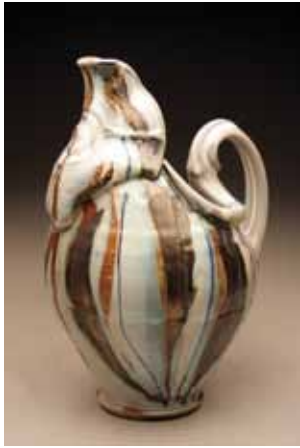
HIROE HANAZONO

Students will develop methods of working with plaster in order to make models and molds in this intensive weeklong workshop. Students will begin by designing an object on paper, then learn various methods of how to create their prototype using plaster, clay and wood. Each student is guided through the process of making a one-piece or multiple-piece mold. They will then learn how to use that mold to make slip cast objects. Demonstrations will cover diverse approaches to prototyping, mold making and the slip-casting process. This workshop is open to all skill levels, no prior experience with plaster or clay is necessary. COURSE FEE: \$515

*Hiroe Hanazono, a native of Japan, received her BA in Spatial Art and Ceramics from California State University, Hayward California in 2003, and her MFA in Ceramics from the School of Art, Ohio University, Athens Ohio in 2008. She produces highly designed functional tableware in her Philadelphia home studio.*

[hiroehanazono.com](http://hiroehanazono.com)

JUNE 22 — 28 • ONE WEEK



### THE CHARACTER OF A POT

JOSH DEWEESE

This is a workshop for developing your pottery as an expressive art form. The class will include instruction of different ways for making pots, using throwing and altering techniques, and firing them in an atmospheric salt and or soda kiln. Ideas and information for surface treatments and firing techniques will be discussed and shared. Presentations of the artist's work and contemporary ceramics will complement this hands-on experience. All skill levels welcome.

**COURSE FEE: \$515**

*Josh DeWeese is a ceramic artist and educator. He is currently an Assistant Professor of Art teaching ceramics at Montana State University in Bozeman, where he and his wife Rosalie Wynkoop have a home and studio. DeWeese served as Resident Director of the Archie Bray Foundation for the Ceramic Arts in Helena, Montana from 1992-2006. He holds an MFA from the New York State College of Ceramics at Alfred, and a BFA from the Kansas City Art Institute.*

[deweeseart.com](http://deweeseart.com)

JUNE 22 — 28 • ONE WEEK



### ARCHITECTURE & ORNAMENT

TOM LAUERMAN

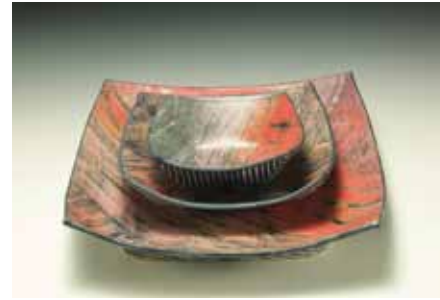
Let's work within the remarkable history of ceramic material as expressed in the built environment. We'll learn about architectural components ranging from the humble brick to the sublime glazed terra cotta ornamentation of the early 20th century. How can these influences and others influence sculptural work in a contemporary studio setting? When we relieve architectural components of their load bearing burden what kind of metaphorical resonance might they gain? A constellation of hand building techniques will be introduced to create sculptural works that highlight contrasting textures and forms. Slab building, extrusion, press molding, and stamping are augmented by experiments with found objects, improvised tools, and unusual manipulations of clay bodies.

**COURSE FEE: \$515**

*Tom Lauerman received an MFA from Cranbrook Academy of Art and a BFA from SMU Meadows School of Art. He is currently an Assistant Professor at Penn State University.*

[tomlauerman.com](http://tomlauerman.com)

JUNE 29 — JULY 12 • TWO WEEKS



### COLOR PLUS HANDBUILDING EQUALS HEAVEN

LANA WILSON

Get ready to paint soft clay slabs with colored slips in three layers and then sgraffito through the layers and flatten with a rolling pin. Make these painterly slaps into plates, cups, bowls, etc. More demos: a box with a workable drawer with an inset niche and layers of stamped imagery, a sink mat used to form a grid pattern which is enhanced with small stamps and color added after bisquing, a teapot with a stand, intricate stamp making techniques, multi-level clay tiles, some handles and feet and whatever else we can squeeze into this packed workshop. All levels welcome!

**COURSE FEE: \$990**

*Lana Wilson, an enthusiastic handbuilder from California, has given 95 workshops and has written a column for Clay Times magazine since 1996. Her work has been in over 185 shows and appears in eighteen books including several of Robin Hopper's books.*

[lanawilson.com](http://lanawilson.com)

JUNE 29 — JULY 12 • TWO WEEKS



### WOOD FIRING, START TO FINISH

LINDSAY OESTERRITTER

During this workshop we will explore wood firing in the Manabigama kiln and reduction cooling. With bisque ware students bring with them, we will load the first kiln, discussing how to utilize the different areas within the kiln. We will then start making work for the second firing, considering the relationship between, idea, form, and surface. The work made during class will be used to fill the second Manabigama firing. Being able to fire the kiln twice will let the class gain first hand experience with the possible variations in wood firing (and why so many people fall in love with the process), and experiment with new slips, clays, and ideas.

**COURSE FEE: \$990**

*Lindsay Oesterritter is the assistant professor of ceramics at Western Kentucky University. She earned her MFA from Utah State University in Logan Utah, MA from the University of Louisville, in Louisville, Kentucky, and BA at Transylvania University in Lexington, Kentucky.*

[loceramics.com](http://loceramics.com)

JULY 13 — 19 • ONE WEEK



### 1,2,3 GLAZE CHEMISTRY SIMPLIFIED GEORGE BOWES

This workshop will present basic glaze chemistry in a way that makes practical sense for visual artists. Ceramic glazes are based on 3 major factors, flux, glass former and clay. The fluxes change the chemistry of the formula the greatest. We will start with existing formulas at both cone 5 and cone 04 changing the amount and types of fluxes to explore surface and color changes. We will also discuss application techniques to achieve various surfaces. At the end we will share all formulas so students leave with a new glaze pallet to explore. Open to all levels.

**COURSE FEE: \$515**

*George Bowes graduated from the Cleveland Institute of Art (BFA, 1984) and the University of California, Davis, (MFA 2001). He has received multiple Individual Artist Fellowships from the Ohio Arts Council and an Arts Midwest/NEA Regional Visual Arts Fellowship Award. His works reside in public and private collections that include the Renwick Gallery of the Smithsonian Institute, Art Gallery of Nova Scotia and Joseph Schein International Museum of Ceramic Art.*

[georgebowes.com](http://georgebowes.com)

JULY 13 — 19 • ONE WEEK



### BUILD & BURN: A CRASH COURSE IN RAKU FIRING TECHNIQUES DAVID SMITH

We will start the week by making clay molds from indigenous textures (plants, tree bark, insects, etc.) and will use these molds throughout the week for press-molding and hand-built projects, and the creation of 1-part and 2-part plaster molds. Students will learn to use their plaster molds for both press-molded projects and slip-cast forms. I'll demonstrate how to mix and use translucent porcelain. At the end of the week we will experiment with the Raku firing process; students will end the class with both translucent porcelain work and Raku fired pieces. All skill levels are encouraged to enroll.

**COURSE FEE: \$515**

*David Smith received his B.A. in English Literature from Whitman College in 1993, and an M.F.A. in Ceramics from Louisiana State University in 2005. David currently teaches Ceramics at the University of Arkansas in Little Rock.*

[davidscottsmithceramics.com](http://davidscottsmithceramics.com)

JULY 20 — 26 • ONE WEEK



### HANDBUILDING: FOCUS ON THE DETAILS DAVID EICHELBERGER

This class will focus on hand building vessels in a deliberate and determined way. We will slab, coil, and pinch our way to finished forms, and embrace the investment of time in the work. This week in the studio will be about slowing down and focusing on the details. Beginning with functional forms, we will allow our ideas to lead from there. In addition, we will experiment with a variety of surface treatments, including terra sigillata, sgraffito carving, and laser printer decal transfer. All levels, though some experience working with clay may be helpful.

**COURSE FEE: \$515**

*David Eichelberger is currently a Resident Artist at the Penland School of Craft. He received his MFA from the University of Nebraska-Lincoln, and has taught at the Appalachian Center for Craft, the Penland School, and Appalachian State University. David's work is exhibited nationally, at galleries including The Clay Studio (Philadelphia, PA), AKAR Gallery (Iowa City, IA), Crimson Laurel Gallery (Bakersville, NC), and the Signature Shop (Atlanta, GA).*

[eichelbergerclay.com](http://eichelbergerclay.com)

JULY 27 — AUGUST 2 • ONE WEEK



### SCULPTING THE PSYCHOLOGICALLY WEIGHTED FORM CURT LACROSS

This workshop will provide an opportunity for participants to explore building the human form in clay, using various armatures along with a gestural approach to sculpting. Through lectures and demonstrations, the instructor will share technical information that he has adopted into his own work. All levels of experience are welcome, however some handbuilding skills would prove beneficial.

**COURSE FEE: \$515**

*Curt LaCross earned his BFA from Central Michigan University in 1995, and his MFA from Michigan State University in 1997.*

[curtlacross.com](http://curtlacross.com)

JULY 27 — AUGUST 2 • ONE WEEK



### COLOR, TEXTURE, TOOL AND THE HAND-BUILT VESSEL

JEREMY RANDALL

In this class we will explore primarily slab construction, to produce forms that are out of the round. We will learn new ways to incorporate volume, texture, color, surface development, electric firing, and post firing construction to make vessels which are impregnated with reference, and rich with visual interest. We will use glazes that add surprise and variation in an electric kiln, and use terra sigillata to create enlivened surfaces that are luscious and loaded with color. Through this class, students will develop an approach to decoration, which looks at line, texture, and form to make decisions that respond to and build upon their own visual vocabulary.

COURSE FEE: \$515

*Jeremy Randall received his B.F.A. from Syracuse University and his M.F.A. in ceramics from the University of Florida. He currently lives in Tully, New York, where he owns and operates his studio.*

[jeremyrandallceramics.com](http://jeremyrandallceramics.com)

AUGUST 3 — 9 • ONE WEEK



### MAKING HISTORY

JULIA GALLOWAY

This workshop is geared towards students who have an interest in historical pottery. By recreating historical pots students will use this workshop as a springboard for bringing these ideas to their own artwork. Students will gain new skills and understanding of form, surface, and why different cultures have made the pots they do.

COURSE FEE: \$515

*Julia Galloway is a utilitarian potter, professor and the director of the School of Art at The University of Montana. She exhibits, lectures, and teaches workshops across the United States and Canada.*

[juliagalloway.com](http://juliagalloway.com)

AUGUST 10 — 16 • ONE WEEK



### EXPLORATION EARTHENWARE: FUNCTION, FORM, SURFACE

KIP O'KRONGLY

What makes an intriguing functional pot? How can form and surface blend together to strengthen an idea? We will explore such questions using slab, coil and a teeny bit of wheel work to develop thoughtful shapes from templates and molds (all the while keeping surface in mind!). With our foundation of earthenware form established, we will play with layering slips and underglazes in combination with stenciling, sgraffito, and latex resist techniques to create depth-filled and unique surfaces at lowfire temperatures. There will be ample time to discuss the many issues that surround life as a studio potter and artist. Come ready to experiment and play! All levels.  
COURSE FEE: \$515

*Kip O'Krongly is a functional ceramic artist and instructor who creates highly decorated earthenware out of her home studio in Northfield, Minnesota. Kip was recently a Ceramics Monthly Emerging Artist, has been featured on the cover of Pottery Making Illustrated, and presented at the Utilitarian Clay Conference.*

[kipokrongly.com](http://kipokrongly.com)

SEPTEMBER 21 — 27 • ONE WEEK



### PROCESS THROUGH PINCHING

EMILY SCHROEDER WILLIS

Pinching is one of the most basic techniques used in creating pots, but in this workshop we will use this simple technique to explore complex forms within the realm of functional objects. Emily will demonstrate building work upside down, using coils to create decoration, making basic coil and bisque molds to aid in construction and give tips in creating large forms. The goals of this class are to explore a myriad of ways to mark the surface of a pot, create unique forms not constrained by the wheel and to challenge students to look at utilitarian vessels in a new way. On the final day, Emily will also present a few glazing techniques. Open to students of all levels.  
COURSE FEE: \$515

*Emily has a BFA from the University of Minnesota, Twin Cities, and an MFA from the University of Colorado, Boulder.*

[emilyschroeder.com](http://emilyschroeder.com)

SEPTEMBER 21 — 27 • ONE WEEK



### STOKE-TEMBER: A SMOKY MOUNTAIN WOODFIRE WORKSHOP

MICHAEL KLINE

As the trees in the beautiful forests of the Smoky Mountains turn their brilliant autumn colors of red, orange, and yellow, we'll load and fire the manibigama wood kiln at Arrowmont. We'll use flashing slips and glazes that celebrate the wood firing process. Fun exercises will help everyone "brush up" on their painting skills and help you develop an interesting wood fired surface. There will be plenty of room for your beautifully bisqued stoneware or porcelain pots and while we wait for the kiln to cool, we'll make pots of all sizes. All skill levels invited.

**COURSE FEE: \$515**

*Michael Kline is a full-time studio potter and former resident artist at Penland School of Crafts. He received a BFA in Ceramics from the University of Tennessee Knoxville and writes and edits the pottery blog Sawdust & Dirt.*

[klinepottery.com](http://klinepottery.com)

SEPTEMBER 28 — OCTOBER 4 • ONE WEEK



### HANDBUILDING TECHNIQUES FOR CERAMIC FORMS AND SURFACES

SANDRA BLAIN

This hands-on five-day workshop will share information related to the use of press molds, coils and slabs for forming, and textural markings, carving, slip/oxide additions for surface variations. There will be individual and group discussions/assistance for work in progress. Emphasis will be on understanding the plasticity of clay, relating form/surface/firing processes, personalizing ideas, and craftsmanship. Pieces will be bisque fired only but glazing will be discussed. The class is ideal for practicing potters and educators. (Note: if student wishes to throw, emphasis will be for adding parts.)

**COURSE FEE: \$515**

*Sandra Blain is Professor Emeritus, The University of Tennessee, Knoxville, and Director Emeritus, Arrowmont School. After a move to Tempe, AZ, she became active with The Arizona State University Ceramic Research Center and is an adjunct faculty member at the Mesa Art Center. She continues to serve as a consultant to various arts organizations, a workshop leader and a juror in addition to her studio emphasis.*

OCTOBER 5 — 11 • ONE WEEK



### FINDING THE BEAUTY IN IMPERFECTION

AKIRA SATAKE

This five-day, hands-on workshop focuses on slab construction techniques and Kohiki slip decorating for creating functional pottery forms. Participants will learn to work both with soft and hard slabs, exploring a variety of processes and techniques to create teapots, tea cups, pitchers, vases, boxes and other functional pottery. Akira will share his experience and understanding in a discussion of the Japanese aesthetic. Participants will gain insight in finding the beauty in imperfection, the meaning of "wabi-sabi" and the importance of "ma," the space between. Akira will share his Kohiki technique for enhancing surface by brushing white porcelain slip onto a dark clay body, then stretching the clay to crack and distort the brushmarks.

**COURSE FEE: \$515**

*Akira Satake was born in Osaka, Japan and has been living in the U.S. since 1983. In 2003 he relocated from Brooklyn, New York to Swannanoa, North Carolina, where he has a wood-fired kiln and a gas kiln.*

[akirasatake.com](http://akirasatake.com)

OCTOBER 12 — 18 • ONE WEEK



### GESTURE AND EXPRESSION: ANIMATING THE UPPER BODY AND FACE

TIP TOLAND

This workshop will be a full-on investigation of the anatomy of the head and facial features, and will also investigate how to create gesture in the upper body and how facial expression comes out of that. Each participant will build a life size bust from solid clay onto a pipe armature in an animated pose and put a believable expression on to the face. To work up to that, we will practice creating a series of small whole-body maquettes, each in a different gesture that suggests a different expression for each face. Each participant will come away with a life size expressive bust, as well as a number of small action figures. All levels welcome!

**COURSE FEE: \$515**

*Tip Toland received her MFA from Montana State University in 1981, and is a full-time studio artist and a part-time instructor in the Seattle area. In addition, she conducts workshops across the United States.*

[tiptoland.com](http://tiptoland.com)



OCTOBER 12 — 18 • ONE WEEK

## ATMOSPHERIC EFFECTS FOR ^6 ELECTRIC FIRING

STEVEN HILL



The focus will be on spouts, handles, form, surface, and the relationship between these elements. When glazing we will address ways to achieve the kind of richness and surface variation

in electric kilns that potters have come to associate with reduction firing. The goal is not to imitate reduction, but to allow multiple layered glazes to interact with each other in the firing. The basic techniques of spraying and the more advanced theories of layering and blending glazes will be addressed. This is an intermediate/advanced workshop. Students are encouraged to bring a few small ^6-10 porcelain pots (bisque fired) with them, to glaze fire early in the week.

**COURSE FEE: \$515**

*Steven Hill received his BFA from Kansas State University in 1973 and has been a studio potter since 1975. Steven's work is exhibited and sold in nationally juried shows and is featured in many ceramics books. He has conducted nearly 200 workshops throughout the United States and Canada and has written many ceramics articles.*

[stevenhillpottery.com](http://stevenhillpottery.com)

OCTOBER 23 — 26 • WEEKEND



## ALL THINGS RE-CONSIDERED MASTER CLASS

NICK JOERLING

Our clay weekend will be a mix of making, looking, talking, laughing. I'll do some demonstrating and suggest a couple of assignments. We'll also dig into the practical and aesthetic issues that spin off from working in a studio, things like making a living, making pots personal, etc. We'll remember that the questions are often more valuable than the answers. Bring samples of what you're up to in your own studio and we'll provide feedback. Throughout the weekend process is paramount, taking chances encouraged, humor emphasized. Some throwing experience is helpful. Open to throwers and hand-builders.

**COURSE FEE: \$395**

*Nick Joerling is a full-time studio potter who has maintained a studio in Penland, North Carolina since the mid-1980's. He received a B.A. in History from the University of Dayton, Ohio, and an M.F.A. in Ceramics from Louisiana State University in 1986. He has taught in craft programs in the United States and abroad, been widely reviewed and exhibited, and is represented in public and private collections.*

[penlandpottery.com](http://penlandpottery.com)

OCTOBER 30 — NOVEMBER 2 • WEEKEND



## IT'S ALL IN YOUR HEAD

MELISA CADELL

Understanding what you see is key to properly manipulating the form. This class will explore the human head and cast a press mold so as to duplicate the results. Working with slab techniques will allow students to focus on the nuances of the human appearance as it relates to emotion. Some surface treatments will be addressed.

**COURSE FEE: \$325**

*Melisa Cadell is a studio artist living in the mountains of Western North Carolina. She has recently completed her MFA in studio sculpture at East Tennessee State University. She is currently teaching at ETSU and will be a guest workshop leader/lecturer at Appalachian State University. She has taught at Odyssey Center for the Ceramic Arts and for the American Craft Council at the Amaco facilities in Indiana.*

[melisacadell.com](http://melisacadell.com)

OCTOBER 30 — NOVEMBER 2 • WEEKEND



## HANDBUILDING: FORM, TECHNIQUE, SURFACE

JIM &amp; SHIRL PARMENTIER

Jim and Shirl will share their 35 years of handbuilding experience. Participants will begin the workshop learning an innovative handbuilding process. Students will learn techniques and concepts necessary for building pots that have good form. We will work with the extruder and slab roller. Good craftsmanship is of utmost importance, so there will be much attention paid to detail and finishing touches. We will demonstrate altering and carving techniques. The primary focus for the students will be to gain a better understanding of designing work, assembling slabs and adding texture and carving details to the piece to fit the form.

**COURSE FEE: \$325**

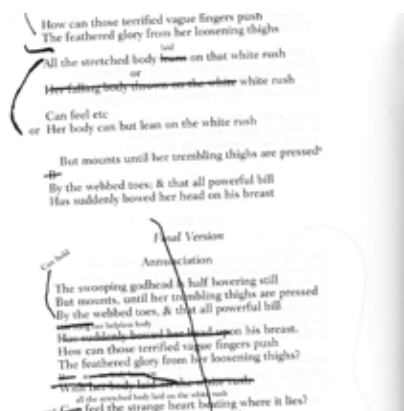
*Jim and Shirl Parmentier have taken the art of handbuilding to an incomparable level. Basically self-taught, their expertise comes from the many years of daily work in their studio. They have exhibited their ceramic artwork nationally at well established galleries and juried art shows.*

[parmentierpottery.com](http://parmentierpottery.com)

# MIXED MEDIA



APRIL 3 — 6 • WEEKEND



## NOW STRIKE YOUR NOTE: THE MAKING OF A SONNET KATHRYN KIRKPATRICK

One of the most enduring poetic forms in English, the sonnet combines compression with complexity in fourteen charged lines. While contemporary sonnets may possess intricate rhyme schemes or no rhyme at all, and may even toy with numbers of lines, all sonnets work in one way or another with “the turn” or volta. By making a sonnet, students with an interest in exploring a haunting memory or powerful emotional question will find a strong yet supple prosodic container. Open to beginners and practicing poets alike, the workshop will address poetry fundamentals, including the subtleties of rhyme, the seductions of rhythm, the art of line endings, and the importance of sensuous imagery. Students should leave the class with sonnets of their own and the tools to craft many more.

**COURSE FEE: \$325**

*Kathryn Kirkpatrick is Professor of English with a half-time appointment in Sustainable Development at Appalachian State University in Boone, North Carolina.*

[kathrynkirkpatrickpoetry.wordpress.com](http://kathrynkirkpatrickpoetry.wordpress.com)

JUNE 1 — 7 • ONE WEEK



## CARVED IN STONE BOB LOCKHART

This is an all-encompassing workshop covering the entire process of creating art pieces in stone. The class will begin with the acquisition of the stone and follow the creative process through the design, carving, polishing, finishing and mounting of the piece. Emphasis will be on the proper use of tools as applied to direct carving.

**COURSE FEE: \$515**

*Bob Lockhart is a stone and wood sculptor who serves as professor of art at Bellarmine College in Louisville, KY. He holds an MFA from the Art Institute of Chicago. His work is held in numerous permanent collections including the Whitney Museum of Art in New York.*

[buybobsart.com](http://buybobsart.com)

OCTOBER 23 — 26 • WEEKEND



## LEFTOVERS: ALWAYS BETTER THE NEXT DAY! MASTER CLASS DOLPH SMITH

As artists, we all save boxes of scraps, cut-offs and leftovers from years of making and collecting. Bring these materials to Arrowmont to share, swap, design and build mixed media sculptural books. Sharing our leftovers provides a rich mixed media palette of objects and materials and opportunities for risk taking approaches—resulting in more creative and innovative art. Those who enjoy working 3-dimensionally and have an interest in book arts and or sculpture will enjoy this weekend class.

**COURSE FEE: \$395**

*Dolph Smith is retired Professor Emeritus after 30 years at Memphis College of Art faculty to rural West Tennessee. Working full time in studio on Hurricane Hill. Mixed media works in paper, books, small sculpture. Honorary Doctor of Fine Arts. Profiled with nine Americans in the Penland Book of Handmade Books. Presented the Governor's Distinguished Artist Award in the Arts at Nashville, 2011. Many collections nationally. Most recent: University of Pennsylvania, University of Iowa and Oberlin College, Ohio.*

# OTHER ARROWMONT PROGRAMS

## 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 LOGGIA GALLERY** features the Arrowmont Artists-in-Residence in a revolving exhibition. This foyer gallery is dedicated to the residency program in order to provide opportunities for the resident artists to learn exhibition space management. On occasion, this gallery features national conference and permanent collection exhibitions as well.

**THE JERRY DROWN WOOD STUDIO GALLERY** displays revolving wood exhibitions from the permanent collection, much of which was donated as a bequest from Jerry Drown, a long-time supporter of the School. Exhibitions include turned and constructed wood objects and wood ure, 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 1,200 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 six 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 go to [arrowmont.org](http://arrowmont.org).*

## 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 with visiting artists, instructors and students. Residents, selected annually for the eleven-month program, live on campus and are provided studios, monthly stipends, furnished housing with private bedrooms and bathrooms, and meals during workshop sessions. Professional development, paid teaching and exhibition opportunities are available.

[arrowmont.org/artists-in-residence](http://arrowmont.org/artists-in-residence)

### ARROWMONT'S ART AND SUPPLY STORE

Workshop supplies and books are available in the supply store on campus, along with artwork by current and former resident artists. The store carries materials requested by instructors for classes, as well as an extensive range of supplies in all media.

## ARROWMONT FACILITY RENTAL

Arrowmont facilities provide the perfect location for conferences, corporate retreats, business meetings or family gatherings. Housing, meals, presentations and art-making can be easily accommodated on campus.

## 2014 EXHIBITION SCHEDULE

JANUARY 18 — MARCH 15

### "LIGHT OF THE MOON" NATIONAL JURIED EXHIBITION

*opening event: Saturday, January 18,  
4:00 — 8:00pm*

MARCH 22 — MAY 10

### ANNUAL ARTISTS-IN-RESIDENCE EXHIBITION

*opening reception: Saturday, April 5,  
7:00 — 9:00pm*

APRIL 12 — MAY 3

### SPRING WILDFLOWER PILGRIMAGE ARTIST OF THE YEAR

*opening reception: Wednesday,  
April 16, 5:30 — 7:00pm*

MAY 17 — AUGUST 16

### 2014 INSTRUCTOR EXHIBITION

AUGUST 30 — NOVEMBER 8

### FIGURATIVE ASSOCIATION: THE HUMAN FORM

*opening reception: Wednesday,  
September 10*

NOVEMBER 15, 2014 — JANUARY 10, 2015

### SELECTIONS FROM ARROWMONT'S PERMANENT COLLECTION

# SCHEDULE AT A GLANCE

## LEGACY WEEKEND APRIL 3 — 6

RANDY OGLE *woodturning furniture*  
JOHN PHILLIPS *musical instruments*  
SUSAN LENZ *quilting*  
BILL & MARY ANN SMITH *white oak baskets*  
KATHRYN KIRKPATRICK *poetry*  
DON MCGOWAN *photography*  
LISA LINE *painting oil*  
BRAD CANTRELL *clay*  
TEDD MCDONAH *metals*

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## JUNE 1 — 7

AVELINO SAMUEL *woodturning*  
BRENT SKIDMORE *woodworking*  
JOHN COGSWELL *metals*  
LYNNE BRUNING *fibers • mixed media*  
JEAN HICKS *felt hats*  
JOSEPH CAVALIERI *glass • painting*  
KELLI SCOTT KELLEY *painting / mixed media*  
MOLLY HATCH *clay*  
WENDY ELLSWORTH *beads*  
BOB LOCKHART *stone carving\**

## JUNE 8 — 14

STEVE GLEASNER *woodturning*  
HEATH MATYSEK-SNYDER *woodworking*  
ANGELA BUBASH *metals*  
GAIL NELSON *enamels*  
HOLLIE HELLER *surface design & collage*  
SUSAN MORGAN LEVEILLE *weaving*  
ED SHAY *painting / watercolor*  
DIANA FAYT *clay*  
KENSUKE YAMADA *clay figurative*

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## JUNE 15 — 21

JACQUES VESERY *woodturning*  
MICHAEL CULLEN *woodworking*  
ROBERT DANCİK *metals*  
ROWLAND RICKETTS *natural dye paste resist\**  
JO HAMILTON *crochet*  
JO STEALEY *paper*  
DAVID LICATA *glass sculpture*  
GARY CHAPMAN *charcoal drawing*  
HIROE HANAZONO *clay*

## JUNE 22 — 28

ALAIN MAILLAND *woodturning*  
HUNT CLARK *wood-sculpture*  
ANDY COOPERMAN *metals*  
JAMES MALENDIA *enamels*  
JOAN MORRIS *natural dye shibori*  
ANN CODDINGTON *fibers*  
VIRGINIA DERRYBERRY *painting / oil*  
JOSH DEWEESE *clay*  
TOM LAUERMAN *clay sculpture*

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## JUNE 29 — JULY 12 2 WEEKS

MALCOLM TIBBETTS *woodturning*  
MICHAEL CROFT *metals • woodworking  
• mixed media*  
BOB EBENDORF *metals*  
ANN MORTON *textiles*  
SUSAN TAYLOR GLASGOW *glass mixed media*  
JOHN MAC KAH *painting\**  
LINDSAY OESTERRITTER *clay wood fire*  
LANA WILSON *clay handbuilding*

## JULY 13 — 19

STEVE SINNER *woodturning*  
BARRY GROSS *advanced penmaking*  
STACEY WEBBER *metals*  
JESSICA CALDERWOOD *enamels*  
EMILY RICHARDSON *quilts*  
TRACY KRUMM *metals • fibers*  
CYNTHIA KUKLA *painting watercolor*  
DAVID SMITH *clay sculpture*  
GEORGE BOWES *clay glaze chemistry*

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## JULY 20 — 26

DIXIE BIGGS *woodturning*  
CLAY FOSTER *woodworking • mixed media*  
BARBARA BECKER SIMON *precious metal  
clay*  
DAVID BACHARACH *metal sculpture*  
JENNIFER REIS *textiles*  
PATRICIA HICKMAN *fiber • sculpture*  
SARA SALLY LAGRANDE *glass beads*  
SUSAN OGILVIE *pastels*  
DAVID EICHELBERGER *clay handbuilding*

JULY 27 — AUGUST 2

MARK GARDNER *woodturning*  
 DAVID CALDWELL *woodcarving*  
 DANIEL DICAPRIO *wooden jewelry*  
 JACKIE ABRAMS *paper baskets*  
 CAROL SHINN *fibers*  
 ELIZABETH BRAUN *glass casting*  
 MARCIA GOLDENSTEIN *painting • mixed media*  
 JEREMY RANDALL *clay*  
 CURT LACROSS *clay figurative*

AUGUST 3 — 9

DEREK WEIDMAN *woodturning*  
 TED LOTT *woodworking*  
 JAMES & UMUT THURMAN *metals*  
 LUKE HAYNES *quilts*  
 HELEN HIEBERT *papermaking*  
 CAROL BARTON *books*  
 ARTHUR GONZALEZ *drawing*  
 DAN MAYER *printmaking • paper/books*  
 JULIA GALLOWAY *clay*

AUGUST 10 — 16

MOLLY WINTON *woodturning*  
 KIM WINKLE *woodworking & furniture\**  
 MICHAEL BERNARD *metals*  
 SUZANNE GERNANDT *textiles*  
 MATTHEW DAY PEREZ *fused glass & mixed media*  
 KOICHI YAMAMOTO *printmaking • paper/books\**  
 DANIEL KARIKO *digital photography*  
 KIP O'KROGLY *clay handbuilding & wheel*  
 KATHY WEGMAN *sculptural beads*

SEPTEMBER 21— 27

GLENN LUCAS *woodturning*  
 JOE RUMINSKI *woodworking*  
 MEGAN CORWIN *chasing & repousse*  
 LISA KLAKULAK *felting*  
 REBECCA RINGQUIST *embroidery*  
 KAREN REED *glass*  
 MARY TODD BEAM *painting*  
 MICHAEL KLINE *clay wood fire*  
 EMILY SCHROEDER WILLIS *clay*

SEPTEMBER 28 — OCTOBER 4

JENNIFER SHIRLEY *woodturning*  
 STEVE BUTLER *woodworking*  
 SARAH DOREMUS *metals*  
 JASON COLLINGWOOD *weaving*  
 KAREN TUNNELL *fabric*  
 LAURA SIMS *marbling*  
 TONY GLANDER *fused glass*  
 LISA PRESSMAN *painting / encaustic*  
 SANDY BLAIN *clay*

OCTOBER 5 — 11

CURT THEOBOLD *woodturning*  
 TIM HINTZ *chairmaking*  
 TOM MCCARTHY *metals/jewelry*  
 MARY HETTMANSPERGER *mixed media*  
 WENDY HUHN *textiles*  
 BEATRICE CORON *paper*  
 JOHN DAVID WISSLER *painting plein air*  
 AKIRA SATAKE *clay*



OCTOBER 12 — 18

J PAUL FENNELL *woodturning*  
 MIKE & CYNTHIA GIBSON *wood pyrography*  
 PATRICK KUSEK *metals*  
 JUDY COATES PEREZ *textiles*  
 RANDI PARKHURST *box sculpture & book arts*  
 BRONWEN HEILMAN *glass painting & fusing*  
 PHILLIP GARRETT *painting acrylic • mixed media*  
 BILL CAMPBELL *nature photography*  
 STEVEN HILL *clay*  
 TIP TOLAND *clay figurative*

OCTOBER 23 — 26  
 MASTERS WEEKEND

DAVID ELLSWORTH *woodturning*  
 DON MILLER *woodworking*  
 JACK & MARILYN DASILVA *metals*  
 ANNET COUWENBERG *textiles*  
 DOROTHY GILL BARNES *fiber sculpture\**  
 DOLPH SMITH *mixed media books*  
 NICK JOERLING *clay*

OCTOBER 30 — NOVEMBER 2

ANDREW CHEN *woodturning*  
 MARK BARR *woodworking*  
 JASON JANOW *metals*  
 JANET TAYLOR *textiles*  
 FLO HOPPE *baskets*  
 RICKY FRANK *enamels*  
 MARGE LUTTRELL *painting • mixed media*  
 JIM & SHIRL PARMENTIER *clay*  
 MELISA CADELL *clay sculpture*  
 MARY MOLINARO *digital archive*  
 JUDY BELCHER *metals • clay*

CALL 865-436-5860  
 TO REGISTER NOW

[www.arrowmont.org](http://www.arrowmont.org)

*\*Qualifies for College Credit*



## WORKSHOP BASICS

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 both a secluded retreat experience and a busy tourist center.

A typical one-week workshop session begins on Sunday with check-in between 10:00 a.m. and 6:00 p.m. Classes begin at 7:30 p.m. following dinner at 5:30 p.m. and a Welcome & Orientation Program at 6:30 p.m. Classes continue Monday through Friday, 9:00 a.m. — 5:00 p.m. and studios are generally open until 1:00 a.m. 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 p.m.

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.

The Marian G. Heard Resource Center houses an extensive collection of books and periodicals available for use in the library. Four iMacs and one PC computer enable instructors and students to access the Internet for additional research and to print from a black & white or color printer. Most of the campus is wireless for those who bring a laptop or tablet.

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.

# REGISTRATION AND 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.

**SCHOLARSHIPS AND FINANCIAL AID** programs are available to support continuing education for K-12 teachers; participation by local residents who live or work in Blount, Cocke, Jefferson, Knox or Sevier counties in Tennessee; and others with financial need, as well as some specific media-based opportunities. Please see page 58 & 59 for scholarship and educational assistance program information. If fees are prohibitive, contact the registrar to explore existing financial aid opportunities. Those applying for a scholarship or the educational assistance program will be registered following selection and acceptance of the award.

**PAYMENT** may be made by check, money order, or credit card (MasterCard, VISA, Discover, or American Express).

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

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.

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.

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.



**MATERIALS FEES** will be charged to all students based on shared materials used in each class, and are in addition to course fees and materials or supplies that instructors may ask students to bring, or individual supplies purchased at the Art & Supply Store during the workshop. Materials fees are collected on the last day of class. See chart at right for average materials fees. It is possible for fees to be less or greater than the range indicated depending on the class.

BASKETS .....	\$20 - \$90
CLAY .....	\$35 - \$120
DRAWING/PAINTING .....	\$20 - \$70
ENCAUSTIC PAINTING .....	\$75 - \$160
FIBER/SURFACE DESIGN/MARBLING .....	\$30 - \$100
GLASS .....	\$90 - \$180
GLASS/KILN CASTING .....	\$150 - \$300
METALS/ENAMELS/POLYMER CLAY .....	\$25 - \$105
PAPER/BOOK ARTS/PRINTMAKING .....	\$30 - \$90
PHOTOGRAPHY .....	\$10 - \$75
SCULPTURE .....	\$20 - \$95
WOODTURNING/WOODWORKING .....	\$25 - \$125





# HOUSING & MEALS

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.

## 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.

**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.

**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.

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

## 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](http://www.gatlinburg.com). Students staying off-campus may purchase meal plans.

	ONE WEEK	TWO WEEKS	WEEKEND
SINGLE · 1 PERSON PER ROOM (PRIVATE BATH)	\$682	\$1,412	\$316
SINGLE · 1 PERSON PER ROOM (SHARED BATH)	\$522	\$1,092	\$271
DOUBLE · 2 PEOPLE PER ROOM (PRIVATE BATH)	\$527	\$1,102	\$264
DOUBLE · 2 PEOPLE PER ROOM (SHARED BATH)	\$432	\$912	\$234
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SINGLE · 1 PERSON PER ROOM (SHARED BATH)	\$522	\$1,092	\$271
DOUBLE · 2 PEOPLE PER ROOM (SHARED BATH)	\$432	\$912	\$234
TRIPLE · 3 PEOPLE PER ROOM (SHARED BATH)	\$372	\$782	\$211
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DOUBLE · 2 PEOPLE PER ROOM (SHARED BATH)	\$377	\$787	\$196
TRIPLE · 3 PEOPLE PER ROOM (SHARED BATH)	\$342	\$722	\$181
DORMITORY · 4 PEOPLE PER ROOM (SHARED BATH)	\$312	\$667	\$174
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MEAL PLANS (Off campus students ONLY)	\$199	\$439	\$105



# SCHOLARSHIPS

Arrowmont offers a number of opportunities to enable students to attend workshops at reduced costs. Individual scholarships provide partial or full coverage of course fees, housing and meals. They are awarded to a student to take a specific workshop based on financial need and/or various criteria depending on the source of the funds.

*For all scholarships other than local resident and K-12 teachers scholarships, apply online at [slideroom.arrowmont.com](http://slideroom.arrowmont.com)*

**FRIENDS OF ARROWMONT SCHOLARSHIPS** are partial scholarships that cover 50% of the workshop fee, meals and dormitory housing for a one- or two-week workshop. These scholarships are intended to make Arrowmont's programs available to the broadest population of students. Qualifications include financial need and a commitment to personal artistic goals. Skill in a particular medium is not required. Applicants must describe why they want to take a specific class, why the cost would be a hardship for them, why they would make a good candidate for a scholarship, and how they intend to use the experience to further their artistic goals. Friends of Arrowmont Scholarships are funded by gifts to the Friends of Arrowmont Annual Fund, Scholarship Auctions, the Margaret L. Gongaware Scholarship Fund, the Suzanne Hill Memorial Scholarship Fund, the Helen M. Russell Bequest, the Robert H. Skinner Bequest, and the Rude & Daphne Osolnik Scholarship Fund. *Application deadline — March 1, 2014*

**THE DR. JUDITH TEMPLE SCHOLARSHIP** fund provides full scholarships that cover 100% of the costs of attending a one- or two-week workshop at Arrowmont. These scholarships are for promising and talented students who could not otherwise afford to come to Arrowmont. Applicants must provide images of their work and letters of recommendation along with their application. The Dr. Judith Temple Scholarship Fund was established by an anonymous donor. *Application deadline · March 1, 2014*

**THE STEVEN E. AND CAROLYN J. GOTTLIEB WOODCRAFT SCHOLARSHIP** is a scholarship that covers 100% of the workshop fee, meals and dormitory housing for a one-week workshop. The scholarship is intended for a United States military personnel member or veteran who is handicapped, or a financially deserving student who is 18 years of age or older and is pursuing woodturning. Disabled military personnel of all ages are encouraged to apply. This fund was established by Steven and Carolyn Gottlieb and is designed to utilize their donation to Arrowmont of a sit-down lathe. *Application deadline — March 1, 2014*

**K-12 TEACHERS SCHOLARSHIPS** provide 50% of the workshop fee for one workshop per teacher per year. Documentation of current employment (or a paystub) is required with registration. Teachers are not required to be working in an art discipline or have an art background. *Registration deadline — No deadline, rolling with class availability.*

**LOCAL RESIDENTS SCHOLARSHIPS** provide 50% of the workshop fee for one workshop per person per year. Residents, 18 years or older, of Blount, Cocke, Jefferson, Knox or Sevier counties in Tennessee are eligible. Drivers license or proof of residency required with registration. *Registration deadline — No deadline, rolling with class availability.*

**THE PI BETA PHI FOUNDATION** provides scholarships to both members and nonmembers of the national Pi Beta Phi Fraternity. Application procedures and materials are available directly from the Foundation at [pibetaphifoundation.org](http://pibetaphifoundation.org). Go to the "scholarship link" to download an application.

**THE BILL GRIFFITH ART EDUCATORS FELLOWSHIP** provides a four-week residency annually for one K-12 art teacher from the United States. Recipients will receive a studio, housing, meals and enrollment in a one-week workshop. For more information, visit [www.arrowmont.org](http://www.arrowmont.org) or call the School.

*Application deadline — March 1, 2014*

## SCHOLARSHIPS SUMMARY

**FRIENDS OF ARROWMONT** Open to all skill levels and no images are required.

**DR. JUDITH TEMPLE SCHOLARSHIP** Open to advanced students and images are required.

**STEVEN E. & CAROLYN J. GOTTLIEB SCHOLARSHIP** Open to disabled military personnel or veterans and other woodworkers.

**K-12 TEACHERS SCHOLARSHIP** Open to all skill levels and no images are required.

**LOCAL RESIDENTS SCHOLARSHIP** Open to all skill levels and no images are required.

**BILL GRIFFITH ART EDUCATORS FELLOWSHIP** Open to K-12 art teachers. Images are required.

*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.*

# EDUCATIONAL ASSISTANCE PROGRAM

Educational Assistants are an integral part of the School's operation and the program provides an opportunity for people with limited financial resources to participate in classes.

Educational Assistants receive one week of class for each 45-50 hour week of work. Students are also expected to work up to 22 hours during the week they are in class. The workshop fee for the week of class, as well as dormitory housing and meals for the length of the assistance commitment are provided. Materials fees and other art supplies are the responsibility of the student and are to be paid weekly. Classes are awarded based on availability.

Students must arrive the Friday prior to their session and stay through the Sunday after their last workshop. Educational assistant positions are physically demanding and require the ability to lift 50 pounds. Educational assistantships are scheduled into two 6-week summer sessions and one 6-week fall session (May 31 — July 14, July 12 — August 23, September 21 — November 3). It is important for those applying for assistantships to commit to the entire session, though they may wish to apply for multiple sessions.

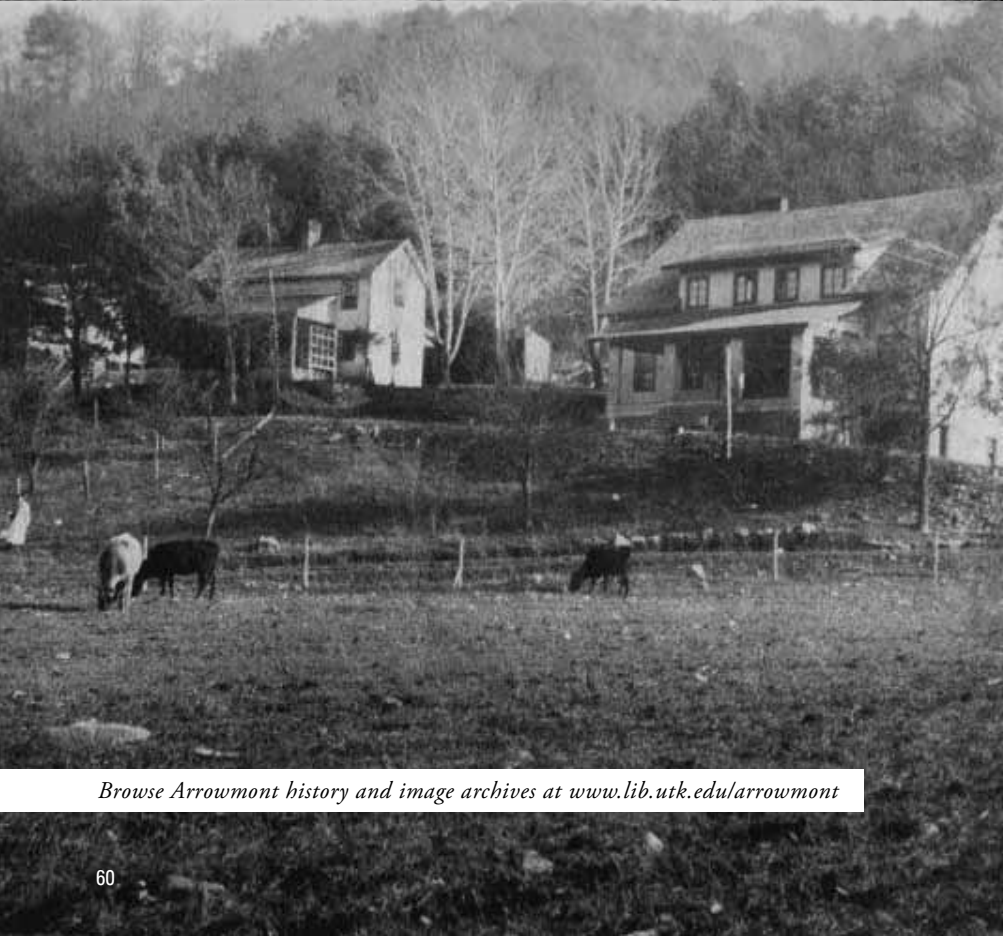
As an educational assistant/employee of Arrowmont, meals and lodging are provided on Arrowmont premises and must be accepted by the student employee as a condition of their employment. If an Educational Assistant possesses skills that complement the School's needs (photography, technology, landscaping, etc.), those skills may be utilized in completion of expected work hours. There are two categories for educational assistance: work-study students and studio assistants.

**WORK-STUDY** students function as part of the kitchen team preparing food, washing dishes, and setting and cleaning up the dining room. Work-study students might also help with grounds maintenance, housekeeping, front office, the gallery, library and technology support, or in the Art & Supply Store. Since previous art experience is not necessary for work-study positions, this is a great way to learn new skills, gain confidence artistically, and make life-long friends working in a fun and creative environment.

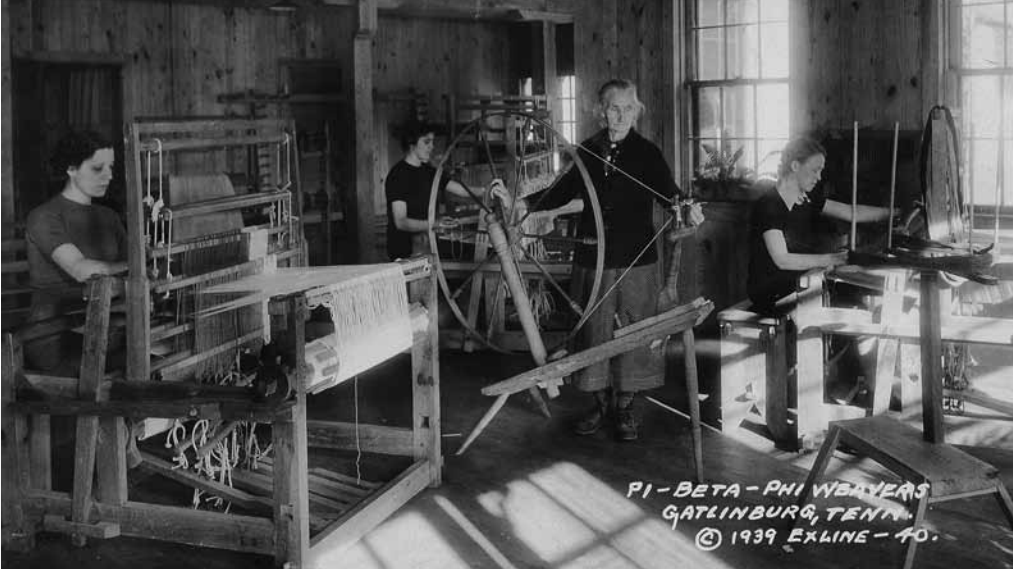
**STUDIO ASSISTANTS** provide support to instructors, staff and students, and help to maintain the studios during workshop sessions. Although studio assistants may have expertise in a specific area, they will work in all studios in some capacity. On occasion studio assistants will also be scheduled to work in the kitchen.

*Applications will be accepted from January 1 to March 1, 2014.  
Apply online at [arrowmont.slideroom.com](http://arrowmont.slideroom.com).*





Browse Arrowmont history and image archives at [www.lib.utk.edu/arrowmont](http://www.lib.utk.edu/arrowmont)



## SUPPORT ARROWMONT

Arrowmont School of Arts and Crafts is a 501(c)(3) non-profit organization. Arrowmont is committed to keeping workshop fees and other costs as low as possible to make the creative experience accessible to most everyone. This would not be possible without generous contributions from foundations, corporations and individuals. Gifts to the Friends of Arrowmont Annual Fund provide scholarships, support children's programs, equip studios, and sustain the School. Friends who contribute \$100 or more also receive a 15% discount on supplies in the Art & Supply Store. Those who make gifts of \$1,000 or more become members of our SignatureCircle, serving as leaders and advisors to help plan for the future

Please consider adding a Friends of Arrowmont gift to your registration, send a gift in the mail or make a gift online at [arrowmont.org](http://arrowmont.org) through our secure server. All contributions are tax-deductible to the fullest extent of the law. Gifts of stock and planned gifts are also welcomed. Both offer special tax advantages. In-kind gifts of equipment, supplies and materials help keep the studios state-of-the-art. A studio needs list is posted on the website.

Special fundraising events are being planned for 2014, including Arrowmont's biggest

annual fundraiser, the 4th Annual Arrowmont Art & Wine Auction – Shine, Wine & Dine, on Friday, May 9, 2014. All proceeds from the auction support the School's operations. Every week during workshop season, Arrowmont highlights a piece (or two) of artwork donated by students and instructors to be purchased each week. This popular and inspirational event draws attention to the vast capacity for creativity and creating in Arrowmont's studios, and reminds those in attendance from across the country that there are myriad ways to support this institution beyond simple cash donations. And year-round, Arrowmont's Gallery Department presents a compact "instant gallery" of donated works, professionally exhibited, from which students, visitors and patrons may choose, purchase and take home fine craft and art objects with 100% of the proceeds supporting the educational assistance and scholarship programs. Opportunities to purchase donated artwork online will be announced in 2014. Visit the website for dates and details or join Arrowmont's mailing list to receive updates throughout the year.

Programming has been made possible in part through a joint agreement with the Tennessee Arts Commission and the National Endowment for the Arts, which believes that a great nation deserves great art.





# REGISTRATION

Please complete this form for each workshop for which you are registering.  
Additional forms are available at [arrowmont.org](http://arrowmont.org)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

PHONE \_\_\_\_\_ EMAIL \_\_\_\_\_

## WORKSHOP INFORMATION

DATES \_\_\_\_\_

INSTRUCTOR \_\_\_\_\_

TITLE \_\_\_\_\_

CLASS FEE \_\_\_\_\_

## METHOD OF PAYMENT

CHECK OR MONEY ORDER ENCLOSED    VISA    MASTERCARD    DISCOVER    AMERICAN EXPRESS

CARD NO. \_\_\_\_\_

4 DIGIT EXP. \_\_\_\_\_ SIGNATURE \_\_\_\_\_

## PLEASE READ AND CHECK

I am 18 years of age or older     New Student

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 page 55.)

I have read and understand the refund, cancellation and transfer policies on page 55.

Male     Female (for housing purposes)

A COMPLETE CHECKLIST  
REGISTER BEFORE FEBRUARY 1ST, 2014  
& GET 10% OFF COURSE FEES!

### \$50 NON-REFUNDABLE FEE

*This one-time registration fee enables you to register for as many workshops as you like during 2014. It is not necessary to register for multiple workshops at the same time.*

### \$300 DEPOSIT FOR EACH CLASS

*This deposit reserves a space in the workshop. Full payment of all charges is due 30 days prior to the beginning of the workshop.*

### REGISTRATIONS ARE ACCEPTED BY

MAIL PO Box 567,  
Gatlinburg, TN 37738

PHONE 865-436-5860

FAX 865-430-4101

ONLINE [arrowmont.org/workshops-and-classes](http://arrowmont.org/workshops-and-classes)

REGISTRATION IS NOW OPEN

## PAYMENT & POLICY INFORMATION

APPLICATION FEE.....\$50

COURSE FEE.....\$ \_\_\_\_\_

EARLY REGISTRATION  
(-10% OFF COURSE FEE).....\$ \_\_\_\_\_

HOUSING FEE.....\$ \_\_\_\_\_  
(see page 57)

MEAL PLAN FOR OFF-CAMPUS STUDENT.....\$ \_\_\_\_\_

FRIENDS OF ARROWMONT CONTRIBUTION.....\$ \_\_\_\_\_

TOTAL.....\$ \_\_\_\_\_

AMOUNT ENCLOSED / AUTHORIZED  
\$300 MINIMUM (APPLICATION.....\$ \_\_\_\_\_

## HOW DID YOU HEAR ABOUT ARROWMONT?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 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.*

ARROWMONT SCHOOL OF ARTS AND CRAFTS

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PO BOX 567 • 556 PARKWAY • GATLINBURG, TN 37738  
865-436-5860 • [www.arrowmont.org](http://www.arrowmont.org)

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SPRING LEGACY WEEKEND, *pg 6* • FALL MASTERS WEEKEND, *pg 8*