



1159 Nu'uanu Ave., Honolulu, HI 96817

## AHA HANA LIMA WORKSHOPS

Mahalo nui loa for the generous support and kokua from the following:  
UH-Manoa; UH-Maui; Punahou School; Double Dog Dare Studio;  
Big Island Glass Gallery & Studio; Timothy Y. C. Choy



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# AHA HANA LIMA 2013



Gouthro



Mickelson



Hagen

Carol Gouthro • Robert Mickelson • Chad Alice Hagen

March 28 5:30pm Reception, 6:30pm Slide Lecture (O'ahu) for all three Aha Artists, Punahou School, Luke Auditorium, Free/Public  
March 29 Workshops (O'ahu), 5pm-9pm, University of Hawai'i  
March 30 & 31 Workshops continued (O'ahu), 9am-5pm, University of Hawai'i

April 4 5:30pm Reception, 6:30pm Slide Lectures (Neighbor Islands)  
April 5 Workshops (Neighbor Islands), 5pm-9pm  
April 6 & 7 Workshops continued (Neighbor Islands), 9am-5pm  
Maui: CLAY - Slide Lecture & Workshop at University of Hawai'i Maui College, Heona II (Ceramics Classroom)  
Kaua'i: FIBER/FELTING - Slide Lecture & Workshop at the Double Dog Dare Studio, 4321 Palama St., Kalaheo, HI  
Hawai'i: FLAMEWORKED GLASS - Slide Lecture at the Big Island Glass Gallery, 45-3626 B Mamane, Honoka'a, HI  
- Workshop at Big Island Glass Studio, 45-3524 Old Mamalahoa Hwy., Honoka'a, HI

### Aha Hana Lima 2012 Registration (begins Jan. 15, available online after the 15th)

☐ Carol Gouthro O'AHU Clay

☐ Chad Alice Hagen O'AHU Fiber/Felting

☐ Robert Mickelson O'AHU Flameworked Glass

☐ Carol Gouthro MAUI Clay

☐ Chad Alice Hagen KAUA'I Fiber/Felting

☐ Robert Mickelson HAWAII'I Flameworked Glass

**\*\*Tools, materials list, lab fee to follow with confirmation.\*\***

Name \_\_\_\_\_ Phone \_\_\_\_\_ Email \_\_\_\_\_

Mailing Address \_\_\_\_\_

Payment Method:

☐ CHECK Payable to:  
Hawai'i Craftsmen, 1159 Nu'uanu Ave.  
Honolulu, HI 96817

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### Tuition/Membership

Please Circle/Fill In Amount(s)

Tuition (Members) \$250  
Tuition (Non-Members) \$300  
Tuition (Full-Time Students) \$150 (w/ ID)

Hawai'i Craftsmen Membership: Please include w/ tuition and fees if your membership is not current

Individual \$48  
Student \$25 (w/ ID)  
Senior \$30 (65+)  
Family \$65 /household  
Patron \$250

Tax Deductible Donation \$ \_\_\_\_\_

Total Amount \$ \_\_\_\_\_



## Exuberant Clay: Form and Surface

Creating interesting, exuberant forms in clay does not have to be hard. In this hands on workshop Carol will demonstrate, and participants will explore the various handbuilding techniques that she uses to achieve her unusual and complex forms. Techniques covered will include slab building, altering wet forms, plaster segment molds, cardboard and wood drop molds, clay texture slabs, bas relief clay molds and found object slip molds.

To achieve a rich surface, Carol's approach to surface design involves dealing with the clay surface at every stage from wet through leather hard, bone dry, bisque, and glaze. Color, pattern and texture are very important elements in Carol's work and we will experiment with some of the many techniques she uses, including layering colors, carving and etching into the surface, painting patterns with underglazes and wax resist, accentuating surface texture with stains, and using slips for pattern and texture.

**CAROL GOUTHRO**, a graduate of the University of Manitoba School of Art, Canada is a Seattle based ceramic artist and educator who has been working and exhibiting for over 30 years. Carol has an extensive exhibition record with 25 solo shows and numerous invitational and juried exhibitions. Her ceramic work has been published in numerous books including *The Yixing Effect* by Marvin Sweet, *the Teapot Book* by Steve Woodhouse and *500 Teapots* by Lark books. Carol's ceramic work has been featured in the portfolio section of *American Craft* magazine and also on the cover of *Ceramics Monthly* along with two major articles including the feature article *Carol Gouthro's Futuristic Artifacts* by Judy Wagonfeld.

Her work is included in many public and private collections including Racine Art Museum, Kamm Foundation Collection, University of Washington Medical Center, Washington State Arts Commission and the Contemporary Ceramics Collection at Harborview. [www.carolgouthro.com](http://www.carolgouthro.com)

## Fiber/Felting: Resist, Book, Brooch

Our workshop will start by introducing and learning to felt fine Australian merino needle punch batts. Dye Master Chad will show how to set up a safe and workable dye kitchen. Then using hundreds of weird and fascinating tools, students will be guided into the world of resist dyeing on felt – very different from anything else! We'll do 9 dye baths over-dyeing the felt into amazing pieces of art! Students will make 11 samples.

We will then create both a leather-lined, felt wrapped blank journal, while learning about text blocks, patterns, long stitch bindings and choice of closures; and four to five beaded and stitched fabulous felt brooches, professionally mounted and backed.

**CHAD ALICE HAGEN** has been a felt maker since 1979 and has been exploring and teaching the resist dyeing of hand felted wool since 1990. Richly dyed colors and multi-layered surface markings are the trademarks of her years of intensive explorations with resist.

Her felt work can be found in major collections and have appeared on the covers of *Surface Design Journal*, *Fiberarts* and *Shuttle, Spindle & Dyepot* Magazines. She is the author of three books; *"The Weekend Crafter: Feltmaking"* (2002) *"Fabulous Felt Hats"* (2005) and *"The Fabulous Felt Scarf"* (2007) all published by Lark Books. She is currently working on her next book *"Resist Dyeing on Handfelted Wool"*

She has her BA and MS from University of Wisconsin and MFA from Cranbrook. Chad teaches workshops in the US and Europe and maintains a full-time felt and book studio in Asheville, North Carolina. [www.chadalicehagen.com](http://www.chadalicehagen.com)



## Flameworked Glass: Life Forms in Glass

This three-day class will focus on the rendering of life organisms - flowers, insects, birds, fish, etc. - in borosilicate glass. The objective is an understanding of the material and how to construct small but complex structures out of glass rod and tubing. The instruction will include a presentation on examples of such sculptures, numerous demonstrations, and plenty of hands-on guidance. Students are encouraged to bring their own tools, materials, and most of all, ideas to the class. Don't forget a sketchbook!

**ROBERT MICKELSON** was born in Virginia and raised in Honolulu. After one year of college, he apprenticed with a professional lampworker for two years and sold his work at craft fairs. After taking a class from Paul Stankard that profoundly changed his work, he began marketing his work exclusively through galleries. His work is exhibited in the Renwick Gallery of American Crafts at the Smithsonian, the Corning Museum of Glass, The Toledo Museum of Art, The Museum of Arts and Design, The Carnegie Museum of Art, The Mint Museum, The Cleveland Museum of Art, The Museum of American Glass at Wheaton Village and the Pilchuck Glass School among others.

He has taught extensively at the major glass schools including the Pilchuck Glass School, Penland School of Crafts, The Studio at the Corning Museum of Glass and The Eugene Glass School. He has filmed and produced two videos on his flameworking process and has published numerous technical and historical articles on flameworked glass. He served for six years on the board of directors of the Glass Art Society. [www.mickelsenstudios.com](http://www.mickelsenstudios.com)

