



PENLAND SCHOOL OF CRAFTS

SUMMER 2016





Bricking up the door of the small salt kiln on a beautiful day.

Covers

Front: Studio coordinator (and 2016 summer instructor) Daniel Beck (left), instructor Andrew Dohner (center), and studio assistant Eric Smith (right) shaping hot steel with hammers and tongs.

Back: Student Alayna Wiley texturing a cup on the clay studio porch.

Catalog Credits

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About Penland

PENLAND SCHOOL OF CRAFTS is an international center for craft education located in the Blue Ridge Mountains of North Carolina. Penland's workshops run the gamut from beginning to professional level; they serve people whose lives are focused on making things and those who engage with craft as an enhancement to their lives. Everybody learns from each other. The only prerequisite for participation is a passion for learning.

Penland's beautiful and isolated environment, its historic campus, its shared eating and living spaces, and its well-equipped studios create a special community atmosphere that inspires creativity and enhances learning.

Total immersion workshops are a uniquely effective way of learning. Penland operates free from the constraints of grades, degrees, and linear curricula and benefits from the talents of guest faculty from around the world. This combination allows the school to offer a flexible and diverse program that supports craft traditions while reshaping craft in the context of the contemporary world.

Life at Penland

Each workshop is structured by the teacher, but most are a mix of demonstrations, lectures, individual studio work, and field trips. A stay at Penland also offers daily movement classes, evening slide shows, visits to nearby studios, volleyball games, dances, walks in the beautiful countryside, or swimming in the Toe River.

An on-campus coffeehouse provides hot and cold drinks, snacks, and a place to meet and relax. The school supply store features a variety of hand tools and craft materials along with UPS shipping, books, postcards, snacks, drinks, and other items. Several Internet computers and wireless hotspots are available. Most students live at Penland and all students may participate in activities on a 24-hour basis. Penland housing is simple but adequate. There is more information about housing on page 39 and you can find pictures of typical rooms on the housing page of our website. The Pines dining room provides three delicious meals each day.

At Penland, you can expect to work hard, learn a lot, make friends, and forget about the rest of the world in an isolated setting without the distraction of television or daily newspapers. You can expect to have fun, eat good food, and get the kind of rest that comes from immersing yourself in something you love.

From the Director

Summers at Penland are stimulating, provocative, and engaging times when the forces of the natural environment and the learning community come together. The peaceful mountains of North Carolina meet the energy of studios that buzz late into the night. Deeply-rooted craft traditions merge with innovations from a global community of contemporary artists. Intense individual exploration is bolstered by a strong and supportive network of fellow makers. Penland workshops thrive on these juxtapositions, and our community is strengthened by each individual who joins us to learn, experiment, and create.

This summer our 104 workshops, taught by 118 artist-instructors, will span the world of craft. You will be able to make paper using tree bark for site-specific installations, learn the complex structures of pop-up books, create your own designs for decals to transfer onto ceramics, or investigate light and shadow in glass. Perhaps learning to forge copper and brass or making your own cutlery or linking digital photographic techniques with traditional hands-on processes will pique your interest. Our sixteen well-equipped studios await your ideas, questions, and creativity.

Whether you are new to craft or a seasoned artist, exploring a new material or honing existing skills, summer at Penland has something for you. As you peruse this catalog, we hope you will notice instructor work that excites you and workshop descriptions that spark new ideas. Mostly, we want you to see Penland as a place that will support you in the next step of your creative journey, whatever your starting point.

Focus, exploration, collaboration, hard work, new friends, inspiration, motivation—this is summer at Penland. We invite you to immerse yourself in it. Welcome!

Jean W. McLaughlin
Jean W. McLaughlin, director

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www.penland.org

On our website, you'll find all the information in this catalog, links to instructor websites, frequently asked questions, travel information, detailed information about our special scholarships, information about our studios, photos, video, and our blog.



The last day of an excellent ukulele-building workshop.

Session	Books & Paper	Clay	Drawing & Painting	Glass	Iron
1 May 29 – June 10 two weeks	Anna Embree <i>Bindings in Paper</i>	Lindsay Oesterritter <i>Reduction-Cool Wood Fire</i> Sunshine Cobb <i>Exploring Handbuilt Functionality</i>	Robert Johnson & Ken Moore <i>Nature Notes</i>	Einar de la Torre & Jamex de la Torre <i>The Dirty South</i> Beccy Feather <i>Boro-Ballistic Bubblefest</i>	Lucas House <i>Design / Build / Forge</i>
2 June 12 – 24 two weeks	Mary Hark <i>The Topography of Handmade Paper</i>	Adam Field <i>Cultivating Inspirations in Clay</i> Forrest Lesch-Middelton <i>Volumetric Image Transfer</i>	<i>No drawing / painting workshop this session. The studio will be used for Lauren Fensterstock's workshop titled Museum of the Self. (See page 36.)</i>	Kenny Pieper <i>Goblets, Cane & Whatever Else Comes Up</i> Emilio Santini <i>Flameworking for Everyone</i>	Michael Bondi <i>Forging Nonferrous Metal</i>
3 June 26 – July 8 two weeks	Macy Chadwick <i>Hidden & Revealed</i> Frank Brannon <i>Unprotected Paper</i>	Mark Hewitt <i>Stuck in the Mud</i> David L. Gamble & Tracy P. Gamble <i>The Gambles' Clay Adventure</i>	Brooke Rothshank <i>Painting: Small & Often</i>	Rebecca Arday & David Schnuckel <i>Logic & Lyricism</i> Amy Lemaire <i>Active / At Rest</i>	Patrick J. Quinn <i>Mechanical Relationships</i>
4 July 10 – 22 two weeks	Esther K. Smith <i>Instant Artists' Books</i>	Justin Rothshank <i>Decals & Data</i> Esther Shimazu <i>Clay with a Life of Its Own</i>	Goedele Peeters <i>Figure Drawing to Printmaking</i>	Joe Grant <i>Pushing, Folding, Blowing & Molding</i> Jason Chakravarty <i>Hot Glass & Heavy Metal</i>	Andrew Hayes <i>A Focus on Fabrication</i>
5 July 24 – August 9 two and one-half weeks	Sean Dyroff <i>Creating Photo Books</i> Lynn Sures <i>Large Scale & Sculptural Papermaking</i>	Mark Shapiro & Sam Taylor <i>A Pottery Ramble</i> Israel Davis <i>Objects & Images</i>	Celia Gray <i>Encaustic Painting</i>	Alexandra Chambers & Tom Rowney <i>Realize Your Ideas Through Problem Solving</i> Joanna Manousis <i>Contrasting Methods</i>	Hoss Haley & Warren Holzman <i>Site-Specific Ironwork Start to Finish</i>
6 August 14 – 26 two weeks	Colette Fu <i>Pop-Up Book Structures</i>	Guillermo Cuellar <i>Wheelthrown Functional Pots</i> Jeremy Randall <i>Flat to Form: Handbuilt Vessels</i>	Arthur Gonzalez <i>The Alchemy of Personal Symbols</i> Mark Angus <i>Free Painting on Glass (see page 17)</i>	Brian Corr <i>Light Form</i> Mark Angus <i>Free Painting on Glass</i>	April Franklin <i>Steel this Class</i>
7 Aug. 28 – Sept. 3 one week	Yukari Hayashida <i>Japanese Binding & Decorative Papers</i> Leigh Suggs <i>Paper: Dot, Line, Grid, Form</i>	Kristen Kieffer <i>Altered, Ornamented & Drawn: No Fear!</i> Deborah Horrell & Tom Spleth <i>Small, Smaller</i>	Holly Roberts <i>Mix-Up: Paint & Collage</i>	Chuck Lopez <i>Cane, Murrine, Lines & Dots</i> Jen Zitkov <i>Beads, Baubles & Doodads</i>	Daniel T. Beck <i>Steel Sculpture: Design, Draft, Model</i>

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<p>Biba Schutz <i>One Is Not Enough</i></p> <p>Kiyoko Fujie & Hiroko Yamada <i>Working with Traditional Japanese Metal Techniques</i></p>	<p>Mercedes Jelinek <i>Slow the F Down: Digital Meets Analog</i></p>	<p>Sage Perrott <i>Screenprinting: Basics & Beyond</i></p> <p>Gaylord Schanilec <i>Wood Engraving & Woodcut Plus</i></p>	<p>Lisa Klakulak <i>Small-Scale Tinkerings: Tying with Felt</i></p> <p>Robin Muller <i>Doubleweave on Eight Harnesses</i></p>	<p>Stoney Lamar & Brent Skidmore <i>Form, Texture & Surface Bonanza</i></p>	
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Books & Paper

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.



1 May 29–June 10

Anna Embree

Bindings in Paper

Code O1B

Paper bindings range from simple to complex and use a wide variety of structural and material components. In this workshop we'll examine both historical binding styles and modern interpretations of these elegant structures. Students will be introduced to a variety of sewing styles (supported and unsupported), end band types, paper decoration techniques, and several methods for soft- and hard-case construction. Students will make samples of different bindings and then combine elements to create structural variations of their own. **All levels.**

Associate professor at University of Alabama; co-director of Paper and Book Intensive, vice president of Guild of Bookworkers; exhibitions: Chicago Public Library, University of Iowa Center for the Book, University of Victoria McPherson Library Gallery (British Columbia).

Anna Embree, *Flight*, wood, paper, cloth, linen thread, sculptural binding,
10 x 4¼ x 3 inches



2 June 12–24

Mary Hark

The Topography of Handmade Paper

Code 02PM

Soft and airy or tough and bark-like, paper can carry a smooth-as-glass surface or become a field of lush texture. This workshop will begin with a thorough investigation into paper-making fibers and traditional tools. Production of high-quality papers suitable for use in books, printmaking, and sculptural forms will lead to a personal exploration of surface, texture, color, and the use of natural dyes. Each person will find ways to fuse the materials that address their own aesthetic concerns. **All levels.**

Associate professor at University of Wisconsin-Madison, owner of HARK! Handmade Paper Studio (WI); awarded Fulbright senior research grant and is working to establish the first hand paper mill capable of producing high-quality papers in Ghana, where she spend several months each year. maryhark.com

Mary Hark, *Handmade Paper*, flax fiber, indigo, other dyes



Beating fiber for paper pulp.



3 June 26–July 8

Macy Chadwick

Hidden & Revealed

Code 03B

Explore the interactive qualities of a book: what is hidden and what is revealed at the turn of the page? We'll create a variety of accordion and codex bindings that incorporate pockets, flaps, windows, multiple transparent layers, and more. We'll also cover content generation techniques for both text and image. Zoom in on particular parts of images, bury information in layers of transparencies, and discover unexpected combinations as you look through, within, and under the pages of your books. Bindings include trifold leporello, concertina with transparent pages, storage book with windows, and accordion book with pockets. **All levels.**

Studio artist; teaching: Academy of Art University (San Francisco), San Francisco Art Institute; residencies: Vermont Studio Center, Venice Printmaking Studio, Druckwerk (Switzerland); collections: Victoria and Albert Museum (London), Yale University (CT). macychadwick.com

Macy Chadwick and Jennifer McKnight, *Observations on Listening*, letterpress, silk-screen, 11¼ x 8¼ inches



Frank Brannon

Unprotected Paper

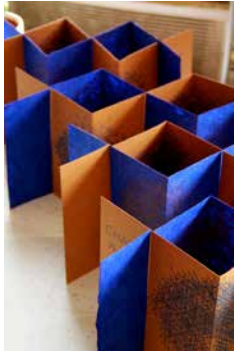
Code 03PM

Making paper by hand is a satisfying process that yields a beautiful product, but making paper from scratch takes time, and the time invested often means the paper takes on a precious quality. We'll question that preciousness by developing site-specific, outdoor paper installations at Penland. Students will learn the basics of papermaking with a focus on developing successful art installations. Hand-harvested tree bark will be our fiber source, and the natural degradation of the installation will be our touchstone for discussion. Students will also be able to make some paper for other uses. **All levels.**

Studio artist, instructor at Western Carolina University (NC), owner of SpeakEasy Press (NC); letterpress monograph on the historical Cherokee Phoenix newspaper of northern Georgia is held in special collections libraries in the U.S. and England. speakeasypress.com

Frank Brannon with performance artist Jeff Marley, *Unega nole Gigage (White and Red)*, paper installation and performance, day 15

Books & Paper 2 of 2



4 July 10–22

Esther K. Smith

Instant Artists' Books

Code O4B

Make ten books from start to finish. Make individual and collaborative books, unique books, and small editions. Along with folded and stitched book structures, students will explore hexaflexigons, magic wallets, origami forms, concertina forms, exquisite corpses, woven pockets, animations, jewelry books, etc. We'll start with models and then make finished pieces. We'll look at work by contemporary book artists and discuss publishing and distributing your artists' books. This workshop is for artists who want to become book artists, book artists who want to explore content, and teachers. **All levels.**

Studio artist; artistic director of Purgatory Pie Press (NYC); teaching: Cooper Union (NYC), Center for Book Arts (NYC); collections: Metropolitan Museum (NYC), Tate Gallery (London), Cooper-Hewitt (NYC), Victoria and Albert Museum (London). purgatorypiepress.com

Esther K. Smith, *Box of Chaos*, accordion book, cardstock box, letterpress printing, 7 x 7 x ½ inches



Preparing a book signature for sewing.

5 July 24–August 9

Sean Dyroff

Creating Photo Books

Code O5P

This workshop will explore the process of creating handmade books from photographs. We'll create mock-up books, including pamphlet bindings, cased-in bindings, single-sheet books, and map-fold structures. Then students will edit and sequence a series of images and choose a book structure to present them in. Students should bring a group of photographs—even if it's not complete—prepared as digital files. We'll also create some new digital photographs during the workshop to accompany the structures discussed. We'll produce our digital layouts in Photoshop or InDesign and use archival photo printers to output our final pieces. **All levels. Note: this class takes place in the photo studio.**

Part-time faculty and photo technician at University of the Arts (Philadelphia); exhibitions: Napoleon Gallery (Philadelphia), Rosenwold-Wolf Gallery (Philadelphia), Gallery 633 (Philadelphia), The Clay Studio (Philadelphia), Kresge Art Gallery (AR). seandyroff.com

Sean Dyroff, 38 Woodbine Circle, artist's book, 5 x 7 x 2 inches

Lynn Sures

Large Scale & Sculptural Papermaking

Code O5PM

Papermaking is a chameleon medium, and we'll examine its extraordinary potential for your personal art practice. We'll begin by creating pulps from diverse raw fiber with surprising properties, assembling papermaking molds for big sheets and pulp paintings, and building sculptural armatures from various kinds of material. Then—freely pouring, expansively spraying, collaboratively dipping, gently spreading, shrinking, restraining, pigmenting, and otherwise energetically immersing ourselves in paper pulp, tools, and equipment—we'll get amazing results in paper. **All levels.**

Professor and head of fine arts at Corcoran School of the Arts and Design (DC); founding director of the National Collegiate Handmade Paper Triennial; collections: New York Public Library, Library of Congress (DC), American Museum of Papermaking (Atlanta). lynnsures.com

Lynn Sures, *Frasassi*, pigmented flax and cotton paper-pulp painting, beeswax, dimensions variable



6 August 14–26

Colette Fu

Pop-Up Book Structures

Code 06B

Pop-up and flap books were originally created to illustrate ideas about astronomy, fortune telling, navigation, anatomy of the body, and other scientific principles. Complex pop-up structures are created from a combination of basic mechanisms enhanced by your imagination. Students will learn the basic elements of pop-up engineering and more complex structures including platforms, pull-tabs, and rotating mechanisms. Students will learn how to incorporate their own artwork to create unique pop-up books, cards, and works of art. **All levels.**

Studio artist; teaching: *Haystack (ME), Arrowmont (TN), Philadelphia Center for the Book*; fellowships: *Fulbright, Pennsylvania Council on the Arts, New York Foundation for the Arts*; pop-up book clients: *Vogue China, Canon Asia, Moët Hennessy, Louis Vuitton*; collections: *National Museum of Women in the Arts (DC), Library of Congress (DC), West Collection (PA)*. colettefu.com

Colette Fu, *Return to the Land of Deities*, from the *We are Tiger People* series, archival inkjet prints, oak board, 17 x 25 inches

7 August 28–Sept. 3

Yukari Hayashida

Japanese Binding & Decorative Papers

Code 07B

We'll start by binding traditional side-stitched, pouch-bound books and a sewn-through-fold book. We'll construct a folding enclosure for these books, and then we'll create decorative papers: suminagashi (floating ink), orizome (folded and dyed), momigami (crumpled paper). Materials and tools for these papers are minimal: washi (Japanese paper), ink, brush, water, and your hands. We'll also prepare our own bookcloth. Then what? You'll make unique books with your handmade materials. **All levels.**

Studio artist, book conservator at *Metropolitan Museum of Art (NYC)*; teaching: *Center for Book Arts (NYC), Penland*.

Yukari Hayashida, *Folding Case and Book with Suminagashi*, paper, bookcloth, bone clasp, binder's board, thread, 8½ x 6¼ x 1¼ inches

Leigh Suggs

Paper: Dot, Line, Grid, Form

Code 07L

Students will use simple tools to transform sheets of paper into sculptural forms by cutting, folding, weaving, and exploring a variety of 3D paper constructions. Our conceptual guide will be the action and idea of opening and closing, folding and unfolding, expanding and collapsing as we learn the structural properties of paper. We'll also investigate surface treatments such as collage and perforation and review archival techniques. We'll use paper as ground, medium, tool, and fiber in this workshop for artists of any medium who want to explore paper's wonderful and surprising possibilities. **All levels.**

Studio artist; teaching: *Virginia Commonwealth University, Penland; North Carolina Arts Council fellowship, QUIRK artist in residence (VA)*; exhibitions: *Weatherspoon Museum (NC), Contemporary Art Museum of Raleigh (NC), Green Hill Center (NC)*; representation: *LIGHT Art+Design (NC), Reynolds Gallery (VA)*. leighsuggs.com

Leigh Suggs, *Colored Shadows*, silver Mylar tape and fluorescent acrylic on paper, 50 x 54 inches

Clay

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.



1 May 29–June 10

Lindsay Oesterritter

Reduction-Cool Wood Fire Code 01CA

In this workshop we'll load, fire, and reduction-cool Penland's three-chamber, anagama-noborigama hybrid wood kiln. We'll throw and handbuild pieces for the wood kiln and also cover approaches to loading and stacking, variability between wood kilns, when and when not to use glazes, and how to successfully clean finished wares. We'll be making work during the session, but because of the size of the kiln and the limited time, students should bring bisqueware (high-fire clay) with them if they can. **All levels.**

Associate professor at Western Kentucky University; residencies: Arrowmont (TN), Strathnairn Arts Association (Australia); Ceramics Monthly emerging artist, purchase award at NCECA 2011 Biennial at Tampa Museum of Art (FL); exhibitions: AKAR Design Gallery (IA), Baltimore Clayworks, Center for Southern Craft and Design at Ogden Museum (New Orleans). loceramics.com

Lindsay Oesterritter, *Bowl*, iron-rich stoneware, 8 x 12 x 12 inches

Sunshine Cobb

Exploring Handbuilt Functionality Code 01CB

This hands-on workshop will motivate you to experiment with new forms and methods of construction. Beginning, intermediate, and advanced students will use handbuilding techniques such as coil, pinch, and hard- and soft-slab construction to generate pottery components. Collaboration will be an option, and our mantras will be “process over product” and “progress over perfection.” The workshop will include demonstrations, class discussions, informal presentations of students' visual resource material, in-process critiques of student work, and plenty of brainstorming/problem-solving sessions. Mid-range red stoneware, electric firing. **All levels.**

Studio artist; visiting professor at Sacramento State University (CA); other teaching: Haystack (ME), Anderson Ranch (CO), Peters Valley (NJ), Arrowmont (TN); Ceramics Monthly emerging artist, NCECA emerging artist; long-term residency at Archie Bray Foundation (MT).

sunshinecobb.com

Sunshine Cobb, *Pitchers*, clay, glaze, 10 x 7 x 5 inches



2 June 12–24

Adam Field

Cultivating Inspirations in Clay Code O2CA
Demonstrations in this workshop will include my methods for carving intricate patterns on a variety of wheelthrown porcelain forms plus traditional Korean Onggi coil and paddle techniques. Students will learn new skills for mapping out and carving geometric patterns in clay. We'll discuss studio practice, aesthetics, materials, ceramic history, and strategies for promotion and marketing. Students will gain the skill and confidence needed to create and decorate functional work in their own voices. We'll fire salt and reduction kilns, exploring the reduction-cooling process, and share firings with Forrest Lesch-Middelton's workshop. **All levels.**

Studio artist; teaching: Fort Lewis College (CO), Mancos Ceramic Arts Center (CO); long-term residency at Archie Bray Foundation (MT), studied in Korea under sixth-generation Onggi master Kim Il Mahn; representation: AKAR Design Gallery (IA), The Clay Studio (Philadelphia), Lillstreet Art Center (Chicago). adamfieldpottery.com

Adam Field, *Covered Jar*, porcelain with carved pattern, celadon glazes, 16 x 6 x 6 inches



Forrest Lesch-Middelton

Volumetric Image Transfer Code O2CB
Students will combine form and surface as they explore techniques for integrating wheelthrowing and image transfers simultaneously to create uniquely decorative functional wares. We'll develop silkscreens and make computer-generated embossments for molds and stamps. I'll walk you through my process while encouraging your own creative exploration. We'll work with stoneware and porcelain, fire salt and reduction kilns, explore the reduction-cooling process, and share firings with Adam Field's workshop. Students will leave with a new approach to surface and decoration. **All levels:** clay forming skills will be a bonus.

Studio artist; teaching: Arrowmont (TN), Greenwich House Pottery (NYC), Mudfire Studios (GA); residencies: Project Art (MA), Mendocino Arts Center (CA), Watershed (ME); Ceramics Monthly ceramic artist of the year; publications: New York Times, Architectural Digest. FLMceramics.com

Forrest Lesch-Middelton, *Jar and Four Bottles*, reduction-cooled stoneware with volumetric image transfer, largest: 17 inches tall



3 June 26–July 8

Mark Hewitt

Stuck in the Mud Code O3CA
This workshop will examine all aspects of pottery. Our particular focus will be design and production skills, including throwing, handle pulling, decorating, and glazing. There will be ample time to draw, discuss, and experiment as we examine the familiar and the unfamiliar, looking for inspiration from history, psychology, nature, and the contemporary ceramic scene. We'll refine habitual processes and try new ones. We'll make small- and medium-sized pots from stoneware and fire the wood and salt kilns. **All levels.**

Studio potter; teaching: La Meridiana (Italy), International Ceramics Festival (Wales); awards: United States Artist Fellowship, Balvenie Rare Craft Award finalist, Archie Bray Voulkos Fellowship; exhibitions: Pucker Gallery (MA), Blue Spiral (NC), Ogden Museum (New Orleans), Nasher Museum (NC), Gallery Yufuki (Japan). hewittpottery.com

Mark Hewitt, *Large Egg Vase*, wood-fired, salt-glazed stoneware, black slip, yellow inclusion stain, 44 x 24 inches



David L. Gamble & Tracy P. Gamble

The Gambles' Clay Adventure Code O3CB
During the first week of our adventure, we'll experiment with low-fire clays. The second week we'll create with cone 5 clays and glazes. We'll experiment with underglazes on wet clay and bisqueware. Among other forms, we'll make face masks, tiles, spontaneous tea-pots, sushi plates, and nichos. The workshop will include lectures on firing electric kilns, and we'll do some brushmaking as a bonus. **All levels:** this workshop will be particularly beneficial for K-12 art teachers.

David: studio artist; works with Skutt Ceramic Products; teacher of hundreds of workshops in the U.S. and Canada and symposiums in Eastern Europe. Tracy: studio artist; consultant for American Art Clay. They were featured in a "studio visit" article in Ceramics Monthly.

David L. Gamble, *Dead Bird Icon*, handbuilt terra cotta, cone 4 electric multi-fired, 14 x 11 x 1 1/2 inches



4 July 10–22

Justin Rothshank

Decals & Data

Code O4CA

Students will learn how to transfer their own imagery onto ceramic work using a laser printer and decal paper. We'll cover image preparation, printing decals onto decal paper, transferring decals onto greenware and glazed ware, layering of decals, using commercial decals, and firing temperatures for various types of decals. We'll also talk about production and marketing techniques for the studio potter, focusing on daily production, social media, and small-business efficiency. Earthenware; electric and soda firings. **All levels.**

Studio artist; teaching: Arrowmont (TN), Pittsburgh Center for the Arts, Union Project (Pittsburgh); residencies: Arrowmont (TN), Baltimore Clayworks; co-founder of Union Project (Pittsburgh); exhibitions: AKAR Design Gallery (IA), The Clay Studio (Philadelphia), Lillstreet Art Center (Chicago), Smithsonian Craft Show (DC), Northern Clay Center (Minneapolis); work sold in more than two dozen galleries and museum shops. rothshank.com

Justin Rothshank, *Yunomi*, earthenware with decals and gold luster, 4 x 4 x 4 inches

Esther Shimazu

Clay with a Life of Its Own

Code O4CB

In this workshop we'll make detailed expressive figures using standard pottery handbuilding techniques (pinch, coil, and slab). Working with stoneware, students will begin with a small maquette and then compose their figures from hollow clay body parts with individually modeled teeth, fingernails, and toenails. We'll pay particular attention to heads, hands, and feet. For fun and contrast, we'll use porcelain for eyes and teeth. Students will learn strong joinery techniques to allow for unique gestural expressions. **Intermediate/advanced:** basic handbuilding skills required.

Studio artist; teaching: Anderson Ranch (CO), Santa Fe Clay, Penland; exhibitions: Kunstform Solothurn (Switzerland), Robyn Buntin Gallery (Honolulu), Craft Alliance (St. Louis); representation: John Natsoulas Gallery (CA); collections: Honolulu Museum of Art, St. Louis Art Museum, Cincinnati Art Museum, Kutani Collection (Japan), Hawaii State Foundation on Culture and the Arts. estershimazu.com

Esther Shimazu, *Tiny World*, stoneware, porcelain, 20½ x 10½ x 11½ inches

5 July 24–August 9

Mark Shapiro & Sam Taylor

A Pottery Ramble

Code O5CA

ramble: 1. to walk for pleasure, typically without a definite route.

Tools, traditions, techniques, and ideas will be our foundation for exploring personal expression in functional pottery. Beginning with the wheel, we'll extend our making to include multiple approaches. This inquisitive, experimental, and interactive workshop will move students toward new pottery destinations. We'll work in stoneware (porcelain on request) and fire in wood, salt, and soda kilns. **Intermediate/advanced:** basic wheelthrowing skills required.

Mark: studio artist, director of the New Apprenticeship Project in Studio Ceramics; editor of *A Chosen Path: the Ceramic Art of Karen Karnes*. *Sam:* studio artist, collaborates with a diverse community in his firings at his *Dog Bar Pottery (MA)*. Both have taught many workshops. stonepoolpottery.com • dogbarpottery.com

Mark Shapiro, *Tall-Necked Flask*, wood-fired, salt-glazed stoneware, 14 inches tall
Sam Taylor, *Flower Vase*, stoneware, 9 x 13 inches

Israel Davis

Objects & Images

Code O5CB

This workshop will explore the use of screen-printing to produce images for application onto clay objects. We'll use direct printing and newspaper-transfer with slips and underglazes. Students will learn the steps for creating imagery, exposing screens, and printing. We'll also explore laser toner decals. Handbuilding, wheelthrowing, and mold making will be used to produce sculptural and utilitarian pieces. We'll discuss the narrative possibilities of objects and images. We'll work with earthenware and electric kilns and also experiment with stoneware in the soda kiln for atmospheric effects. **All levels.**

Assistant professor at Kendall College of Art and Design (MI); European Ceramic Work Center residency (Netherlands); exhibitions: Ogden Museum (New Orleans), Society for Contemporary Craft (Pittsburgh), Baltimore Clayworks, AKAR Design Gallery (IA). israeldavis.com

Israel Davis, *A Little Boy Dreams Dreaming*, handbuilt terra cotta, digitally-generated image screen-printed with underglaze, 2½ x 8 x 11 inches



6 August 14–26

Guillermo Cuellar

Wheelthrown Functional Pots Code 06CA

We'll make wheelthrown pots that provide joy in everyday use. Demonstrations will cover simple tools and techniques for forming, glazing, and decorating. We'll work with stoneware and fire in salt, soda, and reduction gas kilns. Students will play, explore, and experiment. There will be abundant one-on-one time for individual skill building. We'll discuss process, from materials to making to marketing, and have an ongoing conversation about form, aesthetics, and the place of pots in our lives. **All levels**, although basic wheelthrowing skills will be helpful.

Studio artist; teaching: Centro de Arte Curaumilla (Chile), Adamah Clay Studios (WI), Grand Marais Art Colony (MN); representation: Schaller Gallery (MI), Northern Clay Center (MN), The Grand Hand (MN), AKAR Design Gallery (IA); collections: Weisman Art Museum (MN), Plains Art Museum (ND), Galería Nacional de Arte (Venezuela). guillermopottery.com

Guillermo Cuellar, *Teapot*, reduction-fired stoneware, Tenmoku and Nuka glazes, cane handle, 7½ x 7 x 5½ inches

Jeremy Randall

Flat to Form: Handbuilt Vessels Code 06CB

We'll explore slab construction with earthenware to produce forms that are out-of-round and learn new ways to incorporate volume, texture, color, surface development, electric firing, and post-firing construction to make vessels that are rich with visual interest. Using a template method for generating ideas and drawing forms, we'll take flat shapes and transform them into volumetric objects. We'll use terra sigillata to create lively surfaces that are luscious and loaded with color. Students will approach decoration by looking at line, texture, and form to build on their own visual vocabulary. **All levels**: basic handbuilding skills will be helpful.

Studio artist; visiting professor at Cazenovia College (NY), exhibitions: Signature Gallery (Atlanta), Philadelphia Museum of Art Craft Show, Society of Arts and Crafts Boston, Baltimore Clayworks, Mudfire (Atlanta). jeremyrandallceramics.com

Jeremy Randall, *Red Tank Bottle*, earthenware, terra sigillata, stain washes, glaze, 7 x 4½ x 15 inches

7 August 28–Sept. 3

Kristen Kieffer

Altered, Ornamented & Drawn: No Fear!

Code 07CA

This workshop will focus on conquering anxiety and embracing play in our sketchbooks and on our pots. We'll alter wheelthrown or handbuilt forms and embellish them with an array of decoration techniques, from stamping and slip-trailing to sponging and resists. We'll draw and collage to fine-tune influences and ideas. Demonstrations will include throwing, altering and building off the wheel, darting, and decoration. Students will leave with new skills, confidence, and a better understanding of timing in clay. Bisque-firing only. **Intermediate/advanced**: wheelthrowing or handbuilding skills required.

Studio artist; ceramics instructor at Worcester Center for Crafts (MA); exhibitions: The Clay Studio (Philadelphia), Lillstreet Arts Center (Chicago), Odgen Museum (New Orleans); publications: Ceramics Monthly, Graphic Clay. kiefferceramics.com

Kristen Kieffer, *Pitchers*, porcelain with underglaze and slip-trail decoration, cone 7 oxidation, 9½ x 9 x 5½ inches each

Deborah Horrell & Tom Spleth

Small, Smaller

Code 07CB

The faces of our phones are windows that look into the universe. Small is a fact of life today and how small makes and affects meaning is the kernel of this workshop. Whatever the medium, intense opportunities for art-making can arise when the first constraint is small. The goal will be to find out what makes an idea big when the modus operandi is small. Printmaking, mold making, and slipcast porcelain will be our methods and materials of choice as we make small objects and images. **All levels**.

Deborah: studio artist, workshop teacher; representation: Elizabeth Leach Gallery (OR); collections: Portland Art Museum (OR), Mint Museum (NC), Racine Art Museum (WI). Tom: studio artist; teaching: Alfred University (NY), Haystack (ME), Anderson Ranch (CO); collections: Kohler Co. (WI), Rhode Island School of Design. deborahhorrell.com • spleth.com

Deborah Horrell, *Ruby Throated Hummingbird*, glass, vitreous enamel, 5¾ x 5¾ x ½ inches
Tom Spleth, *Pull My Finger*, slipcast porcelain cup, 3¾ x 3 x 3 inches

Drawing & Painting



1 May 29–June 10

Robert Johnson & Ken Moore

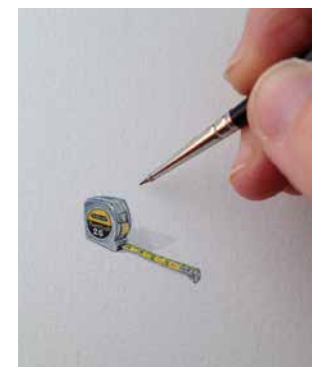
Nature Notes

Code 01D

This workshop will be taught by a botanist and an artist whose work centers on the natural environment. We'll cover a simple method of taking notes and sketching in the field using a portable kit that contains everything students will need. We'll take field trips to beautiful natural areas to learn about the plants and ecosystems of the Southern Appalachians. Back in the studio we'll study botanical specimens and produce small watercolor paintings from the sketches made during our excursions. **All levels.**

Robert: studio artist; teaching: *Haystack (ME)*, *Arrowmont (TN)*, *Penland*; *NEA/Southern Arts Federation grant and several North Carolina Arts Council fellowships and grants*; representation: *Blue Spiral (NC)*. **Ken:** botanist, assistant director emeritus of the *North Carolina Botanical Garden*; teaching: *North Carolina Botanical Garden*, *North Carolina State Museum of Natural Sciences*, *Penland*. robertjohnsonpaintings.com

Robert Johnson, *Headwaters*, acrylic and oil on aluminum panel, 40 x 30 inches



3 June 26–July 8

Brooke Rothshank

Painting: Small & Often

Code 03D

This is an introductory workshop in daily miniature painting. This detail-focused session will cover small composition design, the use of watercolor compared to other media, and the value of artistic accountability with an emphasis on completing daily work. We'll consider the possibility of preparing both miniature and full-size frames. Demonstrations and one-on-one instruction will address the needs of students with different levels of experience. Come prepared to push the boundaries of your productivity and create intimate paintings that capture moments from your time at Penland.

All levels.

Studio artist, illustrator of three children's books for Herald Press; teaching: International Guild of Miniature Artisans School (ME); exhibitions: Andy Warhol Museum (Pittsburgh), Chicago International Miniature Show; work featured in Miniature Collector and Dollhouse Miniatures magazines. rothshank.com

Brooke Rothshank, *Tape Measure*, watercolor, 1 x 1 inches



Painting on and around a photograph.

Workshops listed as "all levels" welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.

See also Free Painting on Glass with Mark Angus, page 17.



4 July 10–22

Goedele Peeters

Figure Drawing to Printmaking Code O4X

Each day of this intensive workshop will include several sessions of life drawing with a model, including full-body drawing, portraits, and anatomical studies. We'll draw on paper with charcoal, watercolor, pastel, ink, bister, and other media. Then we'll work in the print studio to translate these drawings into prints through drypoint, monotype, and linoleum cuts with relief stencil. **All levels.**

Professor at Municipal Art School Kontich and Berchem (Belgium); other teaching: Hochschule Kunst & Design (Switzerland), Cultural Center Tripoli (Libya), University of Michigan; exhibitions: International Print Center (NYC), International Print Triennial (Poland), Gallery Pinsart (Belgium). goedele-peeters.be

Goedele Peeters, *Statue*, woodcut in reduction, 20 x 24 inches



5 July 24–August 9

Celia Gray

Encaustic Painting Code O5D

This workshop will explore the possibilities of the ancient method of encaustic painting. We'll start with tools, safety, mixing paints, and fusing layers. We'll go on to explore many ways to create imagery and texture using traditional and alternative techniques. There will be daily demonstrations, discussions of historic and contemporary works, and plenty of time for experimentation. We'll also set aside a few days to make drawings and low-tech prints on transparent paper for inclusion in our finished work. This workshop will cover all the topics needed to begin a studio practice in encaustic or expand an existing one. **All levels.**

Studio artist; teaching: Asheville Bookworks (NC), Rutgers University (NJ), Penland; recent exhibitions: White Box Gallery (NY), Blue Spiral (NC), Cameron Museum of Art (NC). celiagray.com

Celia Gray, *Bright Coins*, ink, oil, paper, beeswax on wood, 24 x 20 inches



6 August 14–26

Arthur Gonzalez

The Alchemy of Personal Symbols Code O6D

Drawing is a way of seeing our thoughts. Philosophically, this is a kind of alchemical transference. Personal symbols are objects that potentize our work, which holds a mirror to who we are. Through lessons in color and light theory, this workshop will explore visual ideas and devices that will further our ability to construct good drawings. We'll also experiment with soft pastels and oil pastels, which are a bridge to the world of oil painting. Students must have a steady and confident practice in drawing. Above all, they must have a desire to invent, imagine, execute, and enjoy making art. **Intermediate/advanced level.**

Professor at California College of the Arts; two Virginia Groot Foundation awards, four National Endowment for the Arts fellowships; work exhibited in more than 50 solo exhibitions; residencies: University of Georgia, Louisiana State University, Tainan National University (Taiwan), Pilchuck (WA). arthurgonzalez.com

Arthur Gonzalez, *The Lookout*, oil pastel, paint on gessoed paper, 20 x 30 inches



7 August 28–Sept. 3

Holly Roberts

Mix-Up: Paint & Collage Code O7D

Working with collage and layered images, we can directly and quickly involve ourselves in the process of image making. Collage gives us immediate feedback and allows us to proceed with our process while identifying issues that are causing trouble. Expressive painting gives us an immediate and direct link to our creative selves. Working with acrylic paints and a variety of mixed-media, we'll cover image transfers, gluing techniques, painting techniques, surfaces, supports, media compatibility, and layering materials. Students will learn how the different media work together so they will understand what processes work best in combination. **All levels.**

Studio artist; Ferguson Grant from Friends of Photography, two National Endowment for the Arts fellowships; residency at Hollins University (VA); work published in three monographs; exhibitions: Catherine Edelman Gallery (Chicago), Museum of Photographic Arts (CA), Tucson Museum of Art (AZ), Honolulu Museum of Art. hollyrobertsstudio.com

Holly Roberts, *Horse Resting*, mixed media, 24 x 42 inches

Glass

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.



1 May 29–June 10

Einar de la Torre & Jamex de la Torre

The Dirty South

Code 01GA

This is a workshop in glass sculpture and mixed media. Daily demonstrations will cover bit-work techniques for sculpting hot glass as well as the use of other materials in the mixed-media studio. Assignments will be used to foster group discussion. The goal of the workshop is to pursue self-expression: students will be encouraged to question their comfort zones in familiar processes. **Intermediate level:** students should have at least basic hot glass experience and an interest in working with a variety of materials.

Collaborating studio artists; teaching: UrbanGlass (NYC), Pilchuck (WA), Jam Factory (Australia), The Glass Furnace (Turkey), Bild-Werk (Germany); fellowships: United States Artists, Louis Comfort Tiffany Foundation, Joan Mitchell Foundation; collections: Corning Museum (NY), Glasmuseet Frauenau (Germany), Museum of Glass (WA). delatorrebros.com

Einar de la Torre and Jamex de la Torre,
Tonali, blown glass, resin, mixed-media,
1 8½ x 1 3½ x 9½ inches

Beccy Feather

Boro-Ballistic Bubblefest

Code 01GB

This workshop will mix flameworking with home-science experiments and investigations into the phenomenal. Inquiries into surface tension, magnetic fields, visual phenomena, minor explosives, static electricity, and much more will be combined with a thoughtful approach to borosilicate glass making. Students will learn blown-form manipulation, point pulling, various seals, and bit application. They will leave Penland with a solid foundation in borosilicate glassblowing and their limbs and most of their hair still attached. **All levels.**

Studio artist; teaching: Pilchuck (WA), The Studio at Corning (NY), UrbanGlass (NYC), Salem Community College (NJ), Schack Art Center (WA); commissions: Chrysler Museum of Art (VA), designer of Pilchuck benefactor gift; exhibitions: New Wing Gallery (NJ), The Sculpture Gallery (Philadelphia), Contemporary Glass Museum (Turkey). beccyfeather.com

Beccy Feather, *Beelzebubbles*, fish, glass,
dimensions vary



2 July 12–24

Kenny Pieper

Goblets, Cane & Whatever Else Comes Up

Code 02GA

Making goblets in glass can be a difficult exercise. They have the potential to teach us much—not just about the mechanics of glass but also about the aesthetics of finished objects. This workshop will start with a number of basic goblet-making techniques. From there we'll move into filigrana and more advanced blowing concepts. We'll have daily demonstrations along with discussions about aesthetics and the why and how of making glass objects. **Intermediate/advanced:** students should have a good strong base in glass-blowing techniques.

Studio artist; teaching: The Studio at Corning (NY), Cleveland Institute of Art, Pittsburgh Glass Center, Penland; *collections:* Corning Museum (NY), New Orleans Museum of Art, Museum of Fine Arts Boston, New Bedford Museum of Glass (MA), Asheville Art Museum (NC). pieperglass.com

Kenny Pieper, *Satin Blue Goblet Study*, glass, wood, 34 x 45 x 6 inches



Emilio Santini

Flameworking for Everyone Code 02GB

This workshop will cover all aspects of flameworking: from basic solid-sculpting with soft glass and borosilicate glass to pulling a proper point and blowing and opening a straight Venetian cup. If time allows, we'll also cover insect making and blowing hollow beads at the torch with a blowpipe. Students will be able to focus on one technique, or they may practice, absorb, and take home all of them.

All levels.

Studio artist; teaching: Virginia Commonwealth University, The Studio at Corning (NY), Pilchuck (WA), UrbanGlass (NYC), Pratt Fine Art Center (WA); *collections:* Corning Museum (NY), Mint Museum (NC), Sheffield Museum (England), Museum of Contemporary Art (Venice), Chrysler Museum (VA), Kentucky Museum.

Emilio Santini, *Perseus*, glass, 19 x 4 x 4 inches



3 June 26–July 8

Rebecca Arday & David Schnuckel

Logic & Lyricism Code 03GA

This workshop will take a two-pronged approach to establishing and expanding a sculptural practice in hot glass. Demonstrations will reinforce basic methods and introduce advanced techniques that will support conceptual intent. Exercises and prompts will spur the harmonizing of form and content as we pursue work with poetic appeal. Coldworking, assembly, cold surface treatments, and the integration of additional media will provide more options for layering content in finished works. **Intermediate level:** students should be able to gather and make basic shapes.

Rebecca: studio artist; teaching: Pilchuck (WA); exhibitions: Glasmuseet Ebeltoft (Germany), Bullseye Gallery (Portland, OR), Friesen Gallery (Seattle). *David:* studio artist; teaching: Pilchuck (WA), National College of Art and Design (Dublin); exhibitions: 1975 Gallery (NY), Robert Lehman Gallery (NYC), Glasmuseet Ebeltoft (Denmark). rebeccaarday.com • davidschnuckel.com

Rebecca Arday and David Schnuckel, *com/mensural*, blown, kiln cast, flameworked glass, mixed-media, 18 x 7 x 7 inches



Amy Lemaire

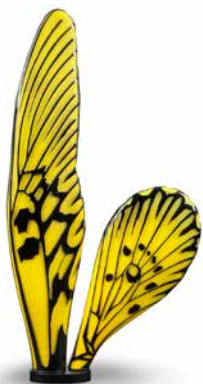
Active/At Rest

Code 03GB

This workshop will explore the possibilities of wearable glass sculpture and consider multiple positions for sculptural objects: active when displayed on the body, and at rest in a more formal sculptural presentation. Working with both borosilicate and soda-lime glasses, we'll cover traditional and experimental approaches to flameworking, including material preparation, working hollow, design and surface treatment, coldworking, kinetics, and hot and cold assembly. The goal is to create a collection of related works that are structurally sound and conceptually tight. **All levels.**

Studio artist, adjunct professor at Salem Community College (NJ), director of The Bead Project at UrbanGlass (NYC); Museum of Arts and Design residency (NYC); Wheaton Arts fellowship (NJ); exhibitions: SOFA Chicago and New York, Wheaton Arts (NJ); *representation:* Donna Schneider Fine Arts (FL). amylemaire.com

Amy Lemaire, *Oxides Coordinate Strand*, soda-lime glass, plastic-coated stainless steel wire, 9 x 2 x 11 inches



4 July 10–22

Joe Grant
Pushing, Folding, Blowing & Molding

Code O4GA

Students in this workshop will make forms and ideas come to life using the physics of glass. We'll develop a strong foundation of glassmaking skills in the hot shop through bit-work, solid sculpting, blowing, and simple blow molds. We'll complement these skills in the cold shop and bring ideas to fruition through a combination of traditional and experimental approaches to glass. The workshop will include demonstrations, exercises, hands-on experimentation, and a focus on individual practice. **Beginning level:** experienced students are also welcome.

Studio artist, studio coordinator and head of education at STARworks Glass (NC); teaching: Haystack (ME), Appalachian State University (NC), East Carolina University (NC); fellowships: North Carolina Arts Council, Creative Glass Center of America (NJ); exhibitions: STARworks Gallery (NC), Gallery One (OH), Gallery A (VA), Green Hill Center (NC). joegrantglass.com

Joe Grant, *Crystal Heliconious*, glass, steel, 28½ x 15 x 3 inches

Jason Chakravarty
Hot Glass & Heavy Metal

Code O4GB

This workshop will combine kiln-cast glass and cast aluminum. Using the lost-wax technique and glass shop equipment, students will design work that includes both cast glass and cast aluminum. Everyone will learn to design and create waxes that work for glass and those that work for aluminum. The waxes will be invested using solid investment. We'll learn how to cast, divest, and clean up our castings. Along the way, we'll discuss the different approaches to casting each material.

All levels.

Studio artist; teaching: Arizona State University, The Studio at Corning (NY), UrbanGlass (NYC), Cleveland Institute of Art, Pittsburgh Glass Center, Appalachian Center for Crafts (TN); galleries: Corning Museum (NY), Duncan McClellan Gallery (FL), Habatat Galleries (FL), Hive Contemporary (PA), Thomas Riley Galleries (OH), Vetri Gallery (Seattle). jasonchakravarty.com

Jason Chakravarty, *Right Foot Blue*, murrine, blown and cast glass, 11 x 8 inches

5 July 24–August 9

Alexandra Chambers & Tom Rowney
Realize Your Ideas Through Problem Solving

Code O5GA

This workshop will start with drawings and ideas for things you've always wanted to make. We'll discover easier ways to achieve what you want and problem-solve difficult ideas into results. We'll cover basic blown forms, varied construction and joining techniques, color applications, incalmo, and cane work. Even if you just want to hone the skills you have, a few simple workshop projects will show you how to gain skills that will help you translate your ideas into the forms you desire. **All levels.**

Alexandra: studio artist; representation: Sabbia Gallery (Sydney). Tom: studio artist, technical manager at Canberra Glassworks; teaching: Pilchuck (WA), North Lands Creative Glass (Scotland). They have taught together at Vetroricerca Glas & Modern (Italy), Eugene Glass School (WA), The Jam Factory (Australia).

Alexandra Chambers, *Yellow Dressing Set*, blown glass, group: 18 x 14 inches
Tom Rowney, *Red Reticello Bowl*, blown glass, 10¼ x 15 x 15 inches

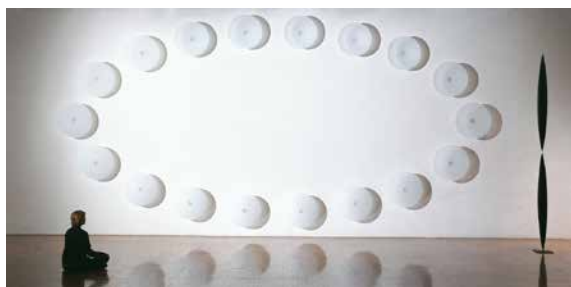
Joanna Manousis
Contrasting Methods

Code O5GB

This workshop will introduce a range of techniques in mold making, glass casting, and pâte de verre to give you a broad skill base and facilitate your sculptural ideas in glass. We'll cover multi-part rubber molds for casting detailed wax duplicates along with hot-wax construction and handbuilt refractory mold making. We'll mix and apply colored pâte de verre powders to open-face molds and press molds to create objects of varying thicknesses with precise coloration. This workshop will introduce you to a plethora of strategies that will help you make fabrication decisions in your own studio. **All levels.**

Studio artist; teaching: The Ohio State University, The Studio at Corning (NY), Pittsburgh Glass Center, Bullseye Resource Center (OR), Museum of Arts and Design (NYC); exhibitions: SOFA Chicago, UrbanGlass (NYC), Philadelphia Art Alliance; representation: Wexler Gallery (PA). joannamanousis.com

Joanna Manousis, *Pomegranate*, cast, blown, flameworked, and pâte de verre glass, mirror, mixed media, 3 x 2½ x 2½ inches



6 August 14–26

Brian Corr
Light Form

Code O6GA

This workshop will explore form as a vehicle for creative expression by considering the role of line, volume, and void. It will also investigate ways that glass can embody light and shadow. Through demonstrations and individual working time, students will refine their technical ability and formal vocabulary in the hot shop. Students will also work to expand their voices as makers, designers, and artists through the development of personal projects and participation in group discussions. **All levels.**

Studio artist; teaching: Pilchuck (WA), The Studio at Corning (NY), The Jam Factory (Australia); exhibitions: Habatat International Glass Invitational (MI), Sabbia Gallery (Australia), Lesley Kehoe Galleries (Australia); collections: Toledo Museum (OH), Australian National Gallery, Gallery of Western Australia, Glazen Huis (Belgium); representation: Habatat Gallery (MI). briancorr@glass.com

Brian Corr, *One*, kiln-formed and blown glass, 165 x 325 x 10 inches
Moment, blown glass, enamel paint, 138 x 6¾ x 6¾ inches



Mark Angus

Free Painting on Glass

Code O6GB

This workshop will teach expressive glass painting with black enamels, transparent colored enamels, and silver stain. We'll paint float glass and possibly some blown forms. We'll experiment with different mark-making methods including brushes, scratching, drills, sgraffito, etc. We'll start with samples and then focus on assignments I will create to stretch each student. This may involve architectural ideas if appropriate. Our studio will be playful as we generate creativity and ideas. Expect to do a lot of drawing and painting, to enjoy freedom with ideas and paints, and to create beauty that will touch every viewer. **All levels.**

Studio artist; has created more than 330 painted/stained-glass windows for churches; teaching: Pilchuck (WA), Bild-Werk Frauenau (Germany), Tallin University (Estonia); collections: Victoria and Albert Museum (London), Glasmuseet Frauenau (Germany). markangus.com

Mark Angus, *Red Figure, Arms Raised*, acid-etched, enamel-painted glass, 33½ x 27½ inches



7 August 28–Sept. 3

Chuck Lopez

Cane, Murrine, Lines & Dots

Code O7GA

In this workshop students will learn traditional cane and murrine and alternative ways of combining them. We'll cover color setup, gathering, effective cane pulling, and how to make murrine. Once we've pulled enough cane and murrine, students will learn how to pick them up to make finished pieces, including proper setup and heating. We'll also cover simple approaches to common issues and problems related to working with cane and murrine. **Intermediate/advanced:** students should be able to gather, make two- and three-gather pieces, and assist a blow partner. *Glass studio technician at Pratt Fine Arts Center (Seattle); teaching: Pratt Fine Arts Center, Espace Verre (Montreal); Creative Glass Center of America fellowship (NJ), Artist Trust artist project grants (Seattle); exhibitions: Vetri Gallery (Seattle), Morgan Contemporary Glass (Pittsburgh), Kathryn Markel Fine Arts (NYC).*

Chuck Lopez, *Grace*, blown glass, stainless steel, 36 x 16 x 4 inches



Jen Zitkov

Beads, Baubles & Doodads

Code O7GB

In this fun-filled workshop, we'll use soft glass to focus on building the solid foundation of skills needed to bring your bead ideas to life. We'll begin with the basics and expand from there to develop your skills to create with confidence and consistency. This will include shaping the glass (and getting it to stay where you want it), surface designs and textures, embellishments, decorative canes, troubleshooting, and oh, so much more. **All levels.**

Studio artist; teaching: The Studio at Corning (NY), Pittsburgh Glass Center, Rochester Institute of Technology (NY), Wildacres (NC), Penland; exhibitions: The Atelier (Miami), Arnot Art Museum (NY), National Liberty Museum (Philadelphia), Bullseye Connection (Portland, OR).

Jen Zitkov, *Balance*, glass, enamels, 1 x 1¾ inches

Iron



1 May 29–June 10

Lucas House

Design/Build/Forge

Code 011

All craftspeople—from beginning to advanced—need to discover and/or refine their individual design process. We'll discuss how technique can inspire, influence, or liberate our design; how we overcome constraints like time or technique and still achieve our design goals; and how the construction process can change the design. We'll start by covering the basics of blacksmithing as we collaborate on the design and construction of a demonstration project that will include a variety of metalworking techniques. Then we'll move on to individual projects, which students will design and build from start to finish. **All levels:** beginners welcome.

Owner of IronHouse Forge (NC), designing and building custom metalwork for residential and commercial clients; teaching Campbell Folk School (NC), Central Carolina Community College (NC); exhibitions: North Carolina Botanical Garden, "Sculpture Visions" (NC), Torpedo Factory (VA). ironhouseforge.com

Lucas House, *Sliding Barn Door Hardware*, forged steel, ball bearings, 12 x 6 x 3 inches.



2 June 12–24

Michael Bondi

Forging Nonferrous Metal

Code 021

This workshop will focus on forging and forming nonferrous metals. We'll work with copper, brass, aluminum, and bronze and look at various applications in contemporary architectural and sculptural contexts. **All levels.**

Studio artist specializing in architectural and interior forged metal design; received the Mitch Heitler Award from the National Ornamental and Miscellaneous Metal Association (NOMMA) and the Alex Bealer Award from the Artist Blacksmiths Association of North America, winner of more than 30 gold, silver, and bronze awards from NOMMA; presenter, panelist, demonstrator at various blacksmithing and metalworking conferences. michaelbondi.com

Michael Bondi, *In Memory of Paul Klee* (detail), forged and fabricated bronze driveway gate



3 June 26–July 8

Patrick J. Quinn

Mechanical Relationships

Code 031

Students will learn and practice a refined approach to forging, focusing on sculptural ideas and shapes. We'll use a combination of forging and basic machining to create hand-made hardware and custom fasteners that connect multiple forgings into a single unified form. We'll create graceful lines and tapers through the use of set hammers, striking, and shouldering to isolate mass and move material into position for connections. We'll emphasize fine finishing techniques including surface treatments, texture, and patination. **All levels.**

Blacksmithing coordinator at Center for Metal Arts (NY); teaching: Haystack (ME), Center for Metal Arts (NY), Adirondack Folk School (NY), Salem Art Works (NY), The 3rd Ward (NYC); NICHE Award; exhibitions: National Ornamental Metal Museum (TN), Wayne Art Center (PA); work published in Anvil's Ring, New York Daily News, Metalsmith Exhibition in Print. patrickjquinn.com

Patrick J. Quinn, *Tail Feathers*, mild steel, brass, 14 x 14 x 9 inches

Workshops listed as "all levels" welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.



4 July 10–22

Andrew Hayes

A Focus on Fabrication

Code 04I

If you're looking for a jumping-off point into metal fabrication or you're interested in incorporating steel into your own practice, this workshop is a chance to explore your sculptural or functional pursuits in the Penland iron studio. We'll cover forming methods for sheet steel, tubing, and bar stock along with cutting, welding, and finishes. Assignments, group discussions, and individual instruction will help you gain command over steel. Then we'll shift to personal projects with an emphasis on concept and design.

All levels.

Penland resident artist; teaching: Anderson Ranch (CO); representation: Seager Gray Gallery (CA), JHB Gallery (NYC), Blue Spiral (NC); collections: Yale Art Museum (CO), Black Mountain College Museum (NC), Wingate University (SC).

andrew-hayes.squarespace.com

Andrew Hayes, *Dure*, steel, book pages, paint, 12 x 17 x 6 inches



5 July 24–August 9

Hoss Haley & Warren Holzman

Site-Specific Ironwork Start to Finish *Code 05I*

Students will work as a team with two experienced designer/makers to produce a site-specific architectural project and permanently install it at Penland. Design will be refined through client meetings, experimentation, and tool development. Labor will be divided according to skills and interests. Students will gain technical acuity and experience in problem solving and working on site. They'll leave behind a significant contribution to Penland and return home with new skills and insights for making public work. **Intermediate level:** basic knowledge of forging or steel fabrication required.

Hoss: studio artist; teaching: *Haystack (ME), Penland; major public art commissions in Asheville and Charlotte, NC.* **Warren:** owner of *Iron Studio LTD (Philadelphia); teaching: Peters Valley (NJ), New England School of Metalwork; numerous public and private commissions.* hoshshaley.com • ironstudiolt.com

Hoss Haley, *Twin*, Cor-ten steel, 106 x 54 x 26 inches

Warren Holzman, *Handrail*, forged and patinated stainless steel, 36 x 14 inches



6 August 14–26

April Franklin

Steel this Class

Code 06I

From tiny and shiny to big and bold, steel is a versatile and affordable material for artistic expression. This workshop will introduce you to all the tools and techniques you need to add steel to your visual vocabulary. We'll begin with simple exercises to develop basic techniques. Then we'll combine forging and fabrication to produce pattern-welded (Damascus) steel that can be used as a decorative element in final projects. **All levels.**

Principal metalsmith and founder of Vexed Metal (MA); teaching: The Steel Yard (RI), Penland; exhibitions: Madison-Morgan Cultural Center (GA), Kentucky Museum of Art and Craft, National Ornamental Metal Museum (TN), Craft Alliance (St. Louis). vexedmetal.com

April Franklin, *Knife*, 15N20, 1095 steel, sterling silver, copper, curly walnut, 1 x 8 x ¾ inches



7 August 28–Sept. 3

Daniel T. Beck

Steel Sculpture: Design, Draft, Model *Code 07I*

Looking at the minimal, formalist aesthetic of sculptors like Isamu Noguchi, Richard Serra, and others, we'll begin this workshop by using drawing, paper, clay, and wire to conceive sculptural forms. We'll then work with mechanical drafting techniques to create scale drawings. These schematics will allow us to efficiently build small steel sculptures as scale models for larger works. This workshop will be exciting for artists new to metalwork as well as experienced metalworkers who want to experiment with a systematic approach to metal sculpting. Demonstrations will cover various forging and fabricating techniques depending on student designs. **All levels.**

Studio artist, Penland iron studio coordinator; former Penland core fellow; teaching: Appalachian State University (NC); residencies: Haystack Open Studio Residency (ME), Kohler Arts/Industry Residency assistant (WI); exhibitions: Asheville Area Arts Council (NC), Foundry Art Center (MO), Cameron Art Museum (NC). danieltbeck.com

Daniel T. Beck, *Spillover*, painted steel, 20 x 12 x 7 inches



Metals

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.

1 May 29–June 10

Lola Brooks

Storytelling & Belt Bucklery Code 01MA

Buckle up! We’re embarking on a journey through the world of storytelling as a means of keeping our pants up. Exploring both traditional and nontraditional concepts of narrative, we’ll make belt buckles to tell all sorts of tales: tall, slim, dark, mysterious, sparkly—whatever suits your fancy. Techniques will include the basics of soldering, forming, fabricating, and finishing nonferrous metals, plus marriage of metals, various stone settings, basic leatherwork, and, of course, storytelling.

All levels.

Studio artist; teaching: University of Georgia, Rhode Island School of Design, University of the Arts (Philadelphia), State University of New York at New Paltz (NY); collections: Yale University Art Gallery (CT), Museum of Arts and Design (NYC), Metropolitan Museum of Art (NYC); representation: Sienna Patti Contemporary (MA). lolabrooks.com

Lola Brooks, *Etruscan Horse*, bronze, nickel, copper, fine silver, brass, 2¾ x 4 x ¼ inches

Demitra Thomloudis

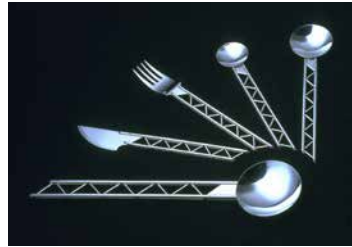
Hollow Concrete Techniques for Jewelry

Code 01MB

In this workshop we’ll create hollow, lightweight objects in concrete/cement and present them in the format of jewelry. We’ll also cover silicone mold making, small scale powder coating, resin, acrylic surface techniques, and metalworking techniques as needed. Research, process, and ingenuity will be key workshop themes. My aim is to spark individual directions within these specific materials or to spark inquiry into the endless supply of materials that exist. **All levels** welcome, although some metalworking skills will be helpful.

Assistant professor at Kent State University (OH); Houston Center for Contemporary Craft residency; exhibitions: 2013 Beijing International Jewelry Biennial, Museum of the Brazilian Object (São Paulo), Museo Franz Mayer (Mexico City); representation: Charon Kransen Arts (NYC), rose turk—o (VA), Alliages (France), Asher Gallery (Houston). demidemi.net

Demitra Thomloudis, *Reconstructed: Red Necklace*, concrete, steel, pigment, fiber, resin, 3½ x 4½ x 2 inches



2 June 12–24

Ruta Reifen

Put a Ring on It!

Code O2MA

Students in this wax-carving workshop will create a set of individually-designed rings using different carving and forming techniques. We'll start with subtractive methods, carving wax with files, burrs, and other tools. Then we'll work additively with soft waxes and by using wax pens and other modeling tools. We'll also cover alternative approaches to surface embellishment, casting cleanup, and polishing. In addition to technical skills, we'll work to develop your personal formal language, reflecting on the field's historic and contemporary practice. **All levels.**

Studio artist; teaching: School of the Museum of Fine Arts (Boston), Rhode Island School of Design, Pratt Institute (NYC), Shenkar College of Design (Israel), Bezalel Art Academy (Israel), Brooklyn Metal Works (NYC), 92nd Street Y (NYC); representation: Sienna Patti Contemporary (MA), Gallery Loupe (NJ), The Gallery Store (OR), DCA Gallery (Belgium), Eretz Museum (Israel). rutareifen.com

Ruta Reifen, *Crown Gold Ring*, 14K gold, rhodolite, rubies, 1/2 x 3/4 x 1 inches

Christine Clark

Installation Art & Sculpture

Code O2MB

In this workshop we'll create site-specific works and sculpture in various formats using found and created objects. We'll emphasize wire as a connector to create structure and foundation. We'll cover small-scale steel wire welding, wire weaving, rivets, jump ring and chain-making options, simple sewing with fabric, other cold connections, and hardware for found objects. Study will include creating volumetric forms, repetition, and an exploration of multiples with an openness to serendipity. Discussions will cover identifying sites on campus, historical and current installation art practices, and conceptual interpretation of artworks. **All levels.**

Professor and head of metals at Oregon College of Art and Craft; Oregon Arts Commission fellowship, residencies: Kohler (WI), Ucross Foundation (WY); recent public art commission at Eastern Oregon University; member of Nine Gallery, an alternative art gallery that specializes in experimental and installation-based work (OR). cclarkstudio.com

Christine Clark, *Weight (Kohler)*, cast iron, steel, enamel, 120 x 50 x 12 inches

3 June 26–July 8

Boris Bally & Seliena Coyle

Artful Eating Utensils

Code O3MA

Tired of using mundane utensils that ruin the poetry of your meals? This workshop will awaken your cutlery sets by recycling them into the tabletop crown jewels they were meant to be. Students will transform flatware using a variety of materials and techniques. Demonstrations will include fabrication, marriage of metals, cold joining, stonsetting, hinges, simple forging, and much more. Students may also design and create utensils from scratch. We'll explore structure, design, and conceptual issues. We'll share discussions and sources of inspiration with David Clarke's workshop. **All levels.**

Boris: studio artist; teaching: Haystack (ME), Arrowmont (TN); collections: Museum of Arts and Design (NYC). Seliena: studio artist; teaching: Indiana University, National College of Art & Design (Ireland); exhibitions: National Craft Gallery (Ireland), Electrum Gallery (London). borisbally.com • selienacoyle.co.uk

Boris Bally, *Trussware*, .925 silver, largest: 9 1/2 x 2 3/4 x 3/4 inches

Seliena Coyle, *Untitled*, sterling silver, bog oak, steel wire, 2 1/4 x 3/4 x 2 1/4 inches

David Clarke

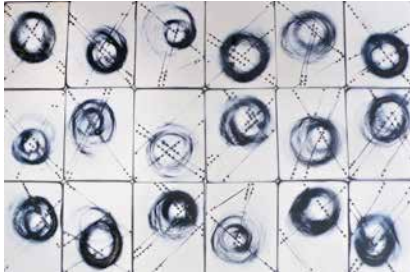
Feed Me!

Code O3MB

This workshop will explore the landscape of the table. We'll start with our relationship to common objects—cups, bowls, jugs—and explore why they are important to us. Assignments will produce 3D sketches and samples. Materials including found objects, silver, copper, and pewter will be questioned and reformatted to reveal new possibilities. Students will follow their own lines of inquiry to make models, test pieces, prototypes, and finished work. This is a nontechnical workshop for students interested in developing ideas. We'll share discussions and sources of inspiration with Boris Bally and Seliena Coyle's workshop. **Intermediate/advanced:** sawing, filing, and soldering skills required.

Studio artist, visiting professor at Konstfack Sweden; collections: Victoria and Albert Museum (London), National Museum (Norway), Röhsska Museum (Sweden). misterclarke.wordpress.com

David Clarke, *Yea Ha, Knocked Up, and Mind Your Back*, pewter, electroplated nickel silver, 4 3/4 x 4 3/4 x 3 inches



4 July 10–22

Elizabeth Turrell

Mark Making & Tactile Surfaces in Enamel
Code 04MA

By using sgraffito, a fluid and spontaneous technique of direct drawing and mark making through unfired enamel, one can achieve sensitive and delicate lines or bold and strong marks. These designs can be further enhanced by abrading the fired surface; it is possible to rub through layers of enamel to hidden levels, revealing subtle line, color, visual texture, and the thinnest layers of enamel, and creating a sensuous and tactile surface. We'll also explore the development of texture through the inclusion of sands, earths, and metal oxides in the enameling process. **All levels.**

Studio artist, curator, adjunct professor at RMIT University (Australia); teaching: Haystack (ME), Arrowmont (TN), Tainan National University of the Arts (Taiwan); collections: British Museum (London), City of Frydland Museum (Czech Republic), Musée de l'Éveché (France), National Museum of Scotland (Edinburgh).

elizabethturrell.wordpress.com

Elizabeth Turrell, *Pages for a Book*, industrial vitreous enamel, steel, 3 x 2 3/4 inches each

Daniel DiCaprio

Wood Jewelry Code 04MB

This workshop will focus on woodcarving techniques with an emphasis on jewelry applications. We'll use traditional and contemporary practices to create ornate, lightweight, wearable objects. The workshop will include some metal fabrication in the form of pinbacks, bales, and clasps. Students with previous metals experience will be able to incorporate carved wood into their work, but no metal-working skills are required. We'll cover safe studio practices. **All levels.**

Assistant Professor of Metalwork at University of Louisiana; teaching: Arrowmont (TN), Society for Contemporary Craft (Pittsburgh), Virginia Commonwealth University, Indiana University; exhibitions: Kobe Design University (Japan), Museo Nazionale di Villa Guinigi (Italy); publications: Metalsmith, American Craft, Ornament. danieldicaprio.com

Daniel DiCaprio, *Ripening II*, ebony, silver, stainless steel, 4 x 2 1/2 x 2 1/2 inches

5 July 24–August 9

Suzanne Pugh

Breaking the Mold Code 05MA

Unconstrained by the size limitations of centrifugal and vacuum casting machines, we'll explore larger work through a metalsmith's approach to gravity casting. We'll cast objects or vessels up to four pounds in various materials including sterling silver, bronze, and shibuichi. We'll also cast elements to incorporate into larger pieces through soldering or cold connections, and we'll cover some mold making. Expect to finish two or three pieces; however, the emphasis will be on process, experimentation, and developing your work. There will be exchanges and possible collaborations with the electroforming workshop downstairs. **All levels.**

Associate Professor at City College of San Francisco; teaching: University of Georgia Cortona Program (Italy), Peters Valley (NJ), Metalwerx (MA); exhibitions: Five Pins Project (CA); HYART Gallery (WI); published in The Metalsmith's Book of Boxes and Locketts and Chasing and Repoussé (Brynmorgen Press). suzannepugh.org

Suzanne Pugh, *Repercussions*, bronze, 8 x 6 x 3 inches

Maria Phillips

Cultivating Permanence Code 05MB

Like cherished "bronzed" baby booties, different materials and metals can be captured, enhanced, and rendered permanent through the process of electroforming. Within an electrically-charged copper chemical bath, layers of metal will "grow" onto a surface, producing forms that can be extremely delicate or dense and rigid. We'll discuss potential pieces, cold connections, soldering, and surface applications for jewelry and small objects. Bring your tricks, your imagination, and your patience. There will be exchanges and possible collaborations with the casting workshop upstairs. **All levels.**

Studio artist; teaching: Rhode Island School of Design, Cranbrook Academy of Art (MI), California College of Art; residencies: Kohler Arts/Industry Program (WI), Oregon College of Arts and Crafts; collections: Museum of Arts and Design (NYC), Renwick Gallery (DC), Tacoma Art Museum (WA), Kohler Company (WI).

Maria Phillips, *Seep*, electroformed copper, enamel, sterling silver, stainless steel, 5 x 1 1/2 x 1/2 inches



6 August 14–26

Biba Schutz

One Is Not Enough

Code O6MA

What do you do when you make a piece you love and you want to build on that idea without repeating yourself? We'll share ideas and the creative process while building a body of work for multiples or editioned and one-of-a-kind jewelry. I will help students explore and problem-solve at their own skill level. Techniques and demonstrations will be introduced on an as-needed basis depending on individual projects, but will include soldering, constructions, attachments, connections, settings, and sawing. Experimentation encouraged. This is not a material-specific workshop; bring whatever teases your senses. **All levels.**

Studio artist; residency at Corning Museum (NY); collections: Museum of Fine Arts Boston, Corning Museum, Racine Art Museum (WI), Renwick Gallery (DC); solo exhibitions: Sienna Gallery (MA), Gallery Lulo (CA), Loupe Gallery (NJ), Lillstreet Art Center (Chicago). bibaschutz.com

Biba Schutz, *Pooling Necklace*, oxidized sterling silver, blown borosilicate glass, 7½ x 8 x 1¾ inches



Kiyoko Fujie & Hiroko Yamada

Working with Traditional Japanese Metal Techniques

Code O6MB

Students in this workshop will focus on basic forming and texturing techniques, beginning with an introduction to chasing and repoussé. Then we'll progress to other processes, introducing Japanese surface decoration techniques including zogan (inlay with wire, sheet metal, or foil), engraving, and patina. We'll explore Japanese alloys such as shakudo, shibuichi, kuromido, and mokume-gane. Students will make some of their own tools. **All levels.**

Kiyoko: studio artist; teaching: Yamawaki Art College; exhibitions: Japan Traditional Art Crafts Exhibition, Art Exhibition of Kita-ku (Japan).

Hiroko: studio artist, owner of HYART Gallery (WI); teaching: Kobe Design University (Japan), Haystack (ME), School of Arts and Crafts (Tokyo); exhibitions: SOFA Chicago, Patina Gallery (NM), Dan-Ginza Gallery (Japan). hyartgallery.com

Hiroko Yamada, *Fall*, silver, copper, mokume-gane, 3 x 2½ x ¼ inches
Kiyoko Fujie, *Untitled*, brass, silver, 22k gold, 18k gold, 8 x 6 x 6 inches



7 August 28–Sept. 3

Robert Thomas Mullen

Connections

Code O7MA

Every material, old and new, has its own criteria for handling, shaping, and attaching. Students in this workshop will look for small details in the environment as they collect and combine dissimilar materials of their choosing. We'll cover whatever skills students need to connect these materials and incorporate them into finished pieces of jewelry or functional objects. This workshop is about exploring different materials and your surroundings through problem-solving, discussions, and thoughtful design. Demonstrations will include cold-joining techniques, stonemasonry, woodcarving, hand fabrication, and mechanisms. **All levels.**

Studio artist; teaching: Craft Alliance (St. Louis), St. Louis Community College, Society for Contemporary Craft (Pittsburgh); representation: Society for Contemporary Craft, Asher Gallery (TX), Craft Alliance.

robertthomasmullen.com

Robert Thomas Mullen, *Tähtsus*, plywood, silver, lead, paint, 6 x 3 x 1 inches

Venetia Dale

Introduction to Pewter Casting & Fabrication

Code O7MB

Cast pewter figurines, thimbles, and souvenir spoons live in homes and stores and remind us that pewter is alive and well among objects in our material world. What about the handmade? Pewter has exemplary properties for manipulation via casting, fabricating, and forming. Students will explore basic pewter-smithing fabrication techniques and casting processes, applying these skills toward wearable, functional, and sculptural outcomes. **All levels.**

Studio artist; teaching: Massachusetts College of Art and Design; residencies: Kohler Arts/Industry Program (WI), Oregon College of Art and Craft; exhibitions: Find and Form Space (Boston), Harvard Ceramics Gallery (MA), Proteus Gowanus (NYC), James Watrous Gallery (WI), SOIL Gallery (Seattle). venetiadale.com

Venetia Dale, *Retain tag for reference*, pewter, found tags, 8 x 6 x 18 inches

Photo



1 May 29–June 10

William Earle Williams
Interpretive Photographic Documents

Code O1P

This workshop is an introduction to the craft and artistry of black and white film photography. We'll take a documentary approach, inspired by the landscape, people, and structures of the Penland area. We'll cover all the basic instructions and skills needed for film exposure and development and print enlargement. We'll approach this in a way that supports the aesthetic direction chosen by each student. Intensive shooting, darkroom work, and classroom critique will result in a personal body of work made in response to the Penland environment. **All levels.**

Professor and curator of photography at Haverford College (PA); Guggenheim fellowship; collections: Philadelphia Museum of Art, Baltimore Art Museum, Brooklyn Museum (NYC), Cleveland Museum of Art, Metropolitan Museum of Art (NYC), Princeton University (NJ), University of Maryland.

William Earle Williams, *Boyd's Landing*, South Carolina, 1999, archival pigment print, 12 x 12 inches



2 June 12–24

Emma Powell
Fiction in Photography Code O2P

By breaking the rules of the real world—scale, color, and even gravity—we'll have the freedom to explore new areas of creativity and narrative. This workshop will interweave staged photography, digital manipulation, and hand-applied chemical photographic processes such as Van Dyke brown and cyanotype. We'll consider the conceptual possibilities of these techniques and best practices for final presentation. This workshop is for creative individuals interested in combining digital techniques with hands-on processes for expressive effect. **All levels.**

Assistant professor at Colorado College; other teaching: Middlebury College (VT), Rochester Institute of Technology (NY); Vermont Studio Center residency; collections: Museum of Fine Arts Houston, Center for Fine Art Photography (CO), George Eastman House Study Center (NY), Rochester Institute of Technology. emmapowellphotography.com

Emma Powell, *Against the Storm*, toned cyanotype, 11 x 14 inches



3 June 26–July 8

James Henkel
Making the Picture: The Constructed Image Code O3P

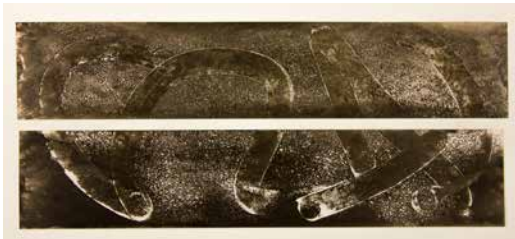
Still life, tableau, arranged image—these are terms used to identify an approach to photography based on constructing content for the camera, with the photographer organizing the elements and meaning of the image. We'll explore various approaches to the constructed image, including portrait, tabletop, and landscape photography. For those who prefer a documentary approach, we'll consider how images are “constructed” in the camera, paying close attention to formal and aesthetic elements found within the frame. Students may work in the darkroom or digitally (however this is not a software workshop). All camera formats welcome. **All levels.**

Professor emeritus from University of Minnesota; fellowships: McKnight Foundation (MN), Minnesota State Arts Board, Bush Foundation (MN); collections: San Francisco Museum of Modern Art, Whitney Museum (NYC), Walker Art Center (MN). jameshenkel.com

James Henkel, *Plant Study #3*, archival pigment print, 20 x 16 inches

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.



4 July 10–22

Bridget Conn

Gelatin Silver as Alt Process Code O4P

The term “alt process” has been used to describe 19th-century hand-coated photographic printing processes. In the digital era, many 20th-century darkroom techniques have become associated with the “alt process” mindset. This workshop will explore gelatin silver methods such as solarization, composite printing, selective development, paper negatives, chromokedastic sabatier, and chemigrams. We’ll use traditional darkroom chemicals and incorporate ideas from drawing and printmaking. We’ll cover film processing, but the emphasis is on printing techniques.

All levels welcome: students should have a film camera or bring negatives with them.

Instructor at Blue Ridge Community College (NC), founder/director of The Asheville Darkroom (NC); collections: Korean Nature Artists’ Association (South Korea), Lyndon House Arts Center (GA), Green Street Press (GA).

bridgetconnartstudio.net

Bridget Conn, *Message #1*, chemigrams on gelatin silver paper, nails, 10¼ x 21 inches



5 July 24–August 9

Sean Dyroff

Creating Photo Books Code O5P

This workshop will explore the process of creating handmade books from photographs. We’ll create mock-up books, including pamphlet bindings, cased-in bindings, single-sheet books, and map-fold structures. Then students will edit and sequence a series of images and choose a book structure to present them in. Students should bring a group of photographs—even if it’s not complete—prepared as digital files. We’ll also create some new digital photographs during the workshop to accompany the structures discussed. We’ll produce our digital layouts in Photoshop or InDesign and use archival photo printers to output our final pieces. **All levels.**

Part-time faculty and photo technician at University of the Arts (Philadelphia); exhibitions: Napoleon Gallery (Philadelphia), Rosenwold-Wolf Gallery (Philadelphia), Gallery 633 (Philadelphia), The Clay Studio (Philadelphia), Kresge Art Gallery (AR). seandyroff.com

Sean Dyroff, *38 Woodbine Circle*, artist’s book, 5 x 7 x 2 inches



6 August 14–26

Mercedes Jelinek

Slow the F Down: Digital Meets Analog Code O6P

In today’s digital photography world, many people emphasize speed and quantity over quality. Working with a 4x5 view camera and concentrating on what’s displayed on the ground glass helps us make more contemplative and substantial photographs. This workshop will use a hybrid, film-to-digital process to explore the beautiful aesthetic and quality of large-format black-and-white film, translating the images into digital prints. We’ll cover composition, lighting, exposure, film developing, scanning, archiving, digital editing (using Lightroom and Photoshop), and printing archival pigment prints. **All levels.** **Note: rental cameras available at Penland.**

Penland resident artist; teaching: State University of New York-Purchase, PhotoManhattan (NYC); solo exhibitions: Lullwood Gallery (CA), Glassel Gallery (LA), Wink Gallery (CT); other exhibitions: Minneapolis Photo Center, Ogden Museum (New Orleans). mercedesjelinek.com

Mercedes Jelinek, *Hair*, archival pigment print from film, 17 x 17 inches



7 August 28–Sept. 3

Chris Peregoy

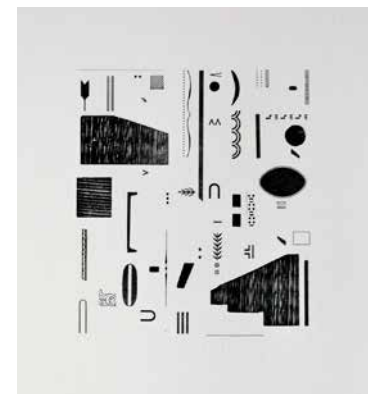
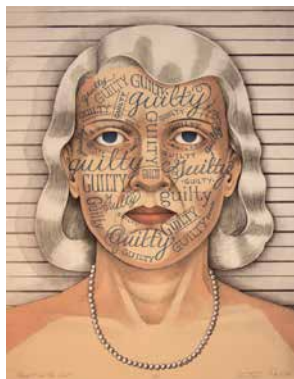
Digital Art & the Alternative Print Code O7P

This workshop will introduce you to various inkjet pre-coats and transfer films that will be used in conjunction with creative image capture and printing techniques to make unique photographic works of art. Techniques will include direct printing and transfers to fabric, wood, metal, acrylic, marble tile, and other interesting surfaces. Printing or transferring your images onto these materials greatly expands the possibilities for displaying them in innovative and creative ways. **All levels.**

Studio artist; teaching: University of Maryland Baltimore County, Anne Arundel Community College (MD), Maryland Institute College of Art; National Endowment for the Arts InterArts grant and two Maryland State Individual Artist grants; exhibitions: Nexus Foundation (Philadelphia), Clos de l’Abbaye (Paris), Koto-Ku Cultural Center (Tokyo), Soho Photo (NYC), Arts Institute of Medellin (Colombia). chrisperegoy.com

Chris Peregoy, *Reflecting Sentiment*, digital transfer over acrylic painting on wood panel, 11 x 14 inches

Print & Letterpress



1 May 29–June 10

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.

Andrew Polk & Kathryn Polk

Stone Lithography: Technique & Process

Code 01X

Stone lithography was developed by Alois Senefelder in 1796 and continues to captivate artists today. Join two very different types of lithographers as they demonstrate techniques, discuss philosophies, and experiment with working on and printing from the amazing Bavarian limestone. Students will learn the processes of drawing on the stone, chemically processing (etching) the image, proofing, and printing a final edition. We'll work with crayon drawing, tusche wash techniques, transfers, and various experimental methods. **All levels.**

Andrew: faculty at University of Arizona; exhibitions: Hunan Art Institute (China), Design Center (San Francisco). **Kathryn:** studio artist; teaching: University of South Dakota, University of Arizona; collections: Museum of Fine Arts Boston, National Academy of Fine Arts (China). andrewpolk.com nonindigenousandwoman.com

Kathryn Polk, *Caught In the Act*, lithograph, 20 x 15 inches

Andrew Polk, *The One They Never Saw*, lithograph, 15 x 11 inches

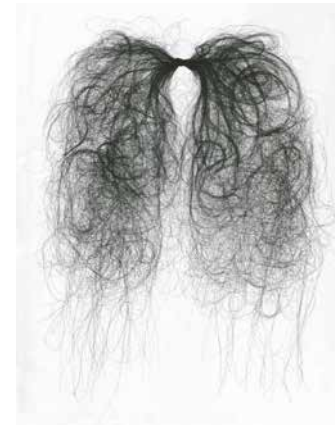
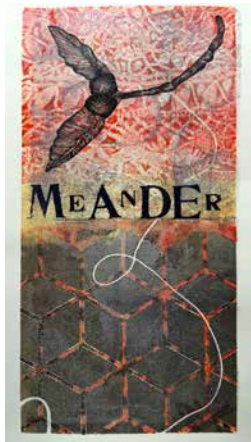
Marianne Dages

Text as Image, Type as Thought Code 01L

This workshop will focus on experimental applications of traditional letterpress techniques and the role of text in art. We'll investigate how wood and metal type and common print shop materials can create unique textures, refined imagery, and meaningful content. We'll draw inspiration from the Penland type collection and from artists who use text as prompt and image. You'll learn to set type, fold simple book forms, and print on a Vandercook proof press. Each student will take home a collection of prints and a new appreciation of the printed word in all its forms. **All levels.**

Studio artist; teaching: Tyler School of Art (Philadelphia), University of the Arts (Philadelphia), Common Press (Philadelphia); Herusid residency (Iceland); collections: Museum of Modern Art (NYC), St. Bridge Foundation (UK), School of the Art Institute of Chicago; exhibitions: Print Gallery Tokyo, International Print Center (NYC). mariannedages.com

Marianne Dages, *Small Fires No. 4*, letterpress print on paper, 15 x 11 inches



2 June 12–24

Stuart Kestenbaum & Susan Webster
Words & Images Code O2X

We'll make images that inspire writing, writing that inspires images, and create work that combines the two. Activities will include daily writing and drawing prompts as ways to generate work. Students will learn various low-tech printmaking techniques including gelatin-plate process, direct stencil, and monotype drawing. We'll use a variety of tools and techniques—drawing, painting, and collage—to make image and text components. Formats may include simple book structures, one-of-a-kind pieces, and broadsides. We'll emphasize experimentation. **All levels.**

Stuart: poet and former director of *Haystack (ME)*; American Craft Council honorary fellow; visiting writer at Penland, Cranbrook Academy of Art (MI), Pennsylvania State University. **Susan:** studio artist; teaching: *Haystack (ME)*, Penland, Center for Contemporary Printmaking (CT), Studio Artworks Center (Jerusalem); exhibitions: Tyler School of Art (Philadelphia), Manhattan Graphics Center (NYC). susanwebster.net

Stuart Kestenbaum and Susan Webster, *Meander*, monotype, pen and ink, letter stamps, 12 x 6 inches

Ele Annand & Colin Frazer
Kern, Baby, Kern Code O2L

Through the medium of letterpress printing, students in this workshop will build a visual awareness of typography. We'll explore letterforms and their composition in space, how typography helps readers navigate text, the expressive qualities of type, and the history of typography and printing. Focusing on digital processes, students will become familiar with typesetting on the computer, polymer plate making, and machine-carving (CNC) type. We'll get our hands dirty while making beautiful typographic prints. **All levels.**

Ele: creative director at 7 Ton Design and Letterpress (NC); teaching: Asheville Bookworks (NC); Penland Core fellowship; exhibitions: *Blue Spiral (NC)*, *LIGHT Art+Design (NC)*. **Colin:** designer at The Service Bureau (TX) and professor at Montana State University; collections: San Francisco Museum of Modern Art, Walker Art Center (Minneapolis), Ogden Museum (New Orleans). 7tonco.com • colinfrazer.com

Ele Annand, 7 Ton Co. *Hexagon*, letterpress print, 3½ x 3½
 Colin Frazer, *Messenger*, typeface, paper, ink, 40 x 25 inches

3 June 26–July 8

Althea Murphy-Price
Plate Lithography Code O3X

This workshop will introduce a variety of approaches for lithographic printing using photo-positive lithographic plates and polyester printing plates. We'll create imagery through traditional, photographic, and experimental approaches and produce multi-layered, multi-colored prints. We'll explore modes for creating unique textures and using collage methods for versatile printing. We'll also cover chemical processing, registration techniques, mixing ink, and printing. Students are encouraged to bring source imagery and/or preliminary sketches to be altered during the workshop. **All levels.**

Assistant professor at University of Tennessee; other teaching: Indiana University; residencies: Venice Printmaking Studio (Italy), Vermont Studio Center, Frank Lloyd Wright School (WI); collections: Southern Graphics Council (GA), Kohler Library (WI), Tyler School of Art (Philadelphia), Atlanta University, Purdue University (IN). altheamurphyprice.com

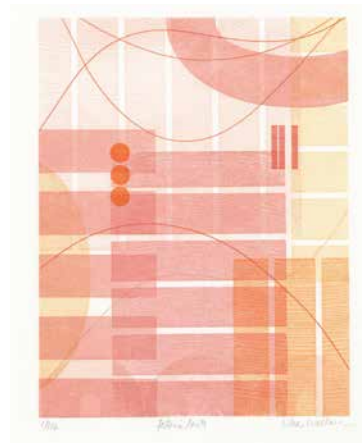
Althea Murphy-Price, *Super Silky Jumbo* Studio No. 6 (*Hot Air*), lithograph, 38 x 29 inches



Setting up a clamshell letterpress.

Print & Letterpress

2 of 2



4 July 10–22

Goedele Peeters

Figure Drawing to Printmaking Code O4X

Each day of this intensive workshop will include several sessions of life drawing with a model, including full-body drawing, portraits, and anatomical studies. We'll draw on paper with charcoal, watercolor, pastel, ink, bister, and other media. Then we'll work in the print studio to translate these drawings into prints through drypoint, monotype, and linoleum cuts with relief stencil. **All levels.**

Professor at Municipal Art School Kontich and Berchem (Belgium); other teaching: Hochschule Kunst & Design (Switzerland), Cultural Center Tripoli (Libya), University of Michigan; exhibitions: International Print Center (NYC), International Print Triennial (Poland), Gallery Pinsart (Belgium). goedele-peeters.be

Goedele Peeters, *Statue*, woodcut in reduction, 20 x 24 inches

Dikko Faust

Modular Pattern Letterpress Code O4L

This workshop focuses on modular patterns and letterpress relief-printing techniques. In addition to studio work, we'll view examples of modular patterns drawn from archeology, vernacular architecture, weaving, bricklaying, and tiling. We'll continue this tradition with modular pieces made from Penland's wood and metal type and type ornaments as well as found and made type-high hardware. Experiments will include moiré, interference patterns, shifted and pinwheel prints, ink transparency, and color overlay. We'll begin with group projects and then move on to individual projects. **All levels:** letterpress or printmaking experience will be helpful.

Studio artist and founder of Purgatory Pie Press (NYC); teaching: School of Visual Art (NYC), Center for Book Arts (NYC); collections: Metropolitan Museum (NYC), Tate Gallery (London), Cooper-Hewitt (NYC), Victoria and Albert Museum (London). purgatorypiepress.com

Dikko Faust, *Tessellation Prints*, letterpress printing from handset type and typographic elements, paper, each: 6 x 4 inches

5 July 24–August 9

Lisa Bulawsky

Etching: Fix & Flux Code O5X

This workshop will embrace the dualities that make intaglio printmaking so attractive and complex. We'll dive into a variety of traditional etching techniques including soft ground, aquatint, lift ground, and spit bite. We'll also experiment and discover new techniques using resources in and around Penland. Our work will balance mastery and surrender, intention and chance, fast and slow. Each student will have the opportunity to accomplish an ambitious body of work and participate in a class portfolio exchange.

All levels.

Studio artist, director of Island Press (St. Louis), and professor at Washington University (St. Louis); other teaching: Frogman's Print Workshop (IA), Anderson Ranch (CO); residencies: Frans Masereel Centrum (Belgium), Cité Internationale des Arts (Paris); collections: Spencer Museum (KS), University of Wisconsin, Royal Academy of Fine Art (Belgium). lisabulawsky.com

Lisa Bulawsky, *Tender Remember*, monotype, silk collagraph, collage, 18 x 15 inches

Eileen Wallace

Drawing with the Press Code O5L

This workshop will teach good printing practices in tandem with a healthy dose of experimentation. We'll use handset type, carved blocks, and photopolymer plates and expand our choices through alternative materials. We'll build our own type-high blocks and design creative lock-ups in the press in an effort to stay connected to the process and use the press as a way of drawing. To escape the ease and convenience of digital tools and enlarge our material vocabulary, we'll experiment with alternatives and bring a new voice to the letterpress conversation. **All levels.**

Lecturer at University of Georgia; other teaching: Haystack (ME), OxBow (MI), Washington University (St. Louis), Columbia College Chicago; residencies: Haystack (ME), Arrowmont (TN), Penland; exhibitions: Lamar Dodd School of Art (GA), University of Georgia, Southern Graphics Council (WI), American Academy (Rome). milewidepress.com

Eileen Wallace, *Festina Lente*, letterpress print (wood type, lead rule), 14 x 11 inches



6 August 14–26

Sage Perrott

Screenprinting: Basics & Beyond Code O6X
In this workshop we'll cover many aspects of the versatile screenprinting process. Students will transform hand-drawn imagery into colorful, multi-layer screenprints using traditional and not-so-traditional techniques. Editioning, registration, ink mixing, proper squeegee technique, rubylith cutting, and more will be covered during the workshop. People who love to draw are especially encouraged to attend. **All levels.**

Studio artist and adjunct professor at Utah State University; other teaching: Davis & Elkins College (WV), Lawrence Arts Center (KS); exhibitions: Wild Goose Creative (OH), West Virginia Wesleyan College, The Paper Circle (OH), PIQ (NYC), The Pioneer House (TN), Chicago Printmakers Collaborative. haypeep.com

Sage Perrott, *Untitled*, screenprint,
10 x 8 inches

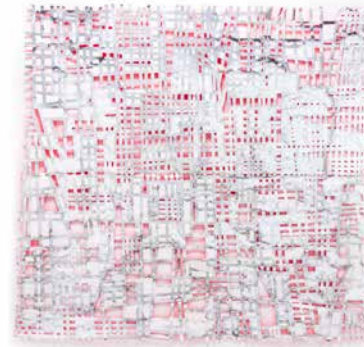


Gaylord Schanilec

Wood Engraving & Woodcut Plus Code O6L
This workshop will cover the basic techniques of cutting and printing from woodblocks, both end grain (wood engraving) and long grain (woodcut). Working with woodblocks and multiple, overlapping colors, we'll cover methods of transferring an initial image onto the block, my methodology of proofing, and my view of the finer points of press work in printing woodblocks. We'll also explore the possibility of printing on the proofing press from pieces of wood, stone, and possibly other things. **All levels.**

Studio artist; American Institute of Graphics award, Jerome Book Arts fellowship; residencies: Minnesota Center for Book Arts, Gregynog Press (UK); collections: New York Public Library, Getty Museum (Los Angeles), Minneapolis Institute of Art, Yale University, Victoria and Albert Museum (London); archives held at the University of Minnesota. midnightpapersales.com

Gaylord Schanilec, *Pelecanus erythrorhynchos*,
wood engraving, 10 x 17 inches



7 August 28–Sept. 3

Leigh Suggs

Paper: Dot, Line, Grid, Form Code O7L
Students will use simple tools to transform sheets of paper into sculptural forms by cutting, folding, weaving, and exploring a variety of 3D paper constructions. Our conceptual guide will be the action and idea of opening and closing, folding and unfolding, expanding and collapsing as we learn the structural properties of paper. We'll also investigate surface treatments such as collage and perforation and review archival techniques. We'll use paper as ground, medium, tool, and fiber in this workshop for artists of any medium who want to explore paper's wonderful and surprising possibilities. **All levels.**

Studio artist; teaching: Virginia Commonwealth University, Penland; North Carolina Arts Council fellowship, QUIRK artist in residence (VA); exhibitions: Weatherspoon Museum (NC), Contemporary Art Museum of Raleigh (NC), Green Hill Center (NC); representation: LIGHT Art+Design (NC), Reynolds Gallery (VA). leighsuggs.com

Leigh Suggs, *Colored Shadows*, silver Mylar
tape and fluorescent acrylic on paper,
50 x 54 inches

Textiles

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.

Textiles workshops are taught in second- and third-floor walk-up studios.



1 May 29–June 10

Susan Brandeis

Stitching as Drawing

Code 01TA

Drawing and stitching both involve making lines and marks. This workshop will explore ways to capture the quickness, spontaneity, and gesture of drawing through hand and machine stitching as we create expressive drawings on cloth. We'll experiment with optical mixing, color effects, cross-hatching, stippling, contouring, detailing, shading, gradations, gestural marks, scribbling, working large and small, layering marks, and building texture on a variety of grounds. We'll emphasize experimentation and developing a personal stitched-mark vocabulary. **All levels.**

Studio artist; recently retired professor from North Carolina State University; other teaching: Indiana University, Arrowmont (TN), Haystack (ME); three North Carolina Arts Council fellowships; collections: Renwick Gallery (DC), United Parcel Service (Atlanta), City of Toyama (Japan), White House Easter Egg Collection (DC).

Susan Brandeis, *Forgotten Letters #6*, hand embroidery on heirloom linen napkin overlaid with nylon and silk organza netting, 9 x 10 inches

Amara Hark-Weber

The Pegged Sole

Code 01TB

In this workshop we'll learn a historic method of shoe construction: the full pegged sole. We'll cover shoemaking fundamentals, including patterning for an oxford or derby, cutting, skiving, sewing, and finishing. Learning through demonstrations and one-on-one instruction, students will make and finish one pair of full leather shoes. **All levels:** a good attitude and some hand strength will be necessary. **Note:** this workshop will take place in the flex studio.

Bespoke shoemaker at Hark Weber Studio; teaching: School of the Art Institute of Chicago, Quest College (Canada), University of Wisconsin-Madison; awards: Jerome Foundation fellowship (MN), Next Step grant (MN), William Merchant R. French fellowship (Chicago); exhibitions: Landmark Center (MN), Minnesota Center for Book Arts, Saint Xavier University (Chicago).

harkweberstudio.com

Amara Hark-Weber, *Rose Toe*, leather, ladies size 9



2 June 12–24

Catharine Ellis & Joy Boutrup

Natural Dye: Experiments & Results

Code O2TA

This workshop will explore natural dyes for studio use with a focus on the science behind the art. We'll investigate mordants for both cellulose and protein fibers, immersion and print applications, historical references, and lightfastness. We'll use indigo in a traditional vat and for printing. Students will dye with extracts and fresh plants. Our discussions will include environmental and sustainability issues. **Intermediate/advanced:** experience with textile fibers and dyes required.

Catherine: studio artist; teaching: Arrowmont (TN), Haystack (ME), American Academy (Paris); exhibitions: Blue Spiral (NC), Textile Center (Minneapolis), Fuller Craft Museum (MA), Hong Kong Visual Arts Center. **Joy:** textile engineer and chemist, associate professor emerita at Design School Kolding (Denmark); teaching: Tilburg Textile Museum (Netherlands), Tama University of Fine Arts (Tokyo), Kansas City Art Institute. ellistextiles.com

Catharine Ellis, *Cloth Horizons*, wool, cotton, natural dye, 45 x 75 inches

Helle Rude Trolle

Weaving: All the Elements Code O2TB

In this workshop we'll make eight-shaft weavings that bring together materials, colors, and finishing treatments. We'll experiment with woven structures using manufactured fibers such as polyester and paper yarn and naturally occurring fibers such as cotton and linen. The interaction between these elements will result in experimental samples and finished textiles. We'll begin with weaving theory, special techniques, surface treatments, and an introduction to the design process. Students will then develop their own ideas and make personal designs and projects using techniques that match their individual skill levels. **All levels.**

Workshop manager and instructor at Design School Kolding (Denmark); collections: Civic Collection of Fiber Art (Italy), Kunstforeningen af 14 August (Denmark), Odder Kommune (Denmark); exhibitions: Danish Institute in Rome (Italy), Biennial for Craft and Design (Copenhagen), Danish Textile Guild. tekstile-illusioner.dk

Helle Rude Trolle, *Three Woven Pillows*, horsehair, cotton, 15¾ x 23½ inches

3 June 26–July 8

Cathryn Amidei

Woven Matrix: Weaving with the TC2

Code O3TA

The TC2 is a hand loom that digitally controls every thread in the warp independently, expanding options for image, color, texture, and dimension. After an introduction to the loom, students will be guided through digital file development and weaving techniques. A communal approach will allow us to cover more ground as we explore multi-layer and multi-shuttle weaves, brocading, color blending, and experimental outcomes. Each student will develop samples and one finished piece. Students are encouraged to bring a computer with Photoshop installed. **All levels. Note: this workshop will take place in the flex studio.**

Associate professor at Eastern Michigan University; residencies: Digital Weaving Norway, Oriole Mill (NC); exhibitions: Fiber Arts VII (CA), Work Gallery (MI), Velocity of Textiles (GA). cathrynamidei.com

Cathryn Amidei, *Receptor*, mercerized cotton, polyester machine embroidery thread, rayon chenille, 36 x 31 inches

Barbara Cooper

Re:Constructions

Code O3TB

Drawing on nature as a source of information and inspiration, this workshop will create 3D forms and develop ideas using fiber and sculptural processes. We'll dissect and reconfigure found objects to understand the relationship between surface and volume. Then we'll build by layering to create solid volumes that reveal the history of the form's development. We'll work with traditional, alternative, and repurposed materials. Our focus will be on experimentation and improvisation and how ideas can be developed. **All levels.**

Studio artist; residencies: City Museum of Copenhagen, Pilchuck (WA), Kohler Arts/Industry Program (WI), Vermont Studio Center, Hafnarborg Institute of Culture and Fine Art (Iceland); collections: Contemporary Museum (Honolulu), Cranbrook Academy of Art Museum (MI), Smithsonian National Museum of American Art (DC), Museum of Contemporary Art (Chicago). barbaracooperartist.com

Barbara Cooper, *Mantle*, wood, burl, 16 x 20 x 20 inches

Textiles

2 of 2



4 July 10–22

Michael Cepress

Wearable Art & the Body

Code O4TA

This workshop will focus on methods for studying the human figure and creating wearable art. We'll blend fashion, art, costuming, ethnic clothing, and body decoration to inspire a deeper understanding of how we celebrate and adorn the human body. We'll work with a live model and study the body still and in motion. We'll cover dozens of techniques for sewn structures and garment-making including machine- and hand-sewing methods applicable to wearable art designs. Students will leave with a vast collection of drawings, ideas, prototypes, or finished works. **All levels.**

Designer and owner of fashion label MC (Seattle); teaching: University of Washington; exhibitions: New Benaki Museum (Athens), Watermill Center (NY), dressed the Seattle Symphony for their performance at Carnegie Hall (NYC), publications: New York Times, Seattle Metropolitan, FiberArts, Dance. michaelcepress.com

Michael Cepress, *American Flag Vest*, antique American flags (cotton), brass buttons, buckle, 22 x 18 x 12 inches

Rebecca Mezoff

The Thrill of Color

Code O4TB

Tapestry weaving is not painting with yarn. Yarn reflects light differently than paint, and tapestry weavers need to know how to manipulate color within the constraints of our medium and weave structure. This workshop will focus on how to use tapestry techniques and color theory to create desired color effects. Through a playful exploration of color, students will learn to make intentional color choices that work for use in the medium of tapestry. Students will make samplers and may also be able to complete small tapestries. We'll use floor looms or students may bring tapestry looms with them. **All levels.**

Studio artist; teaching: founded online tapestry school, Michigan League of Handweavers, Convergence (RI), Southern California Handweavers Guild, The Recycled Lamb (CO); exhibitions: American Tapestry Biennial, Small Tapestry International, Coastal Fiberarts (OR); publications: Fiber Art Now, Tapestry Topics. rebeccamezoff.com

Rebecca Mezoff, *Emergence VII*, hand-dyed wool and cotton, 45 x 45 inches

5 July 24–August 9

LUKE Haynes

Seams Legit: Reconstructed Quilts

Code O5TA

We'll use fabric to create quilt geometries from textures and colors. We'll cover various ways to create quilts from patterns and ways of using fabrics to make quilts of your own design. We'll start with a few assignments and then design and make our own individual projects with help from me and the group. Be ready to create and think outside the usual.

All levels.

Studio artist; residencies: Accuquilt (NE), Lower Manhattan Cultural Council (NYC), Handi Quilter (UT); solo exhibitions: Blu Dot (Los Angeles), Ohio University, Island Quilter (WA), Business of Art Center (CO), Folk Art Museum (NYC); collections: Brooklyn Museum (NYC), Seattle Art Museum, Duke University (NC), Bill & Melinda Gates Foundation (Seattle). LUKEHaynes.com

LUKE Haynes, *[The American Context #68] Double Elvis*, used clothing, batting, thread, 71 x 60 inches

Carole Frances Lung

Structure & Form

Code O5TB

The Bauhaus weavers attempted to “renew a direct, manual contact with materials through the work at the loom.” This statement is the point of departure for this workshop. We'll develop fabric structures while considering the form and construction of a wearable garment. We'll push the possibilities of handweaving, exploring yardage for cut and sew, the back strap loom and the body, and woven structures for garments. We'll use nontraditional materials and methods to create shape and stability as we design and make handwoven wearables. **All levels** welcome: some knowledge of weaving and garment construction will be helpful.

Studio artist, performance artist (as Frau Fiber); teaching: California State University Los Angeles; residencies: Bates College (ME), Kohler Arts/Industry Program (WI); solo exhibitions: Experimental Sound Studio (Chicago), James A. Michener Art Museum (PA). carolefranceslung.org

Carole Frances Lung, *Factory to Factory: Cut and Sew*, cast-iron coverall pattern weights, handwoven knockoff of foundry coveralls



6 August 14–26

Lisa Klakulak

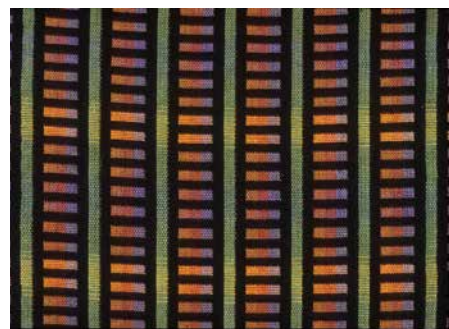
Small-Scale Tinkerings: Toying with Felt

Code O6TA

Date the material. Learn its qualities, its preferences, its actions, and the reasons for these. Learn the wet process of making flat, hollow, and solid felt. Do you like it? Why? For its exterior qualities in presentation or its process of transformation or both? Is it flexible and comfortable? Does it play nicely with others? Explore thin, tight, smooth, thick, fluffy, textured, and stitched felt. Incorporate other fibers, yarns, fabrics, and encase nonfibrous objects. Is it felt you will take the next step with? This will be an exploratory workshop driven by small-scale studies in material, process, and technique. **All levels:** wet felting requires shoulder, arm, and hand strength.

Studio artist; teaching: Arrowmont (TN), Peters Valley (NJ), Mendocino Arts Center (CA); exhibitions: American Craft Council shows, Craft Boston, Kohler Arts Center (WI); publications: 500 Felt Objects, 500 Art Necklaces (Lark Books). strongfelt.com

Lisa Klakulak, *Collection of Non-Banging Bangles*, wool fiber, cotton thread, stainless steel wire armature, 4 x 5 x 1/2 inches



Robin Muller

Doubleweave on Eight Harnesses Code O6TB

Doubleweave allows the weaver to create two or more layers of cloth at the same time, using four or more harnesses. Eight-harness looms allow layers of cloth to intersect in patterns that can be altered by using different treading, threading, and tie-ups. We'll rotate weaving on shared looms and set up individual warps to design and create a series of samples including checkerboard variations, optical illusions, differential shrinking, and four-layer cloth that intersects to create three-dimensional structures. **Intermediate/advanced level:** students must be able to set up and weave on a four-harness loom, change the tie-up, and read pattern drafts.

Professor at Nova Scotia College of Art and Design; residencies: Jacquard Center (NC), Lizio Foundation (Italy); collections: Canadian Museum of Civilization, Nova Scotia Art Bank; exhibitions: Nova Scotia Center for Craft and Design. robinmuller.net

Robin Muller, *Double Weave Yardage*, cotton, 36 x 108 inches



7 August 28–Sept. 3

Katherine Diuguid

Embroidering Impressions of Nature

Code O7TA

Students in this workshop will learn the color theory ideas used by the Impressionist and Post-Impressionist painters and the color techniques of embroiderers throughout history. Both traditional and nontraditional embroidery techniques will be presented, and students will have the opportunity to interpret the beautiful surroundings of Penland, blending the painter's ideas with the embroiderer's tools and techniques. **All levels.**

Assistant professor at North Carolina State University; other teaching: Contemporary Arts Museum (NC); two Embroiderers' Guild of America Legacy scholarships; exhibitions: Embroiderers' Guild of America (TX, FL), Embroiderers' Association of Canada; publications: NeedleArts, Embroidery. katherinediuguid.com

Katherine Diuguid, *The Lake House* (detail), digitally printed cotton sateen and silk organza, cotton embroidery threads, metal embroidery wires



Geoffrey Gorman

The Soul of Forgotten Materials Code O7TB

This workshop will cover innovative ways to create structures and forms using organic, found, and recycled materials. Students will learn to use photographs and sketches to design large sculpture. We'll carve rigid foam to make armatures, use wire for joinery, and create accents with old hardware. Materials might include canvas, bike tires, old metal objects, and anything students bring with them. We'll consider how to build something interesting while still creating objects with structural integrity. We'll use simple chemicals to create patinas on a variety of metals. **All levels:** experience with hand tools and small power tools will be helpful. **Note:** this workshop takes place in the flex studio.

Studio artist; workshop teacher for ten years; exhibitions: Craft Alliance (St. Louis), Cheongju International Craft Biennial (Korea), Jane Sauer Gallery (NM); collections: Racine Art Museum (WI), University of Colorado. geoffreygorman.com

Geoffrey Gorman, *Occidentalis is Hungry*, mixed-media, found objects, 41 x 41 x 15 inches



Wood

1 May 29–June 10

Bill Thomas

Building the Fox Canoe Code O1W

Fox is a decked, double-paddle canoe, a boat intended for protected waters and lakes. Fox boasts two water-tight compartments for storage and flotation and a comfortable seat-back and caned seat. She is 14-foot 7-inches long with a beam of 30 inches and a finished weight of just over 40 pounds. Each student will build a boat using CNC-cut parts and the stitch-and-glue method. We'll have them ready to float at the end of the workshop (paint and varnish will be added at home). We'll also build simple double paddles. **All levels.** Note: This workshop has a studio fee of \$1,400.

Studio artist and small boat designer; teaching: WoodenBoat School (ME), Chewonki (ME), Lowell's Boat Shop (MA), online course instructor at Craftsy and Off Center Harbor; registered Maine Guide and leader of kayaking and sailing classes. billthomaswoodworking.com

Bill Thomas, *Building Fox at Penland*, Okoume plywood, mahogany, 175 x 30 inches

2 June 12–24

Matt Hutton

Three's a Crowd Code O2W

We'll spend our two weeks working with pairs. Through critiques, quick studies, and refined work, we'll explore the physical and conceptual connections that two objects have with each other. Students will design and construct a set of end tables or a pair of stools, while we discuss their relationship through function, color, material, form, and bringing to light the details that define them. We'll cover techniques such as drawer construction, bending, turning, shaping, and standard joinery. **All levels.**

Studio artist and associate professor at Maine College of Art; other teaching: Haystack (ME), Anderson Ranch (CO); Society of Arts and Crafts award (Boston), Maine Today Media Forty Under 40, American Craft Council Searchlight Artist; exhibitions: Society of Arts and Crafts (Boston), Tennessee Tech University, Institute of Contemporary Art (ME), Herron School of Art (IN). studio24b.com

Matt Hutton, *Mirror and Cabinet*, white oak, 34 x 34 x 5½ inches

3 June 26–July 8

Ray Duffey

Reconfigured Code O3W

Working with reclaimed materials is an exciting point of departure for discovery and improvisation. We'll work with reclaimed wood in combination with new materials to create functional and sculptural furniture. Our resulting pieces will have built-in histories (factual or fictitious) that deliver rich narratives and content. We'll employ basic joinery techniques such as mortise and tenon and more advanced techniques such as bent lamination. Students can bring reclaimed materials, and the class will dumpster-dive and use local resources as needed. **All levels.**

Teacher and woodshop technician at Herron School of Art and Design (IN); Maine College of Art residency; exhibitions: Artspace Gallery One (NC), Dean Johnson Gallery (IN), Furniture Society Conference (MA), Indiana State University, Dairy Barn Arts Center (OH), Rebus Works Gallery (NC). rayduffey.com

Ray Duffey, *Recovery*, cherry wood, reclaimed wood, 14 x 44 x 60 inches

Workshops listed as "all levels" welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.



4 July 10–22

Jennifer Anderson

Carcass as Canvas

Code O4W

Focusing on traditional box and small carcass construction techniques such as finger joints, dovetails, and frame and panel construction, students will explore how a carcass can serve as a literal or metaphorical canvas for the woodworker. We'll generate ideas through fun, fast-paced, two- and three-dimensional design exercises. We'll emphasize form and function as well as concept and personal narrative. Experiments with surface treatments, decoration, and the incorporation of alternative materials will help you personalize your cabinet or box. **All levels.**

Studio artist and instructor at Palomar College (CA); other teaching: Haystack (ME), Anderson Ranch (CO), Center for Furniture Craftsmanship (ME); Windgate Residences at University of Wisconsin Madison and San Diego State University; collections: University of Arkansas at Little Rock, Chipstone Foundation (WI), Milwaukee Art Museum. jenniferandersonstudio.com

Jennifer Anderson, *Pattern Study 3 (detail)*, beech, milk paint, 20 x 20 x 13 inches

5 July 24–August 9

Mark Melonas

Concrete: Renegade Alchemy

Code O5W

Concrete is an elegant and useful material with a long history but a small representation in the craft and design world. Through individual projects, demonstrations, and a class project, we'll cover preparation of concrete molds, including wood, plastic, rubber, plaster, and fabric; color and texture; concrete mixes for various applications; and casting techniques including wet-cast and GFRC spray techniques. We'll discuss design, concrete as a surface material in the home, artists and craftspeople using it today, and practical concerns for using it in your studio. **All levels: familiarity with hand and power tools for mold making will be helpful.**

Studio artist; designs and builds custom furniture in concrete, wood, and steel as director of Luke Works Studio (Baltimore); teaching: Baltimore School for the Arts, University of Massachusetts-Dartmouth. lukeworks.com

Mark Melonas, *Angular Sink with Disappearing Drain*, fiber reinforced concrete, 5 x 36 x 24 inches

6 August 14–26

Stoney Lamar & Brent Skidmore

Form, Texture & Surface Bonanza

Code O6W

We'll explore techniques for creating wood sculpture, a vast array of texturing techniques, and the answers to your wood painting questions: Spray or brush? Milk paint or acrylic? Can I just dip it in goo? We'll present tried-and-true techniques for painting and texturing and develop forms (i.e. make sculptures) using power carving techniques, including bandsaw, chainsaw, die grinder, and other processes. Discover the joy of creating innovative forms and surprising surfaces with two guys who can't wait to work together again. **All levels.**

Stoney: studio artist; collections: Victoria and Albert Museum (London), Museum of Arts and Design (NYC). Brent: assistant professor at UNC Asheville; author of a chapter in The Penland Book of Woodworking.

stoneylamar.net • brentskidmore.com

Stoney Lamar, *Torso of a Young Girl*, dog-

wood, 27 x 11 x 5 inches

Brent Skidmore, *JT Table: Reclining*, ash, basswood, stainless steel, glass, acrylic paint, 48 x 34 x 16 inches

7 August 28–Sept. 3

Melissa Engler & Graeme Priddle

Living Texture: Surfaces with Soul

Code O7W

Students will create simple sculptural forms and enhance them with patterns, textures, and colors that have meaning and personal relevance. We'll develop quick, effective shapes using bandsaw and sanding equipment. These forms will serve as canvases for surface embellishments including relief carving, textural carving, wood burning/branding, and acrylic and milk paints. Daily design exercises will help students use their lives and personal experiences as inspiration for creating rich, textured surfaces. Pre-made sculptural forms and test boards are welcome. **All levels.**

Melissa: studio artist; exhibitions: Green Hill Center (NC), Del Mano Gallery (Los Angeles).

Graeme: studio artist; collections: Whangarei Art Museum (New Zealand), Museum of Arts and Design (NYC). Co-teaching: Cooroora Institute (Australia), Quarry Arts Center (New Zealand). melissaengler.com • graemepriddle.com

Melissa Engler, *Bound*, poplar, milk paint, waxed linen thread, 30 x 26 x 3 inches
Graeme Priddle, *Tahi, Rua (One, Two)*, matai, acrylic paint, 14¾ x 7½ x 4 inches



Specials

1 May 29–June 10

2 June 12–24

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 40.

Amara Hark-Weber
The Pegged Sole

Code O1TB

In this workshop we’ll learn a historic method of shoe construction: the full pegged sole. We’ll cover shoemaking fundamentals, including patterning for an oxford or derby, cutting, skiving, sewing, and finishing. Learning through demonstrations and one-on-one instruction, students will make and finish one pair of full leather shoes. **All levels** welcome: a good attitude and some hand strength will be necessary. **Flex studio.**

Bespoke shoemaker at Hark Weber Studio; teaching: School of the Art Institute of Chicago, Quest College (Canada), University of Wisconsin-Madison; awards: Jerome Fellowship (MN), Next Step grant (MN), William Merchant R. French Fellowship (Chicago); exhibitions: Landmark Center (MN), Minnesota Center for the Book Arts, Saint Xavier University (Chicago). harkweberstudio.com

Amara Hark-Weber, *Rose Toe*, leather, ladies size 9

Bill Thomas

Building the Fox Canoe

Code O1W

Fox is a decked, double-paddle canoe, a boat intended for protected waters and lakes. Fox boasts two water-tight compartments for storage and flotation and a comfortable seat-back and caned seat. She is 14-foot 7-inches long with a beam of 30 inches and a finished weight of just over 40 pounds. Each student will build a boat using CNC-cut parts and the stitch-and-glue method. We’ll have them ready to float at the end of the workshop (paint and varnish will be added at home). We’ll also build simple double paddles. **All levels.** **Note:** This workshop has a studio fee of \$1,400. **Wood studio.**

Studio artist and small boat designer; teaching: WoodenBoat School (ME), Chewonki (ME), Lowell’s Boat Shop (MA), online course instructor at Craftsy and Off Center Harbor; registered Maine Guide and leader of kayaking and sailing classes. billthomaswoodworking.com

Bill Thomas, *Building Fox at Penland*, Okoume plywood, mahogany, 175 x 30 inches

Lauren Fensterstock
Museum of the Self

Code O2D

Inspired by Marcel Duchamp’s *Boite en Valise*—a suitcase filled with miniatures of his life’s work—students will make a Museum of the Self inside a box, suitcase, or other container. Using simple tools, writing exercises, drawing, collage, map-making exercises, photos of your existing work, and your favorite materials, we’ll mine your artwork for new questions and possibilities. We’ll focus on strengthening your personal voice and developing tools to express your ideas with nuance and clarity. **Intermediate/advanced:** this workshop is for artists with a dedicated practice who want to push their ideas to the next level. **Drawing/painting studio.**

Studio artist; guest critic at Rhode Island School of Design; teaching: Maine College of Art, New Hampshire Institute of Art; exhibitions: Kohler Arts Center (WI), Drexel University (Philadelphia), Austin Museum of Art (TX). laurenfensterstock.com

Lauren Fensterstock, *Colorless Field 3*, paper, Plexiglass, charcoal, wood, 264 x 144 x 6 inches



3 June 26–July 8

Barbara Cooper

Re:Constructions

Code O3TB

Drawing on nature as a source of information and inspiration, this workshop will create 3D forms and develop ideas using fiber and sculptural processes. We'll dissect and reconfigure found objects to understand the relationship between surface and volume. Then we'll build by layering to create solid volumes that reveal the history of the form's development. We'll work with traditional, alternative, and repurposed materials. Our focus will be on experimentation and improvisation and how ideas can be developed. **All levels. Second-floor textiles studio.**

Studio artist; residencies: City Museum of Copenhagen, Pilchuck (WA), Kohler Arts/Industry Program (WI), Vermont Studio Center, Hafnarborg Institute of Culture and Fine Art (Iceland); collections: Contemporary Museum (Honolulu), Cranbrook Academy of Art Museum (MI), Smithsonian National Museum of American Art (DC), Museum of Contemporary Art (Chicago). barbara cooperartist.com

Barbara Cooper, *Mantle*, wood, burl,
16 x 20 x 20 inches



5 July 24–August 9

Mark Melonas

Concrete: Renegade Alchemy

Code O5W

Concrete is an elegant and useful material with a long history but a small representation in the craft and design world. Through individual projects, demonstrations, and a class project, we'll cover preparation of concrete molds, including wood, plastic, rubber, plaster, and fabric; color and texture; concrete mixes for various applications; and casting techniques including wet-cast and GFRC spray techniques. We'll discuss design, concrete as a surface material in the home, artists and craftspeople using it today, and practical concerns for using it in your studio. **All levels: familiarity with hand tools and power tools for mold making will be helpful. Wood studio.**

Studio artist; designs and builds custom furniture in concrete, wood, and steel as director of Luke Works Studio (Baltimore); teaching: Baltimore School for the Arts, University of Massachusetts-Dartmouth. lukeworks.com

Mark Melonas, *Angular Sink with Disappearing Drain*, fiber reinforced concrete, 5 x 36 x 24 inches



7 August 28–Sept. 3

Geoffrey Gorman

The Soul of Forgotten Materials

Code O7TB

This workshop will cover innovative ways to create structures and forms using organic, found, and recycled materials. Students will learn to use photographs and sketches to design large sculpture. We'll carve rigid foam to make armatures, use wire for joinery, and create accents with old hardware. Materials might include canvas, bike tires, old metal objects, and anything students bring with them. We'll consider how to build something interesting while still creating objects with structural integrity. We'll use simple chemicals to create patinas on a variety of metals.

All levels: experience with hand tools and small power tools will be helpful. Flex studio.

Studio artist; workshop teacher for ten years; exhibitions: Craft Alliance (St. Louis), Cheongju International Craft Biennial (Korea), Jane Sauer Gallery (NM); collections: Racine Art Museum (WI), University of Colorado. geoffreygorman.com

Geoffrey Gorman, *Occidentalis is Hungry*, mixed-media, found objects, 41 x 41 x 15 inches



Deborah Horrell & Tom Spleth

Small, Smaller

Code O7CB

The faces of our phones are windows that look into the universe. Small is a fact of life today and how small makes and affects meaning is the kernel of this workshop. Whatever the medium, intense opportunities for art-making can arise when the first constraint is small. The goal will be to find out what makes an idea big when the modus operandi is small. Printmaking, mold making, and slipcast porcelain will be our methods and materials of choice as we make small objects and images. **All levels.**

Deborah: studio artist, workshop teacher; representation: Elizabeth Leach Gallery (OR); collections: Portland Art Museum (OR), Mint Museum (NC), Racine Art Museum (WI). Tom: studio artist; teaching: Alfred University (NY), Haystack (ME), Anderson Ranch (CO); collections: Kohler Co. (WI), Rhode Island School of Design. deborahhorrell.com • spleth.com

Deborah Horrell, *Ruby Throated Hummingbird*, glass, vitreous enamel, 5³/₄ x 5³/₄ x 1/2 inches
Tom Spleth, *Pull My Finger*, slipcast porcelain cup, 3³/₄ x 3 x 3 inches

Diversity & Inclusion

Penland School of Crafts believes that diversity and inclusion are essential to the fulfillment of its mission. We want to inspire and nurture the human spirit, and we value the perspectives and contributions of all people. We want the Penland experience to include varied ideas, world views, and personal characteristics. Penland is committed to being a community that welcomes and respects everyone despite differences in age, disability, ethnicity, race, religion, philosophical or political beliefs, sexual orientation, gender identity or expression, nationality, geographic origin, or socioeconomic status. What Penland does not welcome is bigotry or prejudice. We are committed to being a safe place where no person should be discriminated against for any reason.

Registration Information

Penland welcomes serious students of all levels of experience—absolute beginners to professionals. The minimum age is 18. Some workshops are tailored for beginners and some require prior experience; most welcome a range of skill levels.

Processing Fee & Deposits

A \$50 processing fee is charged when you apply. You may apply for several sessions at once. A deposit of \$250 per workshop is required to secure a place in each workshop in which you want to be enrolled. Scholarship applicants pay a processing fee but no deposit at the time of registration.

Your application will be processed provided we have received your registration form, processing fee, and appropriate deposits. If a workshop is full, you will be placed on a waiting list, and your deposit and processing fee will be returned. The balance of your fees

(including room and board) is due on April 15. If payment is not received by this date, you may lose your space in the workshop and be charged a cancellation fee. If you register after April 15, full payment is due when you are enrolled in a workshop. We do not accept registration by phone. Please mail or fax your registration form (registration fax: 828-765-8174) or apply online at www.penland.org. If you apply in January, February, or March, you will be notified of your status by April 1.

If you are applying for a scholarship (including studio assistantships), you must apply online using Slideroom. See the scholarship information section beginning on page 40.

Cancellations & Refunds

Penland makes a substantial investment when planning a workshop, and vacancies can be hard to fill even if there is a waiting list, so we must charge cancellation fees to offset the cost of these vacancies. If you cancel anytime up to thirty days before the beginning of a workshop, you will receive a full refund minus a \$100 cancellation fee and the \$50 processing fee. **If you cancel less than thirty days before the beginning of the workshop, there is no refund.** If it is necessary for Penland to cancel a workshop for any reason, students will be notified and offered another workshop or a full refund. We cannot be responsible for nonrefundable airline tickets. Penland registrations are transferable to another person only if the workshop does not have a waiting list; if you wish to transfer your registration, please call the registrar to inquire.

Early-Registration Lottery

To give a greater number of people a chance to enroll in the most popular workshops,



Many, many ink drawings.

applications received by 5:00 PM on February 11 will be placed in a lottery and treated equally regardless of when they were received. (For example, if a workshop has 12 spaces and we receive 15 applications by February 11, we will take all 15 names and randomly select 12 of them.) After February 11, applications will be processed on a first-come/first-served basis. If you are not placed in a workshop, your processing fee will be refunded. You will be charged this fee if you are subsequently enrolled in a workshop.

Waiting Lists

Waiting lists are maintained for all filled workshops. Any applicant for a full workshop will be placed on the waiting list. All applications received by February 11 and not selected in the lottery will be placed on the waiting list in lottery order. After that time, waiting lists are kept in order by the date that applications are received. Applicants will be contacted if space becomes available. No deposit is necessary to hold a space on a waiting list, and the processing fee will not be charged unless you are enrolled.

Stand-By Program

Residents of nearby counties in Western North Carolina and Eastern Tennessee are offered half-price tuition when they take unfilled spaces less than two weeks before the beginning of a workshop. This offer is also available to all K-12 teachers, and all teachers at colleges, universities, or community colleges, regardless of where they live. For details contact the Penland registrar or visit this page: www.penland.org/standby.html.

Off-Campus Students

Students who live in the area or prefer to find their own lodging may enroll as off-campus students and participate in all activities of

the Penland session. Off-campus students should select a meal plan when enrolling. A list of nearby accommodations is available at penland.org/about/local_acc.html.

Accessibility

Penland's campus is located on terrain that is steep and uneven. We have made our campus more accessible and housing is available that conforms with the Americans with Disabilities Act. We provide accessible parking for the dining hall, housing, and most studios. Several golf carts are available for students who have mobility limitations. Penland will make every effort to provide appropriate housing and program access to people with known disabilities to the degree possible without posing an undue hardship for the organization. People with disabilities are responsible for requesting appropriate accommodations in advance and helping the school assess how best to assist them. Please contact the registrar to discuss housing and access to studios and other facilities.

Textiles workshops are taught in second- and third-floor walk-up studios; one of the metals studios has stairs that compromise access.

Penland Housing

Penland housing is quite simple. Buildings are not air-conditioned—the climate is moderate and you can count on cool temperatures at night. Furnishing is basic: a bed and a place to put your clothes.

Our housing is priced in two tiers: regular and economy.

Standard housing includes rooms that are a bit larger and, in some cases, are in recently constructed or renovated buildings. The “dorm” option in standard housing refers to rooms that house four people.

Economy housing includes rooms that are

a little smaller; many are in older buildings. The “dorm” option in economy housing refers to rooms that house up to 13 people.

Housing assignments are made shortly before the session begins. We do our best to match students with the type of housing they request, but this is not always possible, and we cannot honor requests for specific rooms or buildings. You can find photographs of examples of Penland housing in the About Penland section of our website. **Note: we only house people enrolled in workshops.**

Cost of Materials

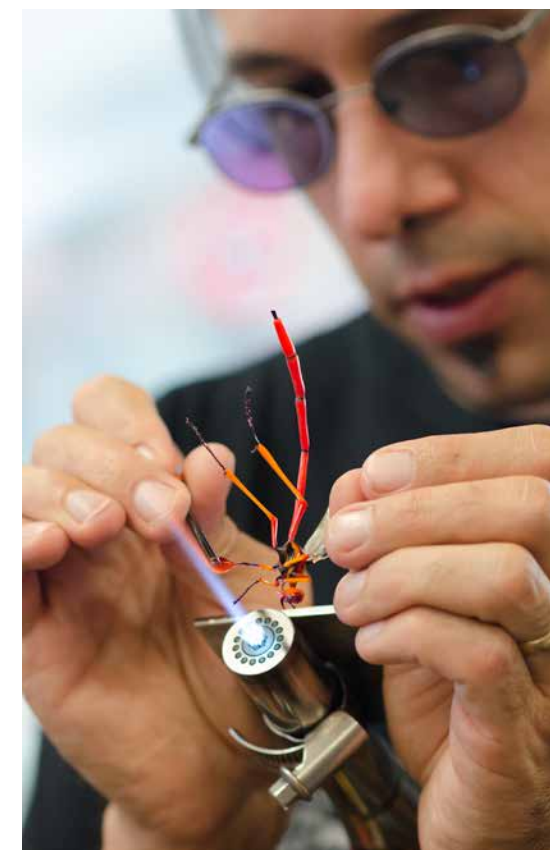
Tuition does not cover the cost of materials used for students' own production. (Hot glass tuition does cover the cost of the glass in the furnaces.) Most workshops require you to bring certain materials and tools with you. There may also be a studio fee for supplies used by the group, and some workshops may incur a hazardous waste disposal fee. We will make every effort to notify students in advance if we anticipate a studio fee in excess of \$50. Look for this information on your materials list. **Note: frameworking students pay a \$100 deposit and a \$10 rental fee on their tool kits; optional tool kits are available in the wood and metals studios for a small rental fee.**

Studio Safety

Students should be aware that in many workshops they may be working with tools which, if improperly used, can cause injury. A safety tour and information about the proper handling of tools and materials is part of our workshops; however, students assume the risk of working with tools and materials provided by the school.

Studio Information

Detailed information about Penland's studios,



Instructor Wesley Fleming making a glass wasp.

including a list of the tools and equipment in each studio, is available on our website or by request from the Penland office.

Support Services

The Blue Ridge Regional Hospital is the nearest medical facility; it is in Spruce Pine, a 15-minute drive from Penland. The school can provide information about urgent care providers in the local area. Recovery meetings are held on campus twice weekly and more frequently in Spruce Pine. The nearest pharmacy and laundromat are also a 15-minute drive.



Using the board shear in the book studio.

Policies

Drugs and Alcohol—Alcohol is not permitted in the studios. The legal drinking age in North Carolina is 21. The use of illegal drugs while at Penland is strictly prohibited. We cannot tolerate behavior that jeopardizes your safety or the safety of others.

Personal Property—Penland is not responsible for the security of property belonging to students, instructors, or staff.

Pets—Students are not permitted to have pets with them while at Penland. If you work with a service animal, please contact the registrar.

Unacceptable Behavior—Penland reserves the right to dismiss any student, without refund, for behavior that is disruptive to the community learning and living environment. Penland may refuse admission to students with a past history of unacceptable behavior.

College & Teacher Credits

Undergraduate and graduate credit may be earned at Penland through Western Carolina University. WCU charges \$125 per undergraduate credit and \$150 per graduate credit. These fees are in addition to Penland's fees and are subject to change. Students must check with their institution to make sure these credits are transferable. Please contact the registrar at least two weeks before your workshop if you are interested in college credit. A certificate of course completion is also available. Teachers interested in receiving Public Education Certificate renewal credits for Penland workshops must contact their local school board.

Arrival & Departure

Penland is located in the Blue Ridge mountains near Spruce Pine, NC, 52 miles north of Asheville. The easiest way to get here is by car, but commercial van service (not affiliated with Penland) to and from the Asheville airport and bus terminal is available at the beginning and end of each session for a fee. Plan to arrive at Penland in time for a 5:00 PM orientation session on Sunday. (Work-study and studio assistants arrive in time to work on Saturday morning, except for 6th session

when they start work on Sunday morning.) Sessions end on Friday at noon, except 5th session, which ends on Tuesday, and 7th session, which ends on Saturday. (Work-study and studio assistants must work on the day after their session).

Scholarship Information

Scholarship applications must be made online, using Slideroom, by midnight on February 17, and must include your letters of reference. Scholarship applicants pay a non-refundable \$50 processing fee. Applicants will be notified by April 1.

Apply at penland.slideroom.com.

Penland is proud to offer a large number of scholarships. We are dedicated to helping as many students as possible take advantage of the Penland experience. Penland offers scholarships in five categories.

- General work-study scholarship students work for the school before, during, and after their session. They receive meals, dormitory housing, and pay a discounted tuition. There are more than 175 of these scholarships.
- Special work-study scholarship students work for the school before, during, and after their session. They receive meals, dorm housing, and pay no tuition. There are 66 of these scholarships with varying qualifications.
- Partial scholarship students receive a \$1,000 scholarship for a two- or two-and-a-half-week workshop with no work requirement. There are 25 of these scholarships.
- Full scholarship students receive meals, dorm housing, and tuition with no work requirement. There are 44 of these scholarships with varying qualifications.

- Studio assistants work in the studio before, during, and after their session, preparing for the workshop and assisting the instructor. They receive meals, dorm housing, and pay no tuition.

Some spaces are reserved in each workshop for scholarship students. Scholarships are intended for students who would have difficulty attending Penland without financial assistance. You may not apply as a full-paying student if you are applying for a scholarship. If you are not selected, you may reapply as a full-paying student if space is available. (You will not have to pay another processing fee).

General Work-Study Scholarships

Work-study students are an integral part of life at Penland. This program is supported by annual fund gifts, foundations, end-of-session auctions, endowments, and Penland's general operating budget. The work-study program is designed to make Penland's workshops available to the widest variety of students. Work-study students accept the challenge of balancing studio time with working for the school.

International students note: because the U.S. government considers our work-study scholarship program to be work-for-hire, students who are not U.S. citizens may not receive work-study scholarships unless they have a work permit. International students may apply for the full or partial scholarships that have no work requirement.

During the session work-study students work approximately 18 hours per week on a variety of service tasks, usually cleaning, food service support, dishwashing, or gardening. All work-study students are given a schedule on the first day and generally work part of each day during the session as well as a full day before and after the session. The work is manual labor and the schedule, while reasonable, requires

work-study students to carefully balance their time and energy between the studio and their work obligations.

Work-study students receive dormitory housing. Dormitories are common living areas accommodating 4 to 13 students.

Most work-study jobs are labor intensive. If you have physical limitations and you are selected for work-study, please let us know before you arrive what kinds of work you can do, and we'll do our best to make an appropriate work assignment.

In addition to working during the session, **work-study students are required to work from 9:00 AM to 5:00 PM on the day before and the day after their session.** You are responsible for making travel arrangements which will allow you to meet this requirement. If you cannot meet this requirement, please do not apply.

Your letter of application should address the following areas:

Financial need: why attending Penland would be a financial hardship for you.

Seriousness of intent: your background and experience in craft, if any (prior experience in craft is not a requirement), and the artistic goals you hope to pursue in each of the workshops you are applying for.

Work ethic: work-study students have an experience that is different from, yet equally valuable to, that of regular students. Do you feel you are capable of balancing studio work with physical labor for the school?

Your application form must include a resumé and two letters of reference that address your work ethic and your commitment to learning.

Scholarship applications must be made online, using Slideroom, no later than midnight on February 17, and must include letters of reference. Applicants pay a nonrefund-



Student En Iwamoto with the tiny movie set and articulated ceramic figures he made in a 2014 workshop that combined figurative ceramic sculpture and stop-action animation. The workshop was taught by Cristina Córdova and Arturo Guillermo Córdova. You can view the animations at doscordovas.com.

able \$50 processing fee. They will be notified by April 1 and, once accepted, will be asked to submit payment.

Apply at penland.slideroom.com.

Special Work-Study Scholarships

There are 66 special work-study scholarships

available. These scholarships carry the same work requirement as general work-study, however they cover all room, board, and tuition. They target students with exceptional talent and financial need, and some have no other requirement. Detailed descriptions of these scholarships are available on the sum-

mer scholarships page of our website.

To apply for special work-study, check *special work-study* in Slideroom and submit all the materials required for general work study, plus five images of your work, even if it is not in the same media as the workshop(s) you are applying to take.



Final steps in dressing a loom.

Some of these scholarships have particular qualifications in addition to exceptional talent and financial need. If you meet any of the following qualifications, please include this information in your letter and indicate it in your Slideroom application.

- Female
- Living east of Raleigh, NC
- Living in Rockingham County, NC; Stokes County, NC; or Pittsylvania County, VA
- Using Penland to explore a life or career transition
- Sixty years old or older and unexperienced in chosen media.
- Person of color
- Veteran
- Person with disability
- Forty years old or older
- Teacher (at any level)—no images required
- Current student, faculty, or adjunct at Meredith College
- Living in Washington, Oregon, or Idaho
- North Carolina resident taking a workshop that uses new technologies

If you apply for special work-study you are encouraged to also apply for general work-study.

Partial Scholarships

Twenty-five scholarships of \$1,000 will be

awarded for two- or two-and-a-half-week workshops, with no work requirement. These target students with exceptional talent and financial need. There is one partial scholarship for a student who lives in North Carolina and is taking a workshop that uses new technology. To apply for a partial scholarship, check *partial scholarship* in Slideroom and submit a letter explaining your financial need and your interest in the workshop(s) for which you are applying, a resumé, two letters of recommendation, and five images of your work even if it is not in the same media as the workshop(s) for which you are applying.

If you apply for partial scholarship you are encouraged to also apply for work-study.

Full Scholarships

There are 44 full scholarships available. These scholarships cover room, board, and tuition with no work requirement. These target students with exceptional talent and financial need, and a number of them have no other requirement. Visit the summer scholarships page of our website for detailed descriptions of these scholarships.

To apply for a full scholarship, check the *full scholarship* box in Slideroom and submit a letter explaining your financial need and your interest in the workshop(s) for which you are applying, a resumé, two letters of recommendation, and five images of your work even if it is not in the same media as the workshop(s) you are applying to take. Some of these scholarships have particular qualifications in addition to exceptional talent and financial need. If you meet any of the following qualifications, include this information in your letter and indicate it in your Slideroom application.

- International student
- Female, 40 years or older
- Fifty years or older

- Person of color
- Student at the University of Arizona-Tucson
- Teacher (at any level)—no images required
- Art teacher in North Carolina
- Resident of Japan, educator in metals
- Accomplished in one medium and taking a workshop in another

If you apply for full scholarships you are encouraged to also apply for work-study.

Studio Assistantships

Studio assistants are students who assist instructors and are responsible for maintaining the school's standards for studio operation. They receive housing and meals, and pay only the \$50 nonrefundable processing fee and studio fees at the end of the session. They are selected based on their knowledge of a working studio. In addition to 25–40 hours of work each week, **studio assistants are required to work from 9:00 AM to 5:00 PM on the day before and the day after their session** and must make travel arrangements which will allow them to meet this requirement. If you cannot meet this requirement, please do not apply. Many instructors select their own assistants; available positions will be listed on Slideroom. Your application must include a letter explaining your experience in the field, your interest in the workshop, a resumé, two letters of recommendation, and five images of your work.

Studio assistantship applications must be submitted online, using Slideroom, no later than midnight on February 17, and must include your letters of reference. Applicants will be notified by April 1.

Apply at penland.slideroom.com.

International students note: because the U.S. government considers our studio assistant program to be work-for-hire, students who are not U.S. citizens may not receive studio assistantships unless they have a work permit.



Instructor Nancy Callan making a patterned glass form.

Endowed Scholarships

Janet Taylor Acosta Memorial
Scholarship Fund

Established in honor of Janet Taylor Acosta

Milton Baxt Scholarship Fund

Established in honor of Milton Baxt

Dr. Jerrold Belitz Scholarship Fund

Established through a bequest from Jerry Belitz

Abby Watkins Bernon Scholarship Fund

Established in memory of Abby Watkins Bernon

Larry Brady and Edward Jones
Scholarship Fund

Established by Larry Brady and the friends and family of Edward K. Jones (1970-2010)

Carey G. Bringle Jr. Scholarship Fund

Established by friends and family in memory of Carey G. Bringle Jr.

Cynthia Bringle and Edwina Bringle
Scholarship Fund

Established by the Charlie E. and Ellen H. Taylor Family Foundation in honor of Cynthia Bringle and Edwina Bringle

Ethel S. Brody Scholarship Fund

Established in loving memory by the family of Ethel S. Brody

Orville and Pat Chatt Memorial
Scholarship Fund

Funded by Mary Schnelly, Gene Phelps, and David Chatt

Penland Clay Scholarship Fund

Established by donors to the Campaign for Penland's Future

Collins, Evans, Massey Scholarship Fund

Established in honor of Mr. and Mrs. T. Clyde Collins Jr., Lisbeth C. Evans, and William P. Massey

Cramazing Creative Scholarship Fund

Established by John Cram and Matt Chambers

Lenore Davis and Bill Helwig
Scholarship Fund

Established by the estate of Harold B. Helwig

Paul H. and Ginger S. Duensing
Scholarship Fund

Established by friends and family in memory of Paul Hayden Duensing

East Meets West Metals Scholarship

Established by Barbara McFadyen

Eastern North Carolina Scholarship Fund

Established by Lisa and Dudley Anderson and Eastern North Carolina friends of the school

AJ Fletcher Foundation Work-study
Scholarship Fund

Established by the AJ Fletcher Foundation

AJ Fletcher Foundation Partial Scholarship
Fund

Established by the AJ Fletcher Foundation

Glass/Apple Scholarship Fund

Established by Ed and Sue Glass and the Apple Foundation

Groewood Gallery Scholarship Fund

Established by the Groewood Gallery of Asheville in honor of Doug Sigler

Horn Scholarship Fund

Established by Robyn and John Horn

Huntley-Tidwell Scholarship Fund

Established by Hellena Huntley Tidwell and Isaiah Tidwell

Bobby Kadis Scholarship Fund

Established by the family of Bobby Kadis

Stoney Lamar Scholarship Fund

Established by the family and friends of Stoney Lamar

Lasater Drawing and Painting
Scholarship Fund

Established by Robin Hanes in memory of her mother

LeBlanc Scholarship Fund

Established by Steve and Ellen LeBlanc

John and Ione Lee Scholarship Fund

Established by John and Ione Lee

Janet Link Meredith College Scholarship

Established by Anne Dahle



Making a print with an etching press.

Harvey and Bess Littleton Scholarship Fund

Established by the Hellers of Heller Gallery and Harvey and Bess Littleton

Marcia Macdonald Scholarship Fund

Established in memory of Marcia Macdonald by her family

David Marshall Scholarship Fund

Established by David Marshall and continued by his friends and family

Ann Skipper McAden Scholarship Fund

Established by Salley McInerney and Lee Robinson to honor their mother

Mendes Family Scholarship Fund

Established by Jenny Mendes and the Joseph Mendes and Molly Mendes Family Charitable Fund

Penland Metals Scholarship Fund

Established by donors to the Campaign for Penland's Future

The Lucy C. Morgan Scholarship Fund

Established in honor of Penland's founder

John Neff Memorial Scholarship Fund

Established by friends of John Neff

David and Pat Nevin Scholarship Fund

Established by Pat Nevin

Betty Oliver Scholarship Fund

Established by the friends and family of Betty Oliver

I.A. O'Shaughnessy Foundation Scholarship Fund

Established by the I.A. O'Shaughnessy Foundation

Jane Peiser Scholarship Fund

Established by friends and family of Jane Peiser

Mark Peiser Scholarship Fund

Established by Judy and Jim Moore in honor of Mark Peiser

Penland Flameworking Scholarship Fund

Established by Judy and Jim Moore

Penland Vision Scholarship Fund

Established by Judy and Jim Moore in honor of Jimmy, Heather, Colin, Tyler, and Eliza Royal

Mary Calhoun Phelps and Mary Schnelly Scholarship

Established by Mary Schnelly and Gene Phelps

Samuel and Jewel Phillips Craft Study Scholarship Fund

Established by the Samuel L. Phillips Family Foundation

Michael Pierschalla Scholarship Fund

Established in memory of Michael Pierschalla

Richard Ritter Scholarship Fund

Established by Judy and Jim Moore in honor of Richard Ritter

Betsy and Marc Rowland Scholarship Fund

Established by Betsy and Marc Rowland

Tommie Rush and Richard Jolley Scholarship Fund

Established by Ron and Lisa Brill and family in honor of Tommie Rush and Richard Jolley

Lynda Frank Sanders Scholarship Fund

Established by Lynda Frank Sanders in honor of her mother Ruth Chatterton Frank

Sawtooth School for Visual Art Faculty Scholarship Fund

Established by Joe Logan

School Teachers Scholarship Fund

Established by friends and family of Dorothy Heyman

Norm and Gloria Schulman Scholarship Fund

Established by friends of Norm and Gloria Schulman

Steele-Reese Scholarship Fund

Established by the Steele-Reese Foundation

Antony Swider Art Education Fund

Established by friends and family of Antony Swider and arts supporters in Winston-Salem and Forsyth County, North Carolina

Lenore G. Tawney Scholarship Fund

Established by the Lenore G. Tawney Foundation

Teacher Training Scholarship Fund

Established anonymously

Sarah Everett Toy Memorial Scholarship Fund

Established by the family of Sarah Everett Toy

Windgate Scholarship Fund

Established by the Windgate Charitable Foundation

Annually Funded Scholarships

Milton Adelman HOLA (Heart of Los Angeles) Scholarship

Funded by Cathy and Alan Adelman

Lynn Kerr Azzam Memorial Scholarship

Funded by Elizabeth Aralia in memory of her sister

Benisch-Allen Scholarship

Funded by Barbara Benisch and Jacque Allen

Mary Anna Box and Melvin Sidney Stanforth Scholarship

Funded by a friend to honor Mary Anna Box and Melvin Sidney Stanforth

Clay Artists of San Diego Scholarship

Funded by the Clay Artists of San Diego

Crimson Laurel Gallery Scholarship

Funded by Crimson Laurel Gallery and Ben and Brywn Philips

Bob and Peggy Culbertson Scholarship

Funded by Peggy and Bob Culbertson

Dover Foundation, Inc. Scholarship

Funded by the Dover Foundation

Bettie Ann Whitehurst Everett Scholarship

Funded by Spencer and Mary Ann Everett

Boyd and Maxine Falls Scholarship

Funded by Laurel and Chesley Falls

Golden Pearl Foundation

Teacher Scholarship

Funded by the Golden Pearl Foundation

Shelton Gorelick Scholarship

Funded by Carol Gorelick

Higher Education Partnership Scholarships

Funded by partner colleges and universities and Penland School

Terry Jefferson and Joe Lampo Scholarship

Funded by Dr. Terry Jefferson and Joe Lampo

William R. Kenan Jr. Fellowships

Funded by the Thomas S. Kenan Institute of the Arts

Kurtz Family Foundation Scholarship

Funded by the Kurtz Family Foundation

Isaac & Sonia Luski Scholarship

Funded by Isaac and Sonia Luski

Jean McLaughlin and Tom Spleth Scholarship

Funded anonymously in honor of Jean McLaughlin and Tom Spleth

McMurray Scholarship

Funded by Charles McMurray

Ron and Sue Meier Scholarship

Funded by Ron and Sue Meier

Miami Dade College Scholarship

Funded anonymously

Mitchell High School Scholarship

Funded by Penland School of Crafts

Patricia Nevin Scholarship

Funded by Pat Nevin

Marcia and Seymour Sabesin Scholarship

Funded by Marcia and Seymour Sabesin

UNC Chapel Hill Minority Student Scholarship

Funded by Dr. Olive Greenwald and UNC

Wendy Weiner and Delia Champion

Scholarship

Funded by Wendy Weiner and Delia Champion

Rob Williams and Warren Womble

Scholarship

Funded by Rob Williams and Warren Womble

Support for Penland

When you fill out the application form in this catalog, you will see a line inviting you to be part of the group of generous individuals who contribute to Penland's annual fund, which supports studios, scholarships, and all of Penland's programs. The tuition and fees Penland charges do not reflect the true cost of offering these programs. In fact, student fees cover less than half of Penland's operating costs. Please consider adding an annual fund gift to your registration payment. We wel-



Removing a cast piece from a rubber mold during an outdoor demonstration at the metals studio.

come your contribution even if you won't be able to join us for a workshop this summer. With your support we can continue to help thousands of people live creative lives.

Scholarship Auctions

One important source of funds for Penland's scholarship programs is the sale of work at auctions that take place at the end of each session. Donations come from students, instructors, and friends. These auctions are celebrations of the work done in the workshops, and they are an opportunity for neigh-

2016 Scholarship Auction Dates

Auctions take place at 8:00 PM in the Northlight building at Penland.

Thursday, May 5	Thursday, July 21
Thursday, June 9	Monday, Aug. 8
Thursday, June 23	Thursday, Aug. 24
Thursday, July 7	Thursday, Nov. 17

bors, visitors, and craft enthusiasts to enjoy the energy of a Penland session. If you are in the area on one of the auction dates, be sure to join us for the fun.

Annual Benefit Auction

The 2016 benefit auction takes place on Friday, August 12 and Saturday, August 13. Each year, more than two hundred current and former instructors, resident artists, and core fellows donate work to raise money in support of Penland's programs and studios. Students, staff, neighbors, and board members volunteer their time to create an atmosphere of fun and celebration. Auction guests enjoy an exhibition of auction work, meals under a festival tent, and the opportunity to collect beautiful works of art. Absentee bidding is available. To receive an invitation, call the development office at 828-765-2359.

Tuition & Fees

A Few Frequently Asked Questions

Why do you have a lottery?

Each year a number of our summer workshops quickly receive more applicants than there are places in the workshop. Not everyone uses the Internet, and people get the catalog on different days depending on where they live, giving some people an advantage in a first-come/first-served situation. The only fair solution we have found is to set a lottery deadline and treat all applications received before that deadline equally.

Please note: If you wish to be placed in the lottery for several workshops and you truly have no preference, list each of those workshops on the application form and leave the preference column blank.

Why is it so hard to get into a Penland workshop?

Actually, it's not. About 90 percent of our students are enrolled in their first choice workshop. Some workshops are very popular and have long waiting lists. People who only list one choice and pick one of the most popular offerings may not get into a workshop. People who list several choices generally get into one of them.

How do I enroll in more than one workshop?

If you want to enroll in several workshops in different sessions, indicate a first choice workshop for each session (you may also list alternate choices for each session) and be sure to include a \$250 deposit for each session in which you want to be enrolled.

Is there more information about special scholarships?

You can apply for these scholarships simply by following the guidelines on pages 40–41 of this catalog, however a complete list of the scholarships along with the requirements for each one is on the summer scholarship page of our website.

See www.penland.org for a longer list of frequently asked questions.

Tuition & Fees

Tuition	1 wk	2 wks	2½ wks
Regular	603	1,051	1,341
Hot glass	866	1,454	1,901
Work-study*	303	558	730
Hot glass work-study*	441	815	1,066

*Work-study students receive meals and dormitory accommodations at no additional charge as part of their scholarship package.

Please see note on page 39 regarding material costs.

Room & Board – Standard

Includes rooms in Arbor House, Bill's Place, Dorm 54, Heavens Above, Radcliffe, The Pines, The Sleeping Cabins, and The Roost (see explanation on page 39).

	1 wk	2 wks	2½ wks
Dorm	554	1,012	1,340
Double/common bath.....	732	1,358	1,772
Double/bath shared w/roommate	937	1,726	2,247
Single/common bath	1,322	2,428	3,179
Single/private bath.....	1,655	3,060	4,008

Dorms in this category house 3–4 per room.

Room & Board – Economy

Includes rooms in Craft House, Long House, Billy's Forge, and The Pines (see explanation on page 39).

	1 wk	2 wks	2½ wks
Dorm	493	903	1,193
Double/common bath.....	633	1,170	1,525
Single/common bath	1,084	1,993	2,606

Dorms in this category house up to 13 per room.

Off-Campus Student Meals

	1 wk	2 wks	2½ wks
All meals	294	538	700
Lunch and supper.....	227	407	533
Breakfast only	69	131	168
Lunch only	99	183	240
Supper only.....	127	225	293

How to Apply as a Full-Paying Student

1. Minimum age is 18.
2. If you are applying for a scholarship or a studio assistantship, follow the instructions in the section below.
3. Read cancellation and refund policy on page 38.
4. Complete application, indicating workshop choices (and preference order) and housing preference.
5. Include (in U.S. currency) the \$50 processing fee, any donation you care to make, and the \$250 deposit(s). A deposit is required for each session in which you want to enroll.
6. Mail or fax application to Penland School or use our online registration form. Registration by phone is not available.
7. Full balance due April 15.
8. If you apply in January, February, or March, you will be notified by April 1.

How to Apply for a Scholarship or Studio Assistantship

1. Minimum age is 18. Scholarship and studio assistantship applications must be made online, at penland.slideroom.com.
2. Read cancellation and refund policy on page 38; it does apply to scholarship students.
3. If applying for a studio assistantship, check Slideroom to determine availability.
4. Scholarship and studio assistantship applications require a non-refundable \$50 processing fee, a letter explaining your financial need and interest (see page 41), a resumé, and two letters of reference. Reference letters must be submitted on Slideroom as part of your application. If you are applying for a studio assistantship, special work-study, partial scholarship, or full scholarship, your letter must address your qualifications and your application will require images of your work.
5. Your application must be submitted no later than midnight on February 17.
6. You will be notified of your status by April 1, and you will be asked to pay in full at that time.

Application for Summer 2016 / Penland School of Crafts

Penland School of Crafts Registration, Post Office Box 37 (street: 67 Dora's Trail), Penland, NC 28765-0037 voice: 828-765-2359 fax: 828-765-8174

Please read the application procedure and fill out this form completely (print in black ink). You may also register online. If you are applying for a scholarship or a studio assistantship, you must register online. **Applications received by 5:00 PM February 11 will be placed in the lottery; applications received after February 11 will be processed on a first-come/first-served basis.**

Name (one per application) _____

First Middle Initial Last

Mailing address _____

City _____ State _____ Zip _____

Home/cell phone _____ Work phone _____

(International students, please include country and city codes.)

E-mail _____

Date of birth ____/____/____

- I am applying under the Stand-By Program (page 39).
 - My location qualifies me for Stand-By
 - I am a K-12 teacher
 - I teach at a college, university, or community college

If you are enrolled as Stand-By you will be contacted only if space is available in one of your selected workshops two weeks before the class begins.

You may specify several choices. If your first choice is full, you will be enrolled in an alternate choice and placed on a waiting list for your first choice.

If you wish to enroll in more than one class (in different sessions), please indicate more than one first choice and include a \$250 deposit for each session in which you wish to enroll.

If you wish to be placed in the lottery for several workshops and you have no preference, list each of them and leave the preference column blank.

Codes are listed with each course description (example: OICA).

Preference (1,2,3, etc.)	Code	Instructor Name

A list of frequently asked questions is available on our website: www.penland.org

Room & Board Information:

- Male Female (If you have concerns about your housing based on your gender identity/expression, please contact the registrar.)

Requested room type

- Dorm Single/common bath Single/private bath Off-campus
- Double/common bath Double/bath shared with roommate
- Economy dorm Economy double/common bath Economy single/common bath

I would like to share a room with _____

If you are staying off campus, indicate a meal plan:

- All meals Lunch and supper Lunch only Breakfast only Supper only

Please call the registrar if you need accessible housing or you work with a service animal.

The Bottom Line

Nonrefundable \$50 processing fee	\$50
Deposit (\$250 for each session in which you want to be enrolled)	_____
Contribution to Penland annual fund (optional)	_____
(Payments must be in U.S. currency) Total	_____

Method of Payment:

- My check is enclosed
- Please charge to my credit card.
- I authorize Penland School of Crafts to charge the remaining balance of tuition and fees to this card as soon as I am enrolled in a class.

Print name of cardholder _____

Billing address _____

Card # _____

Exp. date _____ Security code _____

Cardholder signature _____

If you apply in January, February, or March, you will be notified of your application status by April 1.

Please do not use this form to apply for a scholarship or a studio assistantship.

Other Penland Programs

The Penland Gallery and Visitors Center

The Penland Gallery and Visitors Center is one of the finest showcases for contemporary craft in the Southeast. Attracting about 10,000 visitors each year, the gallery displays and sells work by current and former Penland instructors, resident artists, and students from around the country. A knowledgeable staff provides information about craft processes, the school's programs, the artists, and studios in the area. Gallery hours: March to early-December: Tuesday through Saturday, 10:00 AM–5:00 PM; Sunday, 12:00–5:00 PM. For more information visit www.penlandgallery.org or call 828-765-6211 or.

Visiting Penland

In the interest of protecting the focused atmosphere of our workshops, Penland's teaching studios are not open to the public. The Penland Gallery sponsors weekly tours of the campus (when school is in session), March through mid-November. Because tour sizes are limited, we recommend calling for reservations.

The studios of Penland's resident artists are open, and many nearby craftspeople have hours when their studios are generally open. The gallery staff provides studio maps and other information about artists in the Penland area. Penland is located near Spruce Pine, North Carolina, 52 miles northeast of Asheville.

Penland Resident Artists

The resident artist program provides a stimulating, supportive environment for artists at transitional points in their careers, enriching

the total educational experience available at Penland. Resident artists are self-supporting, independent artists who live and work at Penland for three years.

The program welcomes motivated, focused individuals working in any of the media taught at Penland. The next application deadline is January 1, 2017. Detailed information is available at www.penland.org.

Core Fellowship Program

Penland's core fellows are full-time students who live and work at the school for two years. These artists are members of the staff who have ongoing responsibilities and take a leadership role among work-study students. Core fellows receive housing, meals, and tuition. They are chosen based on the seriousness of their artistic intent and their ability to work with others. Applications are due October 15. Information is available at www.penland.org.

Winter Residencies

Winter residencies are an opportunity for a small community of artists to work independently in our studios for a short time. There are a limited number of artists per studio. Housing, kitchen facilities, and the Penland Coffee House are available, but the dining hall is not open in the winter. Applications are due October 1. Information is available at www.penland.org.

Community Education

Penland sponsors several programs that make the school's resources available to the local community. The Teaching Artist Initiative provides art programs in the Mitchell County schools and creates teaching opportunities for

artists. Summer art camps offer a variety of children's activities led by area artists.

Community Open House

Every spring, Penland's community open house welcomes visitors into the studios for an afternoon of demonstrations and hands-on activities. This year the open house will be on March 5 from 1:00–5:00 PM.

Fall and Spring Sessions

In addition to the workshops described in this catalog, each spring and fall Penland offers one- and eight-week workshops. Our eight-week sessions, which we call concentrations, allow you to settle into the studio for an extended period of time and make great strides in your work. One-week workshops make the Penland experience available to people who can't take much time away from their lives. For more information, visit our website.

Movement

Craft is about materials, design, technique, equipment, and the creative impulse—but it is also about movement. Whatever the medium, there is a stance, a rhythmic repetition, or an engagement of the body that is part of the process of making. The movement program at Penland is based on the belief that ease of movement is an aid to the creative process. Movement classes are available during Penland sessions at no charge. Movement instructors come from a variety of disciplines.

Summer Movement Instructors

Session One: Hannah Levin
Session Two: Rachel K. Garceau



Slides tonight.

Session Three: Nicki Strouss
Session Four: Dennise Gackstetter
Session Five: Diann Fuller
Session Six: Diann Fuller
Session Seven: Tina Rath

The Craft School Experience

Penland has partnered with four other craft workshop schools to expand awareness of the special kind of hands-on, experiential education we offer. Part of this program is a portal website that presents general information with links to each of the five schools. Visit craftschools.us.

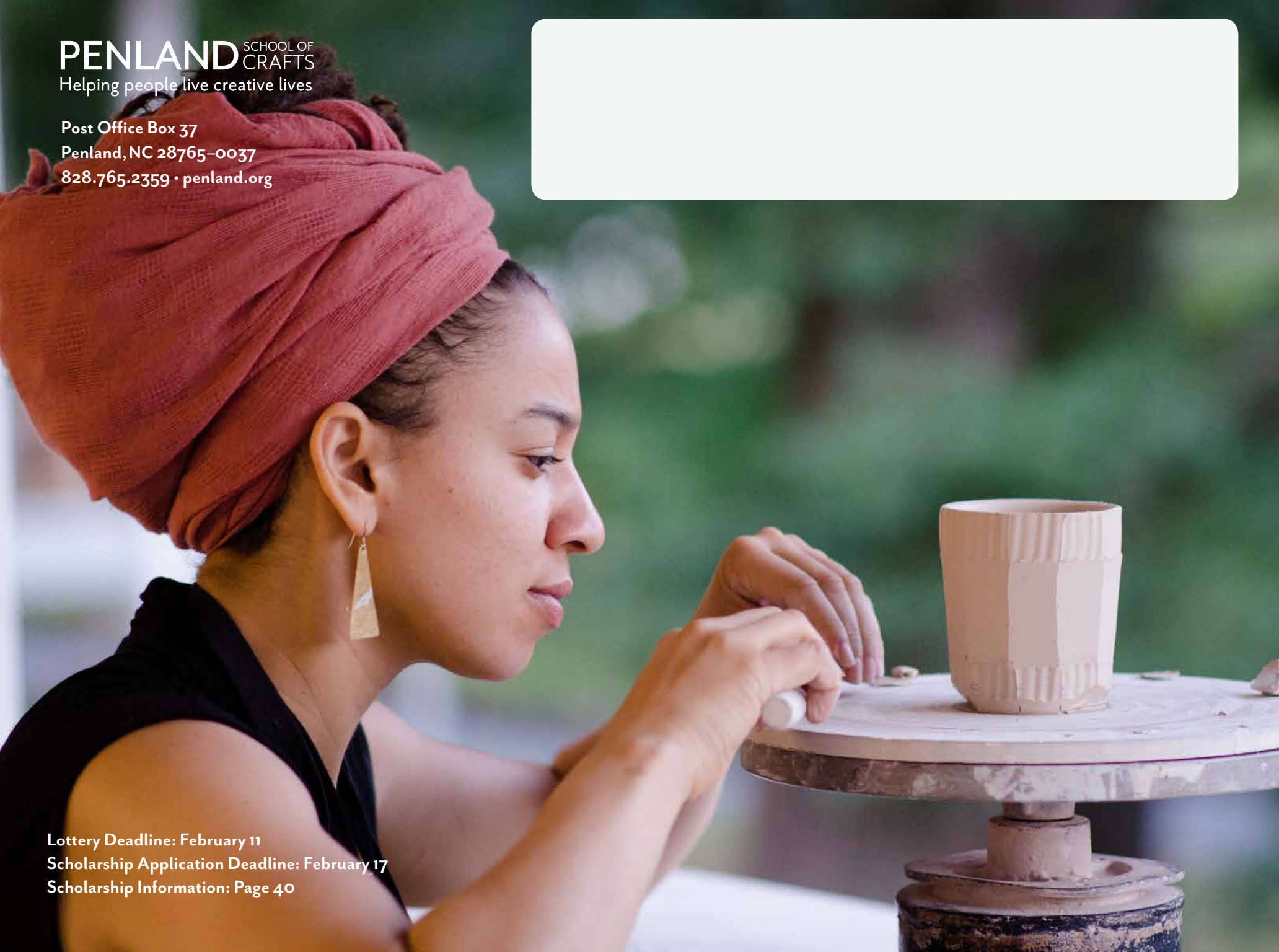
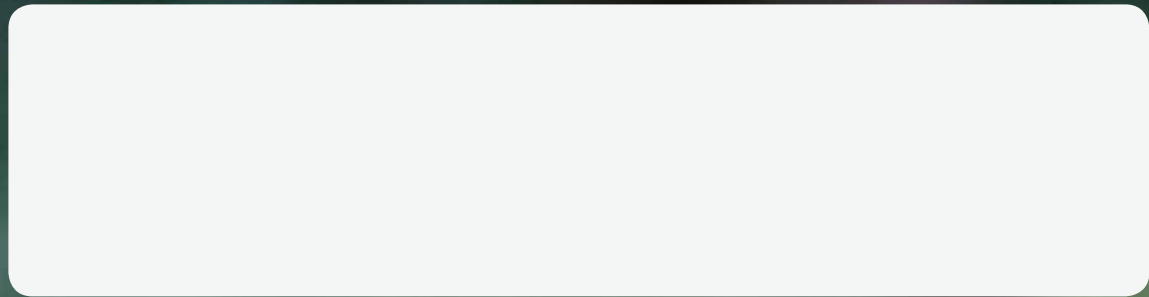


Core fellow Morgan Hill assembling parts in the wood studio.



PENLAND SCHOOL OF
CRAFTS
Helping people live creative lives

Post Office Box 37
Penland, NC 28765-0037
828.765.2359 • penland.org



Lottery Deadline: February 11
Scholarship Application Deadline: February 17
Scholarship Information: Page 40