

Penland School of Crafts

Summer 2014





A steel-finishing demonstration in the iron studio.

Covers

Front: There's an old pear tree at the edge of the Penland meadow, and the grass is mowed in a circle around the tree. Last summer, during a workshop on site-specific installations, core fellow Angela Eastman braided the tall grass all the way around the edge of that circle, turning it into a place of wonder. (Photo by Wes Stitt.)

Inside back: Books and samples of dyed fabric layed out in the third-floor textiles studio during a natural dyeing workshop taught by Charlotte Kwon.

Back: Late-night wood kiln firing.

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 classes run the gamut from beginning to professional level. We 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 class 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 twenty-four-hour basis. Penland housing is simple but adequate. There is more information about housing on page 38 and you can find pictures of typical rooms on the housing page of our website. (We can only house those who are enrolled in classes.) The Pines dining room provides three delicious meals each day. There are always choices for vegetarians, but we cannot accommodate special dietary needs.

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.

Introduction

PENLAND SCHOOL OF CRAFTS is the steward of 420 beautiful acres of mountain land, and the views from our campus are inspiring and restorative. Sometimes the natural world even becomes a physical part of the creative process. The cover of this catalog shows core fellow Angela Eastman creating a braided circle of grass—an environmental piece she made last summer that invited pause, smiles, and reflection. Her piece offered a fresh perspective on material, engagement, and even drawing, as she created beautiful lines in the landscape. This is what summer at Penland is like—each moment is filled with potential, the unexpected waits around the bend, and the joy of working in a supportive community is ever present.

Reading through this year's catalog, I'm struck by the poetry embedded in the instructors' workshop descriptions. I'm stirred by the words and intrigued by the prospect of each class. Saying these words aloud, I imagine the specific materials and processes in my hands. I hear rhythm, pattern, humor, and intrigue. A few examples:

Cotton, abaca, flax, kozo... (Jo Stealey)

Paint with fire...tumble...stack...(Nick Schwartz)

Sweet and salty flameworking...(Carmen Lozar)

The optical truth of transparency...(Jen Elek)

The mathematics of mechanical movement...(Shingo Furukawa)

Taking turns as smith and striker...(Peter Ross)

Simple sinusoidal stakes...(Michael Good and Julia Woodman)

Our artist-instructors also use words that describe the experience of study at Penland—symbiosis, discovery, precision, wild abandon, empathy, fertile conditions, intuitive, collaborate, experiment—words to encourage and ignite your creative process.

Penland instructors come from diverse backgrounds and parts of the globe—they are full-time studio artists or teachers in university programs, and they are an incredibly creative group of people to work with. Their origins, professional experiences, and personal artistic paths will inform each session. Erika Adams, Joan Carrigan, and Lawrence Woodford will join us from Canada; Junichiro Baba will travel from Japan; and Sarah Bryant, Benjamin Elbel, Ndi Ekubia, and Imini Samanidou are coming from the U.K. Aimee Lee's class will draw on her years studying Korean papermaking. Kathy King will use Neolithic Chinese storage pots and other historic ceramics to inspire contemporary work. James Austin is teaching koftgari, an ancient Indian technique for decorating steel. Daniel Michalik's students will take cork, a traditional material native to southern Europe and northern Africa, and use it in decidedly nontraditional ways. Craft truly is a global language that we celebrate.

Whatever their background or frame of reference, our instructors are educators eager to share their passion and insights with you. We invite you to read about their workshops with your imaginative eye and join us in summer 2014!

Jean W. McLaughlin
Jean W. McLaughlin, director

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www.penland.org

Visit our website for many images of instructor work, links to instructor websites, frequently asked questions, travel information, and detailed information about our special scholarships. Some classes listed in this catalog have additional information online.



A demonstration in the flameworking studio.

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two weeks

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Elizabeth Alexander

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Evocative Animals

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Monoprinting*

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Kathy Steinsberger**

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Meredith Host

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Evie Woltl Richner

*Experiments in Drawing
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Kathy King

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Jen Swearington
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Nathalie Miebach
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Kristin Alexandra Tidwell
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Books & Paper



1 May 25–June 6

2 June 8–20

3 June 22–July 4

Aimee Lee
Eastern Papermaking Possibilities

Code 01B

This workshop will cover the breadth and depth of Eastern papermaking and paper arts as we learn to prepare fibers, form and finish sheets, use local fibers for paper and color, and manipulate sheets until they retain hardly a trace of their origins. Early in the workshop, to allow for practice and experimentation, we'll cover the Korean practices of paper weaving (*jiseung*) and paper texturing and felting (*joomchi*), as well as the shifu-related practices of making paper yarn and thread. **All levels.**

Studio artist; teaching: Oberlin College (OH), Mills College (CA), North Bennet Street School (MA); residencies: Fulbright, Jentel Foundation (WY), Ragdale Foundation (IL), King St. Stephen Museum (Hungary), Vermont Studio Center; exhibitions: Islip Art Museum (NY), University of Dallas; collections: Dartmouth College (NH), Metropolitan Museum (NYC), Museum of Modern Art (NYC), Yale University libraries (CT). aimeelee.net

Aimee Lee, *Paper Dress*, hanji, 33 x 17 x 1½ inches

Julie Leonard
Word, Image, Text, Books **Code 02B**

In this workshop, we'll develop narratives for artists' books using structure as a portal for meaning. We'll cover a range of versatile bookbindings, collect materials, and print by hand on paper and fabric. As we learn traditional and innovative binding techniques, we'll use structures to "sketch"—finding ideas and methods for working artistically in book form, building a whole from the parts: words, images, structures, texts. One day will be spent printing in the letterpress shop with artist Sara Langworthy. **All levels.**

Associate professor at University of Iowa Center for the Book; other teaching: University of Georgia Cortona Program (Italy), Paper and Book Intensive; exhibitions: Habatat Galleries (VA), Waverly Street Gallery (MD), Conrad-Wilde Gallery (AZ); collections: Sackner Archive of Visual and Concrete Poetry (FL), University of Delaware, Savannah College of Art and Design (GA); former Penland resident artist and core fellow.

Julie Leonard, *Palimpsest*, found book pages, Tyvek, varnish, 21 x 26 x 5 inches

Sara Glee Queen & Kathy Steinsberger
Living Inside the Book **Code 03B**

This workshop will consider the qualities shared by books and architecture as we investigate the role that a book's structure can play in defining the "rooms" or spatial moments of a narrative. Sculptural book structures will allow students to engage principals of scale, tectonics, sequencing, design, composition, and interiority/exteriority to enhance and transform the experience of the book. We'll connect content and form through demonstrations, discussions, and generative creative processes. Students will build a foundation in basic bookmaking and engage in collaborative storytelling, writing, and image making. **All levels.**

Sara: assistant professor of architecture at North Carolina State University; design studios: Harvard University (MA), Contemporary Art Museum (NC). Kathy: studio artist; teaching: Pullen Arts Center (NC), Cary Arts Center (NC); exhibitions: Green Hill Center (NC), Boxheart Gallery (Pittsburgh).

Left: Sara Glee Queen, *Playing Pool*, chipboard and museum board, 12 x 16 x 8 inches
Right: Kathy Steinsberger, *Persephone's Soliloquy and Defense*, paper, tea bags, string, bookcloth, book board, 9 x 6 inches

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

Some classes have expanded information on our website.

Scholarship information begins on page 39.

See also *Forms in Paper* with Elizabeth Alexander, page 24 and *It's All in the Game: The Playful Artist's Book* with Julie Chen, page 26.



4 July 6–18

Daniel Essig & Dolph Smith

Books with Bulk Code 04B

Do you have too many blank pages and not enough time or thoughts to fill them all? Have you thought about turning the book form itself into a vehicle for your message? We'll guide students through the boundless possibilities of giving content volume within the book structure. By cutting, piercing, sawing, carving, and burning into the leaves of the book, we'll create a vessel that will emphasize the physical core of your story. Books with ladders? Books on stilts? Books inside books to double your treasure? An extra measure of risk presents one with an extra measure of self-discovery. **All levels.**

Daniel: studio artist; teaching: Campbell Folk School (NC), San Diego Book Arts (CA), Arrowmont (TN); collections: Renwick Gallery (DC), Mint Museum (NC) **Dolph:** professor emeritus from Memphis College of Art (TN), Tennessee Governor's Distinguished Artist Award. danielessig.com

Left: Dolph Smith, *Humpty Dumpty*, mixed media assemblage, 1 2½ x 9 x 6 inches
Right: Daniel Essig, *Icon*, holly, type, mica, velvet, thorns, egg, Ethiopian and Coptic binding, 9 x 7 x 2¼ inches



5 July 20–August 5

Jo Stealey

Sculpting with Handmade Paper Code 05B

Would you like to break through the boundaries of your creative process using simple everyday materials? We'll explore the potential for sculptural handmade paper using found molds, soft molds, and permanent armatures with cotton, abaca, flax, kozo, and other plant materials. We'll investigate the world of overbeaten fibers for their high shrinkage and translucent, skin-like qualities that speak a language of their own. And we'll connect multiple cast forms and incorporate surface treatments such as layered transparent papers, pulp painting, collage, drawing, and more. **All levels.**

Professor at University of Missouri-Columbia; other teaching: Arrowmont (TN), Escuela De Arte, Granada (Spain), Bennington College (VT); exhibitions: Craft Alliance (St. Louis), Museo de Papel (Spain), 9th International Fiber Biennial at Snyderman-Works (Philadelphia), retrospective at Ann Lamar Switzer Center (FL). jostealey.com

Jo Stealey, *Forest* (detail), river willow, overbeaten flax, abaca



6 August 10–22

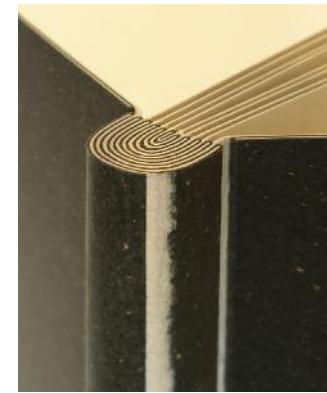
Sarah Bryant

Box Making & Enclosure Design Code 06B

A box is not merely an empty vessel, it's an invitation to open and explore. In this workshop, students will design and produce beautiful enclosures for personal collections of objects, books, prints, or other mysterious contents. In addition to covering a wide range of box structures, we'll make our own book cloth and investigate the attachment of ribbons, strings, buttons, and bone clasps to our boxes. Students will be able to work independently to create complex variations of different box forms. Come and experience the pure satisfaction of making boxes by hand. **All levels.**

Studio artist operating under the name Big Jump Press; teaching: University of Georgia, University of Alabama, Wells College (NY); collections: Art Institute of Chicago, New York Public Library, Yale Arts Library (CT), Houghton Library at Harvard University (MA), University of Iowa Library, University of California Los Angeles Darling Biomedical Library. bigjumppress.com

Sarah Bryant, *Fond*, artist's book housed in a box with an object and a set of prints, 8¾ x 7¾ x 1½ inches



7 August 24–30

Benjamin Elbel

Onion Skin Binding Code 07B

This workshop will explore a structure in which the spine of the book is built up with layers of papers of different colors. The way the spine grows from the center to the outside and the resulting pattern inspired its name: onion skin binding. The spine can act as a stub onto which a signature can be sewn, or the pages can be incorporated into the spine, which creates a space between each page—making it ideal for mounting artwork or photographs onto the pages. Taught by the originator of the binding, this workshop will explore the strong expressive potential of this recently-developed structure. **All levels.**

Binder, conservator, instructor; teaching: Centro del Bel Libro (Switzerland), Le Vesinet (Paris), London Centre for Book Arts, Boekbinderij Wilgenkamp (Netherlands), *Binding re: Defined* (London); exhibitions: London Artbook Fair at Whitechapel Gallery, Flow Gallery (London), Robert Frew Antiquarian Bookshop (London). elbel-libro.com

Benjamin Elbel, *Okaeri Project* (detail), paper

Clay

1 of 2

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

Some classes have expanded information on our website.

Scholarship information begins on page 39.



1 May 25–June 6

Ronan Kyle Peterson

Scratching the Surface

Code 01CA

We'll focus on enlivening the surface of ceramic vessels and look at sources of inspiration and nuance. Using slips and terra sigillatas to create backgrounds, we'll make surfaces teeming with texture and color through slip trailing, glaze trailing, resist patterning, and glaze layering. We'll use low-fire clays and glazes, and fire in electric kilns. The techniques and processes explored can be applied to any firing temperature and atmosphere by potters and sculptors alike. **Intermediate:** students who can center and throw two pounds of clay and/or comfortably handbuild forms will benefit most from this surface-oriented class.

Studio artist; teaching: Arrowmont (TN), Mudfire (GA), The Kiln Studio (AL), Penland; exhibitions: Piedmont Crafts (NC), Charlie Cummings Gallery (FL), Potter's Market Invitational at Mint Museum (NC), Penland Gallery; former Penland core fellow. ninetoespottery.com

Ronan Kyle Peterson, *Tree of L'Eyes Platter*, earthenware, 5 x 16 x 16 inches

Joseph Pintz

Putting Things Together:

Handbuilt Vessels

Code 01CB

This workshop will explore the subtleties of handbuilt earthenware vessels. In addition to additive and reductive handbuilding techniques, participants will learn to use and make their own bisque molds to create an assortment of utilitarian and sculptural forms. There will be a strong emphasis on surface, not as an afterthought, but as an essential design element. We'll build up layers of terra sigillata, glazes, and washes to create rich, low-fire surfaces. **All levels.**

*Assistant professor at University of Missouri; NCECA Emerging Artist Award, Ohio Arts Council Individual Excellence Award; residencies: Archie Bray (MT), Roswell (NM); exhibitions: Red Star Studios (MO), Museum of Contemporary Craft (Portland, OR), The Clay Studio (Philadelphia); work published in *Ceramics Monthly* and *500 Ceramic Sculptures (Lark)*. iconceramics.com*

Joseph Pintz, *Pitchers*, earthenware, 10 x 8 x 4½ inches



2 June 8–20

**Jan McKeachie Johnston
& Randy J. Johnston**

At the Edge of Clay **Code 02CA**

This fun and exciting workshop will cover traditional and nontraditional methods of throwing and altering forms along with hand-building techniques, including the use of paper patterns. We'll work with a variety of glazes and slips on high-fire stoneware and fire the wood and gas kilns. The class will also include ideas about form and surface texture as they relate to woodfiring, drawing on our background of more than 40 years of firing large Japanese-style kilns. **All levels.**

*Jan: studio potter; teaching: Anderson Ranch (CO), Arrowmont (TN), Curaumilla Art Center (Chile); collections: Chrysler Museum (VA), Minneapolis Institute of Art. Randy: professor at University of Wisconsin-River Falls; collections: Victoria and Albert Museum (London), Museum of Fine Arts (Boston), Nelson Atkins Museum (MO).
mckeachiejohnstonstudios.com*

Left: Randy J. Johnston, *Squared Shino Vase*, woodfired stoneware, 16 x 16 x 6 inches
Right: Jan McKeachie Johnston, *Stacked Vase*, woodfired stoneware, 17 x 7 x 7 inches

3 June 22–July 4

Meredith Host

Lots O' Layers **Code 03CA**

This workshop will explore surface-decorating processes at all stages of making, using simple forms and building layers of visual information. Pre-bisque, we'll experiment with surface design using underglaze, slip, paper stenciling, slip trailing, incising, and screen printing with Thermofax and EZ Screens. After glaze firing we'll continue surface development with vinyl stencils and low-temperature glaze, iron-oxide transfer decals, china-paint decals, etc. You'll expand your visual vocabulary and create dynamic, complex surfaces. We'll work with cone 6 porcelain in oxidation, but these methods are applicable to all types of clays and temperatures. **All levels**, although some throwing experience will be helpful.

*Studio artist; teaching: Red Star Studios (MO); residencies: Watershed (ME), Arrowmont (TN), Desdner Porzellan Manufaktur (Germany); solo exhibitions: Hallmark (MO), Naked City Gallery (KS), AKAR (IA), Flotsam + Jetsam (Philadelphia), Dyer Arts Center (NY).
meredithhost.com*

Meredith Host, *Dot Dot Floral Vases*, porcelain with decals, 9³/₄ x 5 x 5 inches

Lindsay Pichaske

Evocative Animals **Code 02CB**

We'll explore the emotive, narrative, and psychological potential of animal forms in clay. Drawing inspiration from personal experience, archetypes, and observations in the natural and manufactured world, we'll create small- to life-sized animal sculptures. Demonstrations will cover solid and slab construction as well as anatomical figure-sculpting techniques. Individual guidance will help students create unique creatures that are personally relevant. Surface and meaning will be addressed, and we'll try a variety of post-firing finishes. We'll use earthenware clay and electric firings. **All levels**, although some handbuilding experience will be helpful.

*Studio artist; teaching: George Washington University (DC), Corcoran College of Art + Design (DC), NCECA Emerging Artist Award; exhibitions: Foster / White Gallery (Seattle), Duane Reed Gallery (St. Louis), Flashpoint Gallery (DC), The Clay Studio (Philadelphia), SOFA Chicago; residencies: Archie Bray (MT), Watershed (ME).
lindsaypichaske.com*

Lindsay Pichaske, *Ghost of Snow*, low-fire ceramic, monofilament, putty epoxy, milk paint, resin, 19 x 13 x 17 inches

Heather Mae Erickson

Plaster Models & Mold Making **Code 03CB**

This workshop will be divided evenly between creating clay and plaster prototype forms and engineering molds. We'll cover beginning to advanced moldmaking with an emphasis on working from your own forms rather than found objects. Students will learn systems for creating models and molds and also how to fabricate tools. We'll cover a variety of processes for working with plaster and explore its many stages of workability. We'll plan ideas using special drawing devices and stencils so you can develop your designs from beginning to end. If time permits, we'll cast and bisque fire. **All levels.**

*Studio artist; teaching: Alfred University (NY), University of Colorado-Boulder; residencies: Archie Bray (MT), The Clay Studio (Philadelphia), Aalto University (Finland); exhibitions: Lill Street Gallery (Chicago), The Clay Studio (Philadelphia), Denver Art Museum, American Museum of Ceramic Art (Los Angeles); work published in *Ceramics Monthly* and *500 Vases (Lark)*.
heathermaerickson.com*

Heather Mae Erickson, *IORG*, porcelain

Clay 2 of 2



4 July 6–18

Nick Schwartz

Painting with Fire

Code 04CA

Learn to paint with fire as we explore the art of wood firing in Penland's cross draft, hybrid anagama/noborigama kiln. We'll make work to be fired "green" in the wood kiln. We'll use tumble stacking and wadding to guide the flame's path through the work in order to create variables that will enrich the surfaces of our finished pieces. This intensive, hands-on workshop will combine philosophy and practical knowledge of the craft and art of firing with wood. We'll use stoneware and porcelain in different parts of the kiln. **All levels.**

Studio potter; director of ceramics at Mendocino Art Center (CA); exhibitions: Trax Gallery (CA), Mendocino Art Center (CA), Eckerd College (FL), Handley Cellars (CA), The Artery (CA); kiln builder, volunteer firefighter, baker, surfer, former circus performer. flynncreekpottery.com

Nick Schwartz, 3 Gallon Jug, wood and salt fired stoneware, 17½ x 8 inches

The downstairs clay studio will be used this session for sculptor Hiroyuki Hamada's class titled Finding Voice, see page 34.

5 July 20–August 5

Susan Filley & Leah Leitson

Porcelain without Borders

Code 05CA

Working with porcelain opens new doors: the clay is white, the glazes are bright, and the smooth feel of porcelain is fun to explore. We'll focus on creating new pottery forms and techniques for altering forms. Individual projects will allow for developing forms, ideas, and new glazes. A special group project will look at how pottery inspires the celebration of dining together. The workshop will include decoration, basic glaze formulation, and firings in both gas reduction and salt kilns. **Intermediate:** basic throwing skills required.

Susan: studio artist; teaching: Arrowmont (TN), Penland; exhibitions: Fletcher Challenge Awards (New Zealand), Strictly Functional Pottery National (PA); NCECA fellow. Leah: professor at Warren Wilson College (NC), exhibitions: North Carolina Pottery Center, Green Hill Center (NC), Signature Gallery (Atlanta); work published in Ceramics Monthly and Masters of Porcelain (Lark). susanfilley.com • Leahleitson.com

Left: Leah Leitson, Pitcher, porcelain, thrown and altered, 11 x 5 x 4 inches

Right: Susan Filley, Petite Teapots with Cuplets, porcelain, 6 x 5 x 3 inches (teapot)

Thaddeus Erdahl

Nature Nurture

Code 05CB

The human condition is developed by the balance and imbalance of nature and nurture; we'll explore and discuss these territories as we develop concepts in this figurative sculpture workshop. The technical focus will be on hollow-form handbuilding using modified slabs, coils, and simple armatures to create a dynamic, life-sized human bust. Demonstrations will deal with character development as illustrated by facial features, hair, and clothing. We'll also find ways to develop surfaces rich with layers and visual history. We'll work with a low-temperature sculpture clay and fire our pieces twice. Students will take home a finished sculpture and several exquisite test tiles. **All levels.**

Studio artist; teaching: University of Northern Iowa; University of Florida alumni fellowship; residencies: Guldegergaard International Ceramic Research Center (Denmark), Arrowmont (TN); representation: Obsidian Gallery (AZ), Signature Gallery (Atlanta). tjerdahl.blogspot.com

Thaddeus Erdahl, Billy Lee the Half King, clay, underglaze, slip, glaze, encaustic, 18 x 17 x 10 inches



6 August 10–22

Kathy King

Looking over Your Shoulder Code O6CA

This workshop will feature an overview of ceramic art history, from Neolithic Chinese storage pots to contemporary work. We'll focus on historical methods of making and the social contexts from which the work was created. As we consider the past, we'll respond by making work that reflects contemporary points of view. We'll give special attention to surface decoration and treatments, print-transfer techniques, and narrative. We'll use low-, medium-, and high-fire clays in oxidation and reduction. **All levels.**

Studio artist; director of education at the Harvard University Office for the Arts ceramics program (MA); teaching: School of the Museum of Fine Arts (Boston), Rhode Island School of Design, Georgia State University; exhibitions: Mudfire (Atlanta), Spacelab (Cleveland), SOFA Chicago, The Clay Studio (Philadelphia); work published in Confrontational Ceramics by Judith Schwartz and Sex Pots by Paul Mathieu. kathykingart.com

Kathy King, *Untitled (Stacked Flower Vase)*, mid-range porcelain, 27 x 10 x 10 inches



Elisa Di Feo

Dinner Plans Code O6CB

This class will explore functional objects from the point of view of food! We'll work from fired clay molds and create porcelain multiples. Our goal is to make functional pieces that present food in new and compelling ways. Discussions, food tastings, and visits from award-winning local chef Nate Allen will give insight into tableware from the viewpoint of a culinary professional, creating an engaging challenge for students. Using a simple palette that will showcase the colors of food, we'll fire cone 6 in electric kilns. **All levels.**

Studio artist; teaching: Appalachian Center for Craft (TN), Lux Center for the Arts (NE); residency: Appalachian Center for Craft (TN), exhibitions: Crimson Laurel (NC), RebusWorks (NC), Lux Center for the Arts (NE), Santa Fe Clay (NM), The Clay Studio (Philadelphia). elisadifeo.com

Elisa Di Feo, *Dinner Plate*, porcelain, 3 x 9 x 9 inches



7 August 24–30

Brian R. Jones

Structuring Layers Code O7CA

When I make pots, I think of the steps of the making process as layers. It's a semantic trick to keep myself from separating the *making* from the *glazing*. Working with earthenware, we'll explore different ways to investigate form (bisque molds, throwing parts on the wheel, using patterns, coil building) and ways to articulate the surface (slip, terra sigillata, underglazes, sgraffito), setting ourselves up to both plan and improvise form and surface. This class is meant to provide you with new ways to make pots, look at your work, and think about process. Collaboration will be an important part of our week. We'll work with earthenware and bisque fire only. **Basic throwing skills required.**

Studio artist; exhibitions: Museum of Contemporary Craft (Portland, OR), Clark College (WA), Crimson Laurel (NC), Philadelphia Museum Craft Show, Archie Bray (MT), Gallery EXPO (Houston), Northern Clay Center (Minneapolis). brianrjones.com

Brian R. Jones, *Tumblers*, earthenware, slip, terra sigillata, glaze, 6 x 3 x 3 inches



Aisha Harrison

Figure Sculpting Intensive Code O7CB

The human figure has been a captivating subject in visual art for thousands of years. From bold gestures to the subtle beauty of the body's curves, this workshop will take your rendering skills to the next level. We'll focus on close observation of a live model, classic sculpture techniques, and how anatomy affects the body's shape. We'll also explore some of the common themes and conceptual uses of the figure in art. We'll use midrange clay, no firing. **All levels.**

Studio artist; teaching: Evergreen State College (WA), Baltimore Clayworks (MD), Community College of Baltimore County (MD), Lux Center for the Arts (NE); exhibitions: O'Kane Gallery (TX), Santa Fe Clay (NM), Salon Refu/Susan Christian Project Space (WA); residencies: Lormina Salter Fellow at Baltimore Clayworks (MD), Women's Studio Workshop (NY). aishaharrison.com

Aisha Harrison, *Leaner*, clay, 62 x 23 x 19 inches

Drawing & Painting

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

Some classes have expanded information on our website.

Scholarship information begins on page 39.

See also *The Sign Painter with Timothy Maddox*, page 26.



1 May 25–June 6

Michael Dixon

Process, Paint, & Performance Code 01D

The self-portrait has a long and rich history. In this session, we'll create a series of self-portraits using contemporary methods in oil paint. We'll cover the process of drawing the figure, oil painting techniques, color theory, mixing color, and composition. Our focus will be drawing and painting from observation. We'll also create performances in the class as a method for generating images of ourselves and use these images to consider conceptual ideas and storytelling. **All levels.**

Assistant professor at Albion College (MI); Puffin Foundation grant (NJ); residencies: Virginia Center for the Creative Arts, Holter Museum of Art (MT), Vermont Studio Center, Ragdale Foundation (IL); exhibitions: Durham Arts Guild (NC), Holter Museum of Art (MT), Tucson Museum of Art (AZ), Miami-Dade College (FL), The Art Foundry Gallery (CA), The Marwen (Chicago).

michaeldixonart.com

Michael Dixon, *Settling Down is Hard to Do When You Are Fading into Nothing*, oil on canvas, 20 x 20 inches



2 June 8–20

Marge Luttrell

Encaustic, Collage, & Monoprinting

Code 02D

Encaustic is the medium of the moment, but not everyone uses it to its full potential. We'll experiment with this versatile wax medium to explore its myriad possibilities. This workshop will get you up to speed and then take your encaustic to the next level. We'll cover basic application, tools, preparation, and safety, along with making your own paints. Collage techniques, transfers, layering, and other applications will jump-start your artistic journey. The workshop will include monoprinting on the hot box and instructions for building your own hot box. The goal is to enable students to embrace encaustic with a personal approach. **All levels.**

Studio artist; fellowships: Fulbright, National Endowment for the Arts, National Endowment for the Humanities; exhibitions: Pennsylvania Festival of the Arts, American Council for Fine Crafts Show (NYC), Jersey Shore Fine Arts Festival (NJ), American Craft Council Show (Atlanta), Charleston Fine Arts Festival (SC). margeluttrell.com

Marge Luttrell, *The Fate of Ariadne*, encaustic, collage, string, pins, 20 x 20 inches



3 June 22–July 4

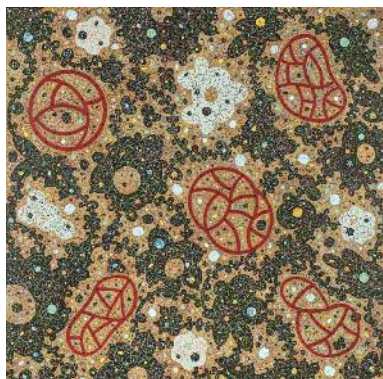
Mary Ann Zotto

Narrative Life on the Page Code 03D

In this workshop we'll pursue revelatory images. This pursuit will be enhanced by wordplay, mythology, associative fantasy, exquisite corpse games, and collaboration. The aim is to remove pressured expectations while seeking an expanded narrative aesthetic. The impact of your images—whether representational or non-representational—will be improved by embracing your present mark-making style and imagination rather than trying to anticipate how you might draw or feel in the future. We'll combine intense studio work with humor and a relaxed approach to finding a deeper involvement with the page. We'll embrace brush work, dry mark-making, and mixed media. **All levels.**

Studio artist and teacher at the University of North Carolina School of the Arts; other teaching: Weatherspoon Art Museum (NC), Tougaloo Art Colony (MI), Wake Forest University (NC); collections: United States Department of State Art Bank Project (DC), State of North Carolina, High Museum (Atlanta), Mint Museum (NC).

Mary Ann Zotto, *Rub-a-dub-dub*, acrylic, 25 x 30 inches



4 July 6–18

Clarence Morgan

Painting in the Abstract

Code 04D

Students in this workshop will develop a personal visual language of form, color, and line to create paintings that have the potential to convey expressive content with a degree of independence from visual references or familiar realms. Our work will celebrate painting as a two-dimensional artistic medium that activates the imagination. We'll explore minimalism, reductive painting methods, pattern, and repetitive systems. Students may work with water-based media such as acrylics, water-based oil paints, and gouache, as well as drawing media, templates, stencils, and collage. **Intermediate/advanced:** students should be familiar with the fundamentals of painting and be predisposed to working abstractly.

Professor and head of drawing and painting at University of Minnesota; Pennsylvania Academy of the Fine Arts Distinguished Alumni Award; fellowships: McKnight Foundation (MN), Bush Foundation (MN); work shown in more than 200 exhibitions nationally and internationally. clarence-morgan.com

Clarence Morgan, *Rhythm Trance*, acrylic, gesso, collage, colored pencil, canvas over panel, 40 x 40 inches



5 July 20–August 5

Evie Woltil Richner

Experiments in Drawing & Printmaking

Code 05D

We'll use the unique setting and experience of Penland as a starting point to explore making images through a variety of drawing and printmaking processes. We'll begin with a focus on capturing a sense of place through drawing and observing the world of Penland. Then we'll bring these collected drawings and experiences into the print studio to prompt our experiments in monoprinting, soft and hard ground etching, and combinations thereof. This workshop will collaborate extensively with Robert Mueller's workshop in the print studio. **All levels.**

*Studio artist; teaching: University of Florida; exhibitions: Holland Project Gallery (NV), First Street Gallery (NYC), Manifest Gallery (Cincinnati), WARPhaus Gallery (FL), Focus Gallery (FL), 4Most Gallery (FL), Rosalux Gallery (Minneapolis), Pacific Art League (CA), Anderson Art Center (WI).
eviewoltilrichner.com*

Evie Woltil Richner, *Untitled (Chicken)*, ink, watercolor on digital print, 7½ x 5 inches



6 August 10–22

Lara Nguyen

Charcoal: Burnt Sticks & Beyond

Code 06D

This workshop will emphasize the range of applications possible with charcoal in additive and subtractive drawing methods. From fluid gestural strokes to layers of smudges combined with fine hatch marks, students will gain experience with various forms of charcoal, learning when and how to combine powder, vine, willow, compressed, and pencil charcoal to achieve desired effects on a variety of paper surfaces. We'll also address the use of erasers as drawing tools. We'll work primarily from observation: constructed still lifes, the landscape, and models. Students may also pull imagery from other sources into their self-directed work. Demonstrations, critiques, and presentations of historic and contemporary art will accompany intensive studio practice. **All levels.**

*Professor at Warren Wilson College (NC); collections: Asian-American Arts Centre (NYC), Columbus College of Art & Design (OH), St. John's Mercy Hospital (MO); representation: Gallery Asheville (NC), Cinema Gallery (IL).
stonecloudstudio.com*

Lara Nguyen, *Related*, charcoal on paper, 22 x 30 inches

7 August 24–30

No drawing and painting class 7th Session. The studio will be used for Nancy Blum's class titled Developing a Public Art Practice, see page 35.

Glass

1 of 2

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

Some classes have expanded information on our website.

Scholarship information begins on page 39.



1 May 25–June 6

Joe BenVenuto & David Walters

Some Assembly Required Code 01GA

This workshop will explore the relationship between the hot shop and the cold shop and the potential for their symbiosis. Designing work with the cold shop in mind, students may take blown elements, modify them in the cold shop, and then pick them up and assemble them back in the hot shop—or they may be assembled cold. Students in this workshop will be exposed to the cold shop in its entirety. **Intermediate/advanced:** students should have fundamental knowledge of the relevant tools and equipment and be well versed in the vocabulary of the hot shop.

Joe: studio artist, owner of a coldworking and sculpture assembly studio; teaching: Te Puia Workshop (New Zealand), Piko Gathering (HI). *David:* studio artist; teaching: Pilchuck (WA), Toyama Institute of Glass Art (Japan); representation: Traver Gallery (Seattle), Schantz Gallery (MA). davidwaltersglass.com

Left: David Walters, *Pleasure Island Flyer*, blown and slumped glass, steel, rubber, mirror, 12 x 30 x 8 inches

Right: Joe BenVenuto, *Ochre Rust Terrene Study*, blown glass with hot attached parts, 21 x 12 x 2½ inches

Stacy Lynn Smith

Collected Images:

Powder Printing

Code 01GB

This workshop will explore the powder printing method to create imagery and texture in kiln glass. This technique uses screenprinting methods—pressing dry glass powder, rather than ink, through a prepared screen. Students will learn image preparation, design possibilities, and firing options through hands-on projects, demonstrations, and examples. Building on this foundation, we’ll gather visual information and collect images, which can then be used in the production of finished work. Some images will be created digitally; laptops and basic computer skills will be helpful. **All levels.**

Studio artist, instructor at Bullseye Glass (Portland, OR); exhibitions: SOFA Chicago, Bullseye Gallery (Portland, OR), Sixth Street Gallery (WA), Washington State University; collection: Alliance for Young Artists & Writers (NYC).

stacylynnsmith.com

Stacy Lynn Smith, *Fragment (Yellow)*, kiln-formed glass, porcelain tile, powder printed, 36 x 30 x ½ inches



2 June 8–20

Daniel Clayman

Questioning the Process Code 02GA

Kiln casting glass is a complex process that can be stripped down to a series of simple techniques. The techniques we'll explore are focused on plaster investment molds. Students will experiment with an array of materials using an analytical method for problem solving. Using student work as a platform for demonstrations, the workshop will cover topics including mold recipes, firing schedules, wax-working, rubber molds, glass sources, and more. The goal is for students to leave with an ability to pursue their own ideas with this newly acquired, advanced knowledge base. **Intermediate:** while previous glass experience is not required, this class is for artists with a foundation in basic sculptural materials and methods.

Studio artist; teaching: Pilchuck (WA), *The Studio at Corning* (NY), *UrbanGlass* (NYC), *Rhode Island School of Design*; collections: *deYoung Museum* (San Francisco), *Museum of Arts and Design* (NYC), *Renwick Gallery* (DC), *Museum of Fine Arts* (Boston). danielclayman.com

Daniel Clayman, *Small Circular Object 5*, glass, 3 3/4 x 3 3/4 x 2 3/4 inches



Carmen Lozar

Sweet & Salty: Flameworking Ideas Code 02GB

This workshop will aim to balance skills and ideas while creating sculpture from flame-worked glass. Using borosilicate rods and tubing, we'll learn simple techniques to execute works that contain complex and visually exciting content. We'll use found objects as inspiration—and they may also find their way into finished pieces if appropriate. We'll have class discussions about the objects we're making; idea development and experimentation will be encouraged. **All levels**, but some torch experience will be helpful.

Studio artist; teaching: *Illinois Wesleyan University*, *Pilchuck* (WA), *Pratt Fine Art Center* (Seattle); exhibitions: *SOFA Chicago*, *Saunders Gallery* (Chicago); residencies: *Corning Museum* (NY). carmenlozarglass.com

Carmen Lozar, *Shower*, flameworked glass, 19 x 6 x 6 inches



3 June 22–July 4

Hyunsung Cho

Small Objects with Big Stories Code 03GA

This workshop is an introduction to enameling on blown glass. Students will learn basic glassblowing and enameling techniques. The workshop will encourage personal expression as we strengthen hot glass skills and explore the endless possibilities of painting with enamel on blown glass. Students will develop and execute their original ideas for these materials. **Intermediate:** basic hot glass skills required.

Resident artist at *Creative Glass Center of America* (NJ); teaching: *Hot Glass Studio* (Seoul), *Kyungnam University* (Korea); exhibitions: *Duncan McLellan Gallery* (FL), *Craft Alliance* (St. Louis), *Riverfront Renaissance Art Center* (NJ), *Third Degree Gallery* (MO), *Aldo Castillo Gallery* (IL), *Craft Hawk Gallery* (OH); *Best in Show at BIGG: Breakthrough Ideas in Global Glass* (OH); representation: *Pismo Contemporary Art Glass* (Denver), *Morgan Contemporary* (PA). hyunsungchoglass.com

Hyunsung Cho, *Early in the Morning*, glass, metal, enamel, 7 x 24 x 7 inches



Kelley Knickerbocker

Strata Various: Modern Mosaics in Mixed Media Code 03GB

After building and rigging durable, lightweight two-dimensional substrates, students will create highly textured “two-and-a-half-dimensional” mosaics of disparate hard materials—both natural and manufactured—using cement mortar as adhesive. We'll explore and test the unique textural properties of each material and learn to recognize and exploit combinations of angle, height, size, and shape for various visual effects. Using stratification as a compositional framework, we'll take what we've learned and combine/juxtapose stone, glass, metal, ceramic, and other materials into cohesive, visually pleasing, and topographically compelling mosaics. **All levels.**

Studio artist; teaching: *Institute of Mosaic Art* (CA), *Seattle Mosaic Arts* (WA); exhibitions: *Museum of Glass* (WA), *Inscape Arts* (WA), *Clauiano Art Exhibition Gallery* (Italy), *Society of American Mosaic Artists* (FL, WA); residency: *Institute of Mosaic Art* (CA). rivenworksmosaics.com

Kelley Knickerbocker, *Aurora*, stone, glass, paper, 14 x 12 inches



4 July 6–18

Ethan Stern

New Shape: New Surface Code 04GA

This class will investigate glassblowing techniques through a sculptural lens. Thinking out of the round, we'll focus on form, scale, layering, and color application in the hot shop. We'll shape the bubble with various tools informed by asymmetry, elements of balance, visual weight, and the optical qualities of glass. We'll cover basic cold-working techniques and use them in tandem with the blowing process. Engraving and carving will be a means to explore texture, color, surface, and form. Students will be encouraged to research, draw, and experiment in strengthening concept, design, and skill. **All levels**, but a basic understanding of the material will be helpful.

Studio artist; teaching: University of Washington, The Studio at Corning (NY), Pittsburgh Glass Center, Pilchuck (WA), Appalachian Center for Craft (TN); exhibitions: Toyama Institute of Glass Art (Japan), Traver Gallery (Seattle), Chappell Gallery (NYC); collections: Museum of Glass (WA), Glasmuseet Ebeltoft (Denmark). ethanstern.com

Ethan Stern, *Zebra Flag Coastline*, blown and wheel-cut glass, 18 x 3 x 3 inches



Liz Mears

Repetition & Rhythm in Sculpture Code 04GB

We'll explore repetition and rhythm as design elements for flameworked glass sculpture. The first week we'll develop simple shapes that we can use as our lexicon. The second week, we'll each choose one of those shapes to use in a repetitive, rhythmic manner to create an aesthetically pleasing sculpture. The challenge is to create complex objects from simple elements. **All levels**: beginners encouraged.

Studio artist; teaching: Washington Glass School (DC), Workhouse Arts Center (VA), Touchstone (PA), Pittsburgh Glass Center, Craft Alliance (St. Louis); exhibitions: SOFA Chicago, Chicago Cultural Center, Blue Spiral I (NC), Pismo Contemporary Art Glass (Denver); author of Flameworking: Creating Beads, Sculptures, & Functional Objects (Lark).

Liz Mears, *Bowl of Autumn*, flameworked glass, sandblasted and etched, 5 x 12 x 12 inches



5 July 20–August 5

Jen Elek

Furnace to Finish Code 05GA

This workshop will explore the foundations of furnace working. Through a focus on gathering and using the heat of the furnace, students will achieve greater efficiency of movement in the hot shop. Quick blowing exercises will give students a basic vocabulary of shapes to work with. Practice in punty transfer techniques for a wide range of situations, bit preparation and application, and finishing work in the cold shop will round out this experience. Working with clear glass will offer artists the opportunity to experience the optical truth of transparency. **All levels**. *Studio artist, member of Lino Tagliapietra's glassblowing team; teaching: Pilchuck (WA), Seattle Glassblowing School, Toyama Institute of Glass Art (Japan); exhibitions: Traver Gallery (WA), Museum of Glass (WA), Priceless Works Gallery (Seattle), Houston Center for Contemporary Art, Bellevue Art Museum (WA).*

Jen Elek, *Crystal*, blown glass, 28 x 25 x 12 inches



Shane Fero

Flameworking the Figure Fantastic Code 05GB

This workshop will focus on the figure in solid and blown glass sculpture, drawing inspiration from the fantastic in art history: the figures of Bosch and Brueghel and also avian, aquatic, animal, vegetal, and mythical hybrid forms. We'll learn solid sculpting using rods and glass powders and also work with tubes—pulling points and using those points for blown sculpture. We'll integrate these techniques into mixed-media installations, possibly using found objects, to realize conceptual and personal statements. We'll work with borosilicate and soda-lime glass. The workshop will include slide talks illustrating historic aspects of figurative sculpture. **Intermediate**: basic flameworking skills required.

Studio artist; teaching: Pilchuck (WA), The Studio at Corning (NY), Bild-Werk (Germany), Scuola Bubacco (Italy); collections: Asheville Art Museum (NC), Glasmuseet Ebeltoft (Denmark), Museum of American Glass (NJ), Museum of Arts and Design (NYC), Tacoma Museum (WA). shanefero.net

Shane Fero, *Sallie*, flameworked glass, 16½ x 6½ x 6½ inches



6 August 10–22

Kim Harty & Charlotte Potter

Glass + Video: Optics of the Lens 06GA

This workshop will introduce the properties of hot glass and investigate this material through the optics of the lens. Students will make lenses of various sorts from hot glass, and then make periscopes, kaleidoscopes, and other optical devices. We'll use these as props and/or filters to create videos that explore differing perceptions of the world around us. We'll cover basic glassblowing, basic optical science, video capture and editing, and we'll place glass within the larger context of contemporary art. Projects could include performances, environments, installations, projections, sculptures, and more. **All levels.**

Kim: studio artist; teaching: Ox-Bow (MI), University of Wisconsin-Madison; Pilchuck Emerging Artist Residency (WA). **Charlotte:** glass studio manager at Chrysler Museum (VA), teacher at Old Dominion University (VA); exhibitions: Corning Museum (NY), American Museum of Glass (NJ). kimharty.com • charlottepotter.com

Left: Kim Harty, *Spectral Cinema*, glass, video projection, 120 x 120 x 120 inches
Right: Charlotte Potter, *Cellular Reliquary*, SiO₂, ash, bone, dust, 30 x 216 x 48 inches



7 August 24–30

Junichiro Baba

The Essence of Sandcasting Code 07GA

The workshop will begin with an introduction to the fundamentals of the sandcast-glass process. After this, we'll discover the expressive possibilities of the technique. Daily demonstrations will cover a variety of methods. Students will be encouraged to complete several small pieces while continuing to experiment. Bring a sketchbook and be ready to discover more than you ever imagined was possible in glass. **All levels.**

Studio artist; teaching: Appalachian State University (NC), Joshibi University of Art and Design (Japan), Meisei University (Japan), Tokyo Glass Art Institute; *exhibitions:* Blue Spiral 1 (NC), Heller Gallery (NYC), SOFA Chicago; former Penland resident artist.

Junichiro Baba, *Investigation for The Memory of Shadows*, sand-cast glass, concrete, 11 x 9 x 4½ inches

Kate Rothra Fleming

Multiples of Abundance: Designing Jewelry in Glass Code 06GB

Students will bring three favorite wearable pieces from home, glean color themes from them, and use these as a starting point for designing customized jewelry made from soda-lime glass. Students will learn traditional flameworking techniques as they explore strategies for creating multiple components in the flame and integrating color and texture through etching, dichroic glass, and surface decoration. Discussions on the use of glass and design in historic jewelry will help us create designs focused on the work as a whole rather than the individual components. **All levels.**

Studio artist; teaching: Spruill Center for the Arts (Atlanta), art teacher in the Peace Corps (Botswana); *exhibitions:* SOFA Chicago, Pismo Contemporary Art Glass (Denver), Corning Museum (NY); *Charlston (SC) FashionWeek runway collaboration with Vartika Vikram; work published in* 500 Beaded Objects (*Lark*) and 1000 Glass Beads (*Lark*). katerothrafleming.com

Kate Rothra Fleming, *Licuala Neckpiece*, flameworked glass, oxidized sterling silver, 4 x 2 x 18 inches



Michael Janis

Compelled by Metaphor Code 07GB

In this workshop we'll create fused images on sheets of glass. Using glass frit, powders, high-fire enamels, iron-oxide decals, and more to make drawings and images, we'll develop a vocabulary of items to be used in final projects. With the fired parts, we'll explore how to make glass artworks that have both visual and spatial depth created by layering and fusing sheets of glass with overlapping elements, producing juxtapositions of imagery that play on light, color, and sequence. **All levels.**

Co-director of the Washington Glass School (DC); teaching: University of Sunderland (UK), Glass Furnace (Istanbul), Bay Area Glass Institute (CA); *Fulbright Scholarship, Saxe Fellowship (CA); exhibitions:* Maurine Littleton Gallery (DC), solo show at Fuller Craft Museum (MA); *collection:* Art Institute of Chicago. michaeljanis.com

Michael Janis, *In the Evening Twilight*, kiln-formed glass, glass power, steel, 12½ x 12½ inches

Iron

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Some classes have expanded information on our website.

Scholarship information begins on page 39.



1 May 25–June 6

Eric A. Ryser

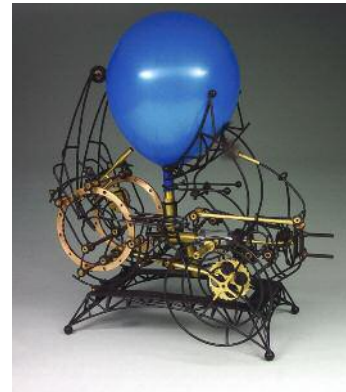
Methodical Making

Code 01I

This workshop will be a study in building vessels from ferrous and nonferrous metals. We’ll explore many types of vessels and consider the overall objective—either physical or metaphorical—of the container and its contents. Students will have a chance to create a body of work while exploring the forging and fabrication skills needed to make three-dimensional objects. We’ll cover construction, texturing, joinery, overall fabrication, and basic design principals while creating a detailed and analytical vocabulary for object making. **All levels.**

Studio artist; teaching: Southern Illinois University-Carbondale, Kansas State University, Appalachian Center for Craft (TN); exhibitions: Nerman Museum of Contemporary Art (KS), National Ornamental Metal Museum (TN), Fuller Craft Museum (MA), Marianna-Kistler Beach Museum (KS); work published in Metalsmith, The Anvil’s Ring, and Ironwork Today 3 by Jeffrey B. Snyder.
ryserforge.com

Eric A. Ryser, *Emily’s Box*, acid-etched pattern, forged and fabricated steel, Prismacolor, 6½ x 9¼ x 5½ inches



2 June 8–20

Shingo Furukawa

Get a Move On!

Code 02I

This workshop will focus on using existing mechanisms—bicycle parts—to create sculpture that moves. We’ll reduce the sophisticated physics and mathematics of mechanical movement down to an uncomplicated, “Oh look, that works!” We’ll cover the principle of transmission of power (not as scary as it may sound), and then translate simple movement into expressive motion through connections and cam actions. Not too tight, not too loose. Technical instruction will be available as needed when new skills are required to realize your vision. **All levels.**

Studio technician at University of Massachusetts-Dartmouth, motorcycle builder; exhibitions: Mobilia Gallery (MA), Rhode Island College, New Bedford Whaling Museum (MA), Society of Arts and Crafts (Boston), Artspace (NC); work published in Metalsmith, motorcycle featured in Cafe Racer Magazine.

Shingo Furukawa, *Untitled (Balloon and Feather)*, steel, brass, copper, found objects, found materials, 16 x 16 x 10 inches



3 June 22–July 4

Peter Ross

A Cure for Stiff Joints

Code 03I

This workshop will explore several of the moving joints found in traditional tools: box-joint pliers, fireplace tongs, compasses, even blacksmith’s tongs. We’ll also make specialized tools. These pieces involve careful forging to shape as well as filing and surface embellishment. Students will work together in pairs, taking turns as smith and striker. Some forge welding may be involved, depending on the project at hand. Familiarity with making and using punches and drifts will be helpful. **Intermediate/advanced:** students should be comfortable forging to an accurate dimension and drastically hand-forging bars ¾-inch square and above.

Studio artist; master of the blacksmith shop at Colonial Williamsburg for 25 years; specialist in reproduction 18th and 19th century hardware and tools; teaching: Haystack (ME), Campbell Folk School (NC), Touchstone (PA), Peters Valley (NJ), New England School of Metalwork (ME).
peterrossblacksmith.com

Peter Ross, *Compass and Caliper*, forged-wrought iron, 12 inches



4 July 6–18

Pamela J. Wallace

Sculpture, Installation, & Form Code 04I
Creating artwork in response to environment and site can offer an experience rich in expressive possibility. The goal of this workshop is to create individual sculptures or parts for installations. We'll focus on working with steel but also explore other media and materials as well as contexts for presentation. We'll cover sheet-metal forming, welding, riveting, forging, and soldering steel. Bring your ideas for site-specific installation or sculptural elements. These will generate excellent opportunities for discussion and problem solving. **All levels.**

Studio artist; teaching: State University of New York-New Paltz, Bard Prison Initiative (NY); exhibitions: John Davis Gallery (NY), Kingston Museum of Contemporary Art (NY), Kobalt Gallery (MA), National Ornamental Metal Museum (TN), Chapman Cultural Center (NY); representation: John Davis Gallery (NY).

pamelajwallacesculpture.com

Pamela J. Wallace, *A Few Bundles*, plaster, fabric, resin, forged iron, 16 x 16 x 5 inches



5 July 20–August 5

Elizabeth Brim

Basics of Forging Code 05I
Students in this workshop will learn the basic techniques of forging, fabrication, and welding through demonstrations and practice. Assignments will ensure the development of skills needed to make expressive and well-crafted sculptures and functional objects in steel. We'll use ancient, traditional ironworking techniques to produce unique, innovative, contemporary work in metal. **Beginning;** experienced students welcome.

Studio artist; teaching: Haystack (ME), PetersValley (NJ), Penland; exhibitions: solo at Gregg Museum of Art & Design (NC), master metalsmith exhibition at National Ornamental Metal Museum (TN), Mint Museum (NC); North Carolina Arts Council fellowship, Bealer Award from Artist Blacksmith Association of North America; collections: National Ornamental Metal Museum (TN), The White House (DC); former Penland core fellow and studio coordinator.

Elizabeth Brim, *Gothic*, etched, fabricated, and inflated steel, 12 x 14 x 3 inches



6 August 10–22

Andrew Meers

Introduction to Pattern Welding Code 06I
This workshop will cover basic to advanced forge welding along with patterning and finishing techniques. Students will become familiar with forge welding as they develop to design objects using Damascus steel. The workshop will include basic patterning styles (such as twisting and laddering), bias forging, complex patterning, multi-bar composites, and mosaics. **All levels.**

Artist in residence at Appalachian Center for Craft; teaching: National Ornamental Metal Museum; American Bladesmithing Society journeyman smith; National Ornamental Metal Museum residency; representation: Blade Gallery (Seattle), Town Cutler (San Francisco). andrewmeers.com

Andrew Meers, *Carissa's Pendant*, stainless steel, gold, Damascus steel, inlaid, 1 1/4 x 1 x 1 1/4



7 August 24–30

James Austin

Silver Overlay for Blacksmiths Code 07I
Koftgari (a.k.a. damascening) is an ancient technique used to decorate iron utensils and fittings with pure silver, gold, and copper. It is performed by peening soft metal wire onto the hand-textured surface of iron or steel. The process requires only simple hand tools and it results in strikingly vibrant decoration. Students will learn basic koftgari technique and apply it to their own small articles forged in the smithy, endowing them with an air of historic worth and beauty. **All levels.**

Studio artist; completed a traditional blacksmithing apprenticeship in Germany, graduating as a distinguished journeyman; teaches workshops at his home studio in Oakland, CA. forgedaxes.com

James Austin, *Firesteel*, fine silver, mild steel and 1075 steel, 2 x 3 inches

Metals

1 of 2

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

Some classes have expanded information on our website.

Scholarship information begins on page 39.



1 May 25–June 6

Linda Threadgill

Surface & Pattern

Code 01MA

In this workshop students will design and make wearable or sculptural metal objects that have unique surface design as an important element. We'll cover designing repeat patterns, the interaction of surface and form, and the influence materials and techniques have on ornament. Our technical approach will include etching, embossing, plating, color on metal, methods of duplication, making tools, and a variety of construction methods using textured metals. **All levels.**

Studio artist, adjunct professor at Institute of American Indian Arts (Santa Fe), professor emerita from University of Wisconsin-Whitewater; American Craft Council fellow, National Endowment for the Arts fellowship; exhibitions: Mobilia Gallery (MA), Patina Gallery (Santa Fe), SOFA New York; collections: Victoria and Albert Museum (London), Renwick Gallery (DC), Museum of Fine Arts (Boston). lindathreadgill.com

Linda Threadgill, *Rosette Brooch No. 15-11*, brass, copper, polymer clay, 4 x 4 x 1 1/4 inches



Arline Fisch

Textile Structures in Metal

Code 01MB

This intensive workshop will cover a variety of interlacing structures using thin sheet metals and small-gauge wires. Students will make small samples of a number of different structures. Each sample will be a complete unit with edges and surfaces finished in a manner appropriate to the process used. Students will then complete one or more fully realized pieces based on selected samples or techniques. Materials include silver, copper, brass, and aluminum. No prior fiber or metalworking knowledge required. **All levels.**

Studio artist; retired professor from San Diego State University; American Craft Council fellow and gold medal recipient, USArtists fellowship, four Fulbright grants, James Renwick Alliance Distinguished Craft Educator Award; collections: Musée des Arts Décoratifs (Montreal), Renwick Gallery (DC), Museum of Arts and Design (NYC), Victoria and Albert Museum (London), Museum of Fine Arts (Boston), Powerhouse Museum (Sydney).

Arline Fisch, *Knitted Bracelets*, coated copper wire, machine knit, crochet edges, largest: 6 x 5 inches



2 June 8–20

Marjorie Simon

Wet, Dry, Flat, Folded

Code O2MA

Build a box or bowl and cloak it in a skin of glass! This workshop will explore simple folding and stitching techniques for creating three-dimensional metal forms to be enameled. Using liquid and sifted enamels, students will experiment with a variety of surface techniques while solving the construction issues involved in fabricating small objects or jewelry. We'll make paper models to use as templates for possible multiples. **All levels.**

Studio artist; teaching: Haystack (ME), Arrowmont (TN), Peters Valley (NJ), Southwest School of Art (TX), 92nd St.Y (NYC), Rutgers University (NJ), Oregon College of Art and Craft; exhibitions: Velvet da Vinci (San Francisco), SOFA New York and Chicago, Sienna Gallery (MA), Aaron Faber Gallery (NYC), Mobilia Gallery (MA), Racine Art Museum (WI), Charon Kransen Arts (NYC).

marjoriesimon.com

Marjorie Simon, *Dwelling*, vitreous enamel on copper, folded, stitched, fabricated, largest: 3 x 3 x 4 inches

Michael Good & Julia Woodman

Anticlastic Raising

Code O2MB

A series of exercises will lead students to a firm understanding of the technique of anticlastic raising: moving metal from a flat sheet into a three-dimensional form using only simple sinusoidal stakes and hammers. The result could be jewelry, small objects, or samples. Julia Woodman will co-teach for the first week. **All levels.**

Michael: studio artist; known as the father of anticlastic raising; teaching: Haystack (ME), Royal College of Art (London), Metalwerx (MA); exhibitions: National Ornamental Metals Museum (TN), Concepts (CA), Gallery Aurus (Paris). Julia: studio artist; teaching: Spruill Center for the Arts (Atlanta), Chastain Arts Center (Atlanta); certified as master silversmith in Finland; collections: High Museum (Atlanta), Victoria and Albert Museum (London), Temple Sinai (Atlanta).

michaelgood.com • juliawoodman.com

Left: Michael Good, *Double Cuff Bracelet*, 18K gold, 1 1/8 inches wide

Right: Julia Woodman, *Rabinovitch Hob Nail Goblet*, sterling silver, vermeilled, 8 x 3 inches

3 June 22–July 4

Tim Lazure & Jen Townsend

Two-Ring Circus

Code O3MA

This workshop will offer a unique opportunity to see two very different approaches to ring making. We'll cover a range of techniques from basic fabricating to lost-wax casting and make everything from understated bands to sculptural and flamboyant cocktail rings. We'll also address object capture—whether this means a stone or some alternative material featured in the ring. We'll discuss the meaning of rings throughout history and what these little pieces have to offer conceptually. Symbolizing love, status, affiliation, or commemoration, rings are small but potent. Come join the two-ring circus! **All levels.**

Tim: associate professor at East Carolina University (NC); collections: Mint Museum (NC), Gregg Museum (NC). Jen: studio artist; teaching: Southwest School of Art (TX), Rochester Institute of Technology (NY); work published in 500 Art Necklaces (Lark) and 500 Gemstone Jewels (Lark).

timlazure.com • jentownsend.com

Left: Tim Lazure, *Untitled*, silver, nail, tourmaline

Right: Jen Townsend, *Calla Lily Ring*, 14K palladium white gold, 18K yellow gold, diamonds

Kat Cole

Found & Fabricated

O3MB

This class will deconstruct, reconfigure, and seek new contexts for found and appropriated materials in jewelry. We'll explore the familiar in new ways and use traditional techniques with unusual materials. The workshop will include demos on a variety of capturing and cold-connection methods. We'll also cover simple fabrication, soldering, and jewelry findings. Design challenges and making samples will prepare students to complete a small collection of finished pieces. Beginning and advanced metalsmiths are encouraged to come explore new methods and materials. **All levels.**

Studio artist; teaching: Western Michigan University, East Carolina University (NC); exhibitions: Society for Arts and Crafts (Boston), Velvet da Vinci (San Francisco), Facere Art Jewelry (Seattle), Kathleen Sommers Gallery (TX), Equinox Gallery (TX), Imperial Center (NC); collection: Museum of Arts and Design (NYC); work featured in 500 Enameled Objects (Lark) and Art Jewelry Today 3 (Schiffer). kat-cole.com

Kat Cole, *L Dub Brooch*, brass, found objects, tin, steel, 3 x 1 1/2 x 1/2 inches



4 July 6–18

David Butler

Setting Stones & Making Clasps O4MA

Advanced jewelry techniques, such as faceted stone setting and making hinges and clasps, usually come later in one's technical development. Now is the time to take that next step! This workshop will cover different types of faceted stone settings, including bezel, channel, prong, and gypsy. We'll also cover bead setting using gravers. Along with working with stones, we'll focus on making hinges and clasps, especially box clasps. Making a bracelet with stone settings and a box clasp is fun, and just one of the possible results of this class. **Basic sawing, filing, annealing, and soldering skills required;** fabrication skills will be helpful.

Professor at Pratt Institute (NYC); exhibitions: Mobilia Gallery (MA), Aaron Faber Gallery (NYC), National Ornamental Metals Museum (TN), Crocker Art Museum (CA), Mint Museum (NC), OXOXO Gallery (Baltimore), American Institute of Architecture (Seattle); representation: Mobilia Gallery (MA). davidbutlerco.com

David Butler, *Green Tourmaline Ring*, sterling silver, tourmaline



Ndidi Ekubia

Metalsmithing: Rhythm, Form, Flow, & A Touch of Sparkle Code O4MB

Taking inspiration from natural forms in the Penland landscape, students will create fluid and sensual pieces with sculptural identity and functional purpose. We'll practice the traditional technique of hand raising. We'll start with a lifeless, machined sheet of metal, beat it to shape on hollowed blocks and shaped anvils, anneal it at the hearth, and create rhythmic form. Next we'll deploy an array of hammers to develop surface sparkle and texture, pushing the material to its limits and imbuing it with flow and vitality. We'll work in copper or silver with a goal of displaying emotional response through the metal. **All levels.**

Studio artist; exhibitions: Cooper Hewitt National Design Museum (NYC), Museum of Arts and Design (NYC), Armory Show (NYC), Milwaukee Art Museum, Sothebys (London), COLLECT (UK); collections: Victoria and Albert Museum (London), National Museum Wales, Winchester Cathedral (UK). ndidiekubia.com

Ndidi Ekubia, *Sparkle Vase*, Britannia silver, 8²/₃ inches tall



5 July 20–August 5

Lawrence Woodford

Methods for New Materials in Contemporary Jewelry Code O5MA

As the visual language of jewelry changes, so do the methods and processes of making. This workshop will focus on fabricating jewelry and objects made from materials not normally used for adornment. Plastics, found objects, fabric, paper, paint, rope, porcelain, irregular stones, and metals will be sawed, pierced, riveted, filed, cemented, set, and assembled into constructed forms and finished pieces. The objective is to learn about innovative and exciting materials while problem solving and making beautiful art jewelry. The work made will enable the artist to think outside of the box, reinterpret process, and explore alternatives to traditional techniques in ornamentation. **All levels.**

Studio artist; teaching: Nova Scotia College of Art and Design; exhibitions: SOFA Chicago, Seeds Gallery (Nova Scotia), Lafrenière & Pai Gallery (Ottawa), Velvet da Vinci (San Francisco). lawrencewoodford.com

Lawrence Woodford, *Sacred Stone, Sacred Geometry*, silver, wood, earthenware, paint, glass, topaz, gold leaf, 20 x 5 x 1 1/2 inches



Liza Nechamkin Glasser

Chasing & Repoussé: A Comprehensive Survey Code O5MB

Chasing and repoussé have been employed around the world for centuries and continue to be used, despite the advent of mechanized processes, because of the special qualities they impart to fine metalwork. We'll make jewelry-scale work and cover most aspects of chasing and repoussé, with an emphasis on comprehension of the process. We'll cover preparing a pitch bowl and working with pitch, correct use of tools, design transfer, chasing decorative lines, high and low relief, direct and indirect repoussé, and chasing on small holloware pieces. Students will make several chasing tools to keep. **All levels.**

Studio artist, owner of Nechamkin Chasing Tools; former silversmith/chaser for Tiffany and Company (NJ); teaching: 92nd St.Y (NYC), PetersValley (NJ), Appalachian Center for Craft (TN), Colonial Williamsburg (VA), Rhode Island School of Design, Touchstone (PA), Newark Museum (NJ). nechamkin.com

Liza Nechamkin Glasser, *Hibiscus Flower*, sterling silver, 2 x 2 inches



6 August 10–22

Barbara McFadyen

Scratch & Sift: Enamel on Steel Code 06MA

Learn wet and dry enamel as you paint, scratch, draw, and layer your imagery on steel. Students will explore the use of color and texture, from sifting and stenciling to painting and sgraffito. We'll also cover decal transfers, china paints, gold foil inlay, pencil and oxide underglaze painting, and acrylic, liquid, and watercolor enamels. The emphasis will be on small-scale wearable pieces or small objects (buttons, book covers, box lids). Traditional enameling on copper and silver with some setting techniques for wearable objects will also be demonstrated. **All levels.** *Studio artist; teaching: Peters Valley (NJ), Campbell Folk School (NC); exhibitions: Studio Fusion Gallery (London), Light Art + Design (NC), Cedar Creek Gallery (NC), Mindscape Gallery (IL), Sheila Nussbaum Gallery (NJ); work published in The Art of Enameling by Linda Darty, The Art of Fine Enameling by Karen L. Cohen.* barbaramcfadyenjewelry.com

Barbara McFadyen, *Two Spoons...*, enamel on steel, paper, 1 3/4 x 1 3/4 inches each

Gary Schott

Mechanical Playthings Code 06MB

Students in this workshop will be introduced to simple mechanisms (levers, cranks, cams, linkages, gears, pulleys) and explore their endless applications and combinations. We'll begin by discussing basics with the aid of videos and models and then move onto working samples using simple and affordable materials (wood, foam board, plastic, wire, mat board). The class will culminate with each student designing and creating a working prototype "plaything." While metalworking is not a focus of this workshop, students experienced with metals are welcome to apply these skills to their final project. **All levels.**

Chair of metals at the Southwest School of Art (TX); Society for Contemporary Craft LEAP Award (Pittsburgh); exhibitions: Houston Center for Contemporary Crafts, Arkansas Arts Center, Scottsdale Center for the Performing Arts (AZ), Facere Jewelry Art Gallery (Seattle), Bellevue Arts Museum (WA). garyschott.com

Gary Schott, *Wowzers!*, red brass, copper, espresso can, paint, patina, 12 x 5 x 5 inches

7 August 24–30

Stacey Lane

Waxing Poetic Code 07MA

This class will be an intensive introduction to the remarkable process of lost-wax casting. We'll use soft waxes to create original models for jewelry and small objects and cast these objects in silver or bronze using a centrifugal machine. Along the way, we'll experiment with stonemaking in wax, bi-metal casting, and approaches to working that minimize our impact on the environment. Seeking inspiration in jewelry's rich history, we'll explore what it might mean to making today. **All levels.**

Studio artist and Penland's manager of community collaboration; former Penland metals studio coordinator; teaching: Arrowmont (TN), Penland; representation: Penland Gallery, Crimson Laurel Gallery (NC), The Bascom (NC), Mora Gallery (NC). staceylane.com

Stacey Lane, *Rabbit in a Thicket*, sterling silver, 18K gold

Amy Tavern

A Complete Thought Code 07MB

Students will be challenged to think beyond traditional jewelry design to create a singular piece of jewelry that is both sculptural and wearable. We'll look to other sources for inspiration: fashion, sculpture, installation. Through demonstrations, discussions, one-on-one sessions, and independent work time, students will create a one-of-a-kind piece of jewelry that is beautifully made and thoughtfully designed in all ways. We'll focus on the details that make jewelry stronger, more interesting, unique, and personal. Technical demonstrations will include surface design, cold connections, bezel and tab settings, and pin mechanisms, as well as the use of alternative materials. **Basic sawing, filing, and soldering skills required.**

Studio artist; teaching: Arrowmont (TN), Penland; solo exhibitions: Velvet Da Vinci (San Francisco), Beyond Fashion (Belgium); lectures: California College of the Arts, Alchimia Jewelry School (Italy); work published in 500 Silver Jewelry Designs (Lark) and Metalsmith; former Penland resident artist. amytaavern.com

Amy Tavern, *Sea and Land, Land and Sky*, sterling silver, 24 x 2 1/2 x 1 1/2 inches



Photo

1 May 25–June 6

2 June 8–20

3 June 22–July 4

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Scholarship information begins on page 39.

Christopher Benfey & Neal Rantoul

Word & Image Code O1P

Using readings from seminal writers and works from important photographers as a foundation, this workshop will assign exercises for students to create words with their images and images with their words. We’ll be out in the studios and the community making pictures and writing creatively, working to describe with precision and empathy what is portrayed photographically, and forming a vocabulary to deepen our understanding of our pictures. Photographic exercises will help students get out of their comfort zones and effectively use the visual language of photography. Students may need to bring their own computers with image management software. Cameras may range from point-and-shoots to DSLRs. **All levels.**

Christopher: professor of english at Mount Holyoke College (MA); author of eight books on literature and the arts; Andrew Glasgow Writers Residency at Penland. **Neal:** studio artist; professor emeritus from Northwestern University; collections: Museum of Fine Arts (Boston), Center for Creative Photography (AZ). nealrantoul.com

Neal Rantoul, *Hofsos, Iceland*, archival inkjet print, 14 x 21 inches

Jim Stone

Photographing with the View Camera

Code O2P

The view camera encourages a methodical approach to making photographs, and it rewards its users with photographs of the highest quality. We’ll learn to use the large-format camera, develop sheet film using an extremely simplified zone system, and make contact prints and enlargements on silver paper. Alternative, historic, and digital printing methods will be discussed but not practiced. **Students should have some experience with black-and-white photography**, but the class does not require an advanced level of skill. **Note:** some rental cameras are available.

Professor at University of New Mexico, author of *A User’s Guide to the View Camera*, author or co-author of five other books widely used as college texts; collections: Museum of Modern Art (NYC), Museum of Fine Arts (Boston), Smithsonian American Art Museum (DC), Los Angeles County Museum of Art. jimstone.com

Jim Stone, *Kelly and Kyle*, *Ceramics Professors*, “*Like One Person in Two Bodies*,” *At the Kiln*: Penland, archival inkjet print, 20 x 24 inches

Lou Krueger

Experimental Camera Workshop Code O3P

This workshop will focus on the construction and use of two film cameras: a 4x5-inch sheet-film camera and a medium-format roll-film camera. Students will build one or two wooden cameras, expose and process black and white film, and make prints in the darkroom, leading to a small portfolio of prints. Students may choose to emphasize camera-building or image-making depending on their individual interests. This workshop will serve a broad range of students from beginners with no darkroom experience to photography instructors looking for alternative approaches. **All levels.**

Professor at Bowling Green State University (OH); other teaching: Northern Illinois University, Syracuse University (NY); experimental camera workshops: Indiana University, Western Michigan University, Kalamazoo Institute for the Arts (MI); exhibitions: Sylvia White Gallery (CA), Columbia College Chicago, Nikon House (NYC), Los Angeles Center for Digital Art. loukrueger.com

Lou Krueger, *Hands of Gold, Heart of Stone*, chromogenic print (image made with hand-made 4x5 pinhole camera), 24 x 20 inches



4 July 6–18

Deborah Springstead Ford *The Alchemy of Photographic Constructions*

Code 04P

We'll throw the rules out the window and experiment with wild abandon as we create provocative visual narratives, pushing the limits of darkroom alchemy, surface transformation, and image metamorphosis. Students will explore a variety of image-construction techniques in and out of the darkroom including montage and assemblage, combination printing, and negative/print manipulation: chemographs, photograms, cliché verre, Sabatier, bas relief, image transfer, digital/silver hybrids. Experimentation in the darkroom intertwined with mechanical and digital applications will provide fertile conditions to refine your artistic skills while enhancing your photographic voice. **All levels.**

Professor at Prescott College (AZ); residencies: Biosphere 2 (AZ), Ucross Foundation (WY); exhibitions: Tucson Museum (AZ), Center for Fine Art Photography (CO); collections: Center for Creative Photography (AZ), California Museum of Photography. deborahspringsteadford.com

Deborah Springstead Ford, *OM*, silver gelatin print, 16 x 16 inches



5 July 20–August 5

Brian Taylor *Alternative Photography & Books*

Code 05P

During this workshop, we'll explore photography in an open, creative, and intuitive way. We'll explore printing methods that offer handmade, creative results not possible with digital or traditional silver prints, and we'll treat our photographs as raw material to be altered and mixed with other media. Working from digitally-produced negatives, we'll explore beautiful 19th century printing processes including cyanotype, van dyke, and gum bichromate on watercolor paper, fabric, and other surfaces. Then we'll use simple, innovative bookbinding techniques to incorporate our images into handmade books. **All levels.**

Professor at San Jose State University; fellowships: National Endowment for the Arts, Polaroid Corporation; collections: Bibliothèque National (Paris), Victoria and Albert Museum (London), Museum of Modern Art (San Francisco), Los Angeles County Museum, George Eastman House (NY). briantaylorphotography.com

Brian Taylor, *Paper Boats*, handmade, photographically illustrated book, hand-colored gelatin silver prints, 18 x 28 inches



6 August 10–22

Alida Fish & Jeannie Pearce *Handmade Photographs*

Code 06P

We'll push the limits of digital printing to create individual portfolios of unique prints. We'll make digital prints on unusual papers and explore ways to transfer photographs onto surfaces such as canvas, metal, and plaster. Materials will include InkAid and Digital Art Studio Seminars (DASS) products. The environment will be supportive—experimentation encouraged. Individual discussions will help you refine technique, expand ideas, and achieve creative goals. Students should be familiar with the mechanics of their camera and computer. Otherwise, this class is open to **all levels** of skill.

Alida: professor emerita from University of the Arts (Philadelphia); fellowships: National Endowment for the Arts, Delaware State Arts Council. Jeannie: adjunct professor at University of the Arts (Philadelphia); Lindback Distinguished Teaching Award; collections: Philadelphia Museum, State Museum of Pennsylvania. jeanniepearce.com

Left: Alida Fish, *Tissue: Bending*, archival inkjet print on Japanese rice paper, 10 x 8 inches
Right: Jeannie Pearce, *African Blackbird*, archival inkjet print, 22 x 22 inches



7 August 24–30

Jerry Spagnoli *The Daguerreotype: A Contemporary Approach*

Code 07P

During this week at Penland, you will work with materials and techniques that were common at the dawn of photography. The daguerreotype is unlike any photographic process you've used before, so be prepared for an adventure. We'll expose plates directly in the camera and also make contact prints from positive transparencies—developing plates with a non-toxic method. If you shoot with a view camera, bring it along. We'll be able to share some cameras. We'll also talk about ways to present daguerreotypes, including a demonstration of making traditional cases. **Intermediate level:** a basic understanding of traditional photographic techniques is required.

Studio artist; two monographs published by Steidl; worked collaboratively with Chuck Close and Karl Lagerfeld; collections: Museum of Modern Art (NYC), National Portrait Gallery (DC), Art Institute of Chicago, Whitney Museum (NYC).

jerryspagnoli.com

Jerry Spagnoli, 3-27-12, daguerreotype, 14 x 11 inches

Print & Letterpress

1 of 2

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Some classes have expanded information on our website.

Scholarship information begins on page 39.



1 May 25–June 6

Kristen Martincic

Ready, Set, Relief!

Code 01X

This workshop will explore the full range of relief mark-making and wood-block printing methods. Techniques will include carving with hand and power tools as well as visual effects made possible by carving out the reverse side of the block. We'll explore black and white and color inking methods including reduction, jigsaw, multiple block, shaped block, and stencils. The goal of the workshop will be to use these and other printing methods to further develop your own imagery. **All levels.**

Studio artist; teaching: Indiana University, Bowling Green State University (OH); exhibitions: International Print Center (NYC), Editions / Artists' Book Fair (NYC), Wellesley College (MA); residencies: Kimmel Harding Nelson Center for the Arts (NE), Brush Creek Foundation (WY), Watershed (ME), Prairie Center (IL). kmartincic.com

Kristen Martincic, *Polka Dot Fade Suit*, monotype on kozo, stitching, 26 x 16½ x ¾ inches

Elizabeth Alexander

Forms in Paper

Code 01L

This workshop will be an in-depth exploration of sculpting with one of the most versatile raw materials: paper. We'll study contemporary and historical uses of this medium as we conduct technical exercises and develop our own language with paper arts. We'll cover cutting, folding, forming, assembling, and pop-ups, as we create small sculptures, three-dimensional drawings, and, finally, paper installations. As the work evolves, we'll have critiques and group discussions. This workshop welcomes anyone who enjoys experimentation, exploration of materials, and working with their hands. **All levels.**

Studio artist; adjunct faculty at Lasell College (MA) and Montserrat College of Art (MA); Massachusetts Cultural Council fellowship; residencies: Vermont Studio Center, I-Park (CT); exhibitions: Jane Deering Gallery (CA), Boston Sculptors Gallery, Dana Hall Gallery (MA), Bromfield Gallery (Boston).

elizabethalexanderstudio.com

Elizabeth Alexander, *Still Life With Gates* (detail), paper, glue



2 June 8–20

Erika Adams
Owls & Antlers

Code 02X

What if you made images of anything you wanted (kittens, anyone?). Here is a chance to explore your guilty pleasures—work that compels you but might not fit into your artistic oeuvre. This workshop will focus on multi-plate copper etching with all the trimmings: color, registration, transparency. We'll move from the basics of preparing your plate through dry techniques, etching, aquatint, and various inking methods. We'll look for inspiration in sketchbooks, the outdoors, and the work of artists like Walton Ford, Odilon Redon, Kiki Smith, and others. And we'll print whatever we want. **All levels.**

Assistant professor at Concordia University (Montreal); Tamarind Institute (NM) master printer; residencies: Hall Farm Center for the Arts (VT), Frans Masereel Centrum (Belgium), Vermont Studio Center, Djerassi (CA); lead printer for Penland winter print residency. erikaadams.com

Erika Adams, *Puffer Fish*, two-color intaglio, 6 x 5 inches



Sara Langworthy

Drawing at the Vandercook **Code 02L**

The focus of this workshop is using the cylinder press as a dynamic image-making tool, applying fluid approaches to traditional and innovative letterpress techniques. We'll cover pressure printing, photopolymer, experimental relief surfaces, and monoprinting on the Vandercook, with an emphasis on strategies for designing at the press. As we work, we'll pay attention to constructing a visual narrative and using text as a prompt to further understanding of images. Students will complete a suite of print samples and a print or artist's book. We'll spend one day working with Julie Leonard in the book studio. **All levels.**

Studio artist; lecturer at University of Iowa Center for the Book; workshop teaching: Women's Studio Workshop (NY), Minnesota Center for Book Arts (Minneapolis); fellowships: Jerome Foundation (St. Paul), Women's Studio Workshop (NY); collections: Walker Art Center (Minneapolis), Library of Congress (DC), Yale University (CT).

slangworthy.com

Sara Langworthy, *New Patterns in Old Style*, letterpress printed artist's book, 9 x 17 inches



3 June 22–July 4

Karen Kunc

Color Woodcut Printmaking **Code 03X**

This intensive workshop will awaken the possibilities of the woodcut printing process for the beginning and advanced printmaker. The approach will not be tradition-bound; it will be inventive, with contemporary methods that can be spontaneous, simple, and direct. We'll explore cutting techniques, oil-based ink and modifiers, and printing by hand as well as using the press. Students will design images, cut blocks, and print several projects using a variety of methods and individual discoveries. **All levels.**

Professor at University of Nebraska-Lincoln; Fulbright scholarship, National Endowment for the Arts fellowship; Venice Printmaking Studio residency (Italy); collections: Brooklyn Museum (NYC), Philadelphia Museum, Milwaukee Art Museum, Museum of Modern Art (NYC), Smithsonian American Art Museum (DC). karen-kunc.com

Karen Kunc, *Systems*, woodcut, 14 x 14 inches



Steve Miller

A Treasured Object **Code 03L**

What makes a text treasured or sacred? What kind of printed object would reflect this treasure? If you are intrigued by the power of words and their translation into letterpress-printed work, this class is for you. Let's start with powerful words. Yours? Perhaps add linocuts and alternative mark-making to the mix. Then embark on the design, typesetting, and letterpress processes to create something more powerful than words or images alone.

All levels.

Professor at University of Alabama; owner of Red Hydra Press, producing handmade books and broadsides; Distinguished Career Award from the College Book Art Association; exhibitions: Tradition/Innovation: American Masterpieces of Southern Craft & Traditional Art (touring, 12 venues), Pierre Menard Gallery (MA), Pepper Place Gallery (AL). redhydrapress.com

Steve Miller, *There Are Things Too Marvelous To Be Spoken Of*, words and reduction linocuts, 3 x 2 inches



4 July 6–18

Timothy Maddox

The Sign Painter

Code 04X

This workshop will guide students through the traditional techniques of sign painting. We'll learn to draft letters by hand, practice techniques with lettering brushes, develop casual and script alphabets, create patterns, study 23K gold gilding, and more. After a hands-on study of the basics, students will develop their own projects, at their own pace, in their own style. We'll paint on any surface that needs a sign, just as a sign painter in the trade would. The history of sign painting will be revealed as we work through the materials and techniques of traditional sign painting. **All levels.**

Studio artist, signmaker; teaching: Arrowmont (TN); Windgate fellowship (NC); exhibitions: Green Hill Center (NC), Converse College (SC), Herron School of Art and Design (IN); collection: Gregg Museum of Art and Design (NC).

maddoxworkshop.com

Timothy Maddox, *Haybale Studio Sign*, sheet metal, enamel, 18 x 26 inches



John Horn & Beth Lambert

Letterpress Bootcamp

Code 04L

The sarge is back and he's bringing corporal Lambert with him. Together they'll take green letterpress recruits and turn them into typesetting, Vandercook-cranking machines. You'll learn printing terminology, the printer's measurement system, and the proper way to handset type. You'll learn to operate a Vandercook proof press and a Pilot platen press and produce your own small projects such as cards and small posters. It will be intense. **Beginning level.**

John: printer for 52 years; teaching: University of Alabama, University of Iowa Center for the Book, University of Arkansas, Penland; has ten apprentices at his private press. Beth: studio artist, adjunct instructor at Hendrix College (AR), instructor at Arkansas Arts Center Museum School.

Left: John Horn, *Souls Dwell in Printer's Type*, letterpress print, 24 x 18 inches

Right: Beth Lambert, *The Curb Feelers*, silkscreen, letterpress print on Bristol, 12 x 9 inches



5 July 20–August 5

Robert Mueller

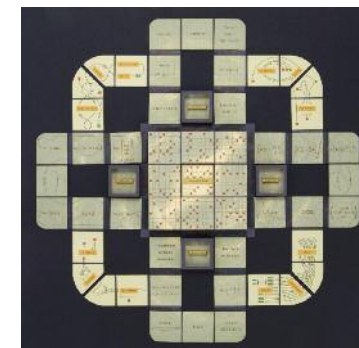
Experiments in Drawing & Printmaking

Code 05X

We'll use the unique setting and experience of Penland as a starting point to explore making images through a variety of drawing and printmaking processes. We'll begin with a focus on capturing a sense of place through drawing and observing the world of Penland. Then we'll bring these collected drawings and experiences into the print studio to prompt our experiments in monoprinting, soft and hard ground etching, and combinations thereof. This workshop will collaborate extensively with Evie Woltzil Richner's workshop in the drawing and painting studio. **All levels.**

Associate professor at University of Florida; Fulbright scholarship; exhibitions: SOFA Chicago, Harn Museum at University of Florida, Icelandic Print Studio Gallery (Rekjavik); collections: New York City Public Library, Kennedy Museum of Art (OH), Universal Graphic Museum (Egypt).

Robert Mueller, *Landmaelinger Island* (detail), muslin, coffee, thread, pigment



Julie Chen

It's All in the Game:

The Playful Artist's Book

Code 05L

The interactive potential inherent in both artists' books and board games invites a range of possibilities for combining elements from each to create a new hybrid form. Each student will create a piece that is part artist's book and part functioning board game. We'll use letterpress printing and other bookart techniques to print and assemble the game boards and to make rule booklets, spinners, and various game pieces that will be part of each set. Students will create a compartmented box to house all the elements of their book/game. **Intermediate:** letterpress printing experience required; bookmaking experience will be helpful.

Associate professor at Mills College (CA); studio artist publishing limited-edition books under the Flying Fish imprint for more than 25 years; collections: Museum of Modern Art (NYC), Yale University Special Collections (CT).

flyingfishpress.com

Julie Chen, *A Guide to Higher Learning*, letterpress printed, box size: 31 x 31 inches



6 August 10–22

Jan Serr

Monotype: The Painter's Print Code 06X

Discover the unique, transformative qualities of the monotype, which involves drawing or painting on a nonabsorbent surface and then transferring the image to a sheet of paper. Learn how to make monotypes on paper or fabric, with or without a printing press, as you paint and draw with materials you already love to use: watercolor, oil, acrylics, inks. If you are already a printmaker, bring existing plates and blocks so you can layer and combine the monotype with etching, drypoint, woodblock, linocut, etc., for a mixed-media print. To give context to our work, the workshop will include an illustrated history of the monotype. **All levels.**

Studio artist; teaching: University of Wisconsin, Sheridan College (Canada); collections: U.S. State Department Art in Embassies, Milwaukee Art Museum, Leigh Yawkey Woodson Art Museum (WI), Ontario Museum, Racine Art Museum (WI); subject of the documentary *About Face* | Jan Serr from *Pozole Films*. janserr.com

Jan Serr, *Pink Tulips*, monotype, 30 x 22 inches



Katie Baldwin

Text, Image, & the Narrative Code 06L

Students in this workshop will combine text with images, using wood type and wood blocks to create narrative prints. Learn to achieve complex colors in a woodblock image in perfect registration through reduction and multiple-block printing on the Vandercook press. Students will learn about the tools, materials, carving sequence, typesetting, and printing methods associated with relief printing. **All levels.**

Assistant professor at University of Alabama-Huntsville; grants and fellowships: Women's Studio Workshop (NY), Ludwig Vogelstein Foundation (NY), College Book Arts Association, Pennsylvania Council on the Arts; exhibitions: *The Print Center* (Philadelphia), Korea National University of Arts (Seoul), Center for Book Arts (NYC), Kyoto Art Center (Japan), Philadelphia Museum. katieamelialbaldwin.com

Katie Baldwin, *7080 Miles*, woodblock, letterpress, 22 x 15 inches



7 August 24–30

Jay Ryan

Screenprinting with a Fellow Who Makes Fun Rock Concert Posters Code 07X

This class will make screenprinted posters with a focus on hand-drawn artwork. We'll learn about cutting rubylith, burning screens, mixing ink, and printing multiples by hand with music playing in the background. **All levels.**

Owner/operator of *The Bird Machine* print shop (Chicago); named a Chicago cultural hero by Time Out Chicago; lectures: School of Visual Arts (NYC), School of the Art Institute of Chicago, Rochester Institute of Technology (NY); solo exhibitions: Rotofugi Gallery (Chicago), Richard Goodall Gallery (England), Foundation Project (Los Angeles); author of two monographs; plays in a band called *Dianogah*. thebirdmachine.com

Jay Ryan, *The Incursion*, screenprint, 24 x 18 inches

No letterpress class 7th Session. The studio will be used for Joseph Dinwiddie's class, Dry Stone Masonry.

Textiles

1 of 2

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

Some classes have expanded information on our website.

Scholarship information begins on page 39.

Textiles classes are taught in second- and third-floor walkup studios.



1 May 25–June 6

Heather Allen Hietala

Gut Containers:

From the Inside Out

Code 01TA

This exploratory workshop will investigate the container and containment—physically, metaphorically, and in any other way that presents itself. Students will create forms using wire, cloth, gut, handmade paper, and thread. Through a series of studies we’ll consider the properties of our materials: steel is hard, gut and cloth stretch, gut shrinks, stitches bind. We’ll employ basic tinkering and fiber construction techniques—including coiling, stitching, and twining—to construct vessel forms that we’ll enclose with skin. Students will keep journals to record the creative process, from idea to sketch to samples to objects. **All levels**, but moderate hand skill and dexterity will be helpful.

Studio artist; teaching: Arrowmont (TN), Haystack (ME), Warren Wilson College (NC); fellowships: NEA Regional, Tennessee Arts Commission; exhibitions: Elder Gallery (NC), Blue Spiral 1 (NC), Oeno Gallery (Ontario); collections: Racine Art Museum (WI), Biltmore Estate (NC). heatherallenhietala.com

Heather Allen Hietala, *Voyage of Knowledge*, steel, gut, seeds, paper, linen, 5½ x 17 x 4 inches



Nick DeFord

Needle to Paper

Code 01TB

Embroidery is a fantastic means of embellishing fabric, but we’ll take needle and thread to paper to explore a drawn/stitched line. The workshop will start by covering the basic stitches and techniques of embroidery and then move to the intricacies, challenges, and surprises of using a needle with paper. We’ll discuss the various surfaces that are possible and also spend time with the work of contemporary artists who use embroidery. Students will work through a series of exercises and projects designed to examine the possibilities of paper stitching in both two-dimensional and three-dimensional artwork.

All levels.

Studio artist, program and studio manager at Arrowmont (TN); teaching: University of Tennessee, Arizona State University; exhibitions: William King Museum (VA), Vanderbilt University (TN), Georgia College Museum, Knoxville Museum of Art (TN); collections: City of Phoenix (AZ). nickdeford.com

Nick DeFord, *Found*, embroidery on map, 15 x 22 inches



2 June 8–20

Karie Reinertson

Handbag Design/Build

Code O2TA

Taking inspiration from nature, art, and fashion, students will explore introductory construction techniques and design for various styles of handbags. Students will develop their own handbag style using textiles, leather, canvas, and hardware. **All levels** of skill are welcome as long as you are comfortable with a sewing machine.

Studio artist, handbag designer and owner of Shelter; Garden and Gun magazine's Made in the South Award finalist; residency with Lisa Sorrell (OK); exhibitions: PLaYSPACE, (San Francisco), Transformer Gallery (DC), Pacific Northwest College of Art (Portland).

shelterprotectsyou.com

Karie Reinertson, *Custom Inlay Doctor Bag*, canvas, brass hardware, vegetable-tanned leather, 15 x 17 x 5 inches

Joan Carrigan

Baskets: Technical & Material Explorations

Code O2TB

If you are curious about different ways to weave a basket or you are interested in incorporating basket-weaving techniques into another medium, this session will offer you a broad range of exploration. We'll cover plaiting, twining, rib, coiling, and knotting, and we'll discuss and use a number of purchased, recycled, and natural materials to illustrate the creative potential within basketry. There will be a special emphasis on the use of natural materials and how to harvest and prepare them for weaving. **All levels.**

Studio artist; teaching: Salt Spring Basketry Workshops (British Columbia), Horticultural Centre of the Pacific (BC), Emily Carr University of Art + Design (Vancouver); Canada Council Grant, Handweavers Guild of America award; exhibitions: Margit Nelleman Gallery (BC), Circle Craft Gallery (Vancouver). joancarrigan.com

Joan Carrigan, *Entwined Vase*, cedar bark, sedge, beargrass, cedar root, waxed linen, 12 x 5 x 5 inches

3 June 22–July 4

Jim Arendt

Rework/Reclaim

Code O3TA

Every pair of jeans tells a story! This workshop will explore advanced appliqué techniques for creating representative imagery using reclaimed denim. Through a series of exercises, you'll learn how materials communicate and can invigorate your artwork. We'll explore how basic techniques can be leveraged to create fantastic results in two and three dimensions. We'll transform everyday materials through "shear" force into dynamic objects of beauty. Old jeans and an adventurous spirit are the only prerequisites. **All levels.**

Studio artist; teaching: Coastal Carolina University, South Carolina State University, University of South Carolina; top prize at ArtFields 2013, people's choice at Fiberart International 2013; exhibitions: Sumter County Museum of Art (SC), 2013 Museum Rijswijk Textile Biennial (Netherlands); collections: University of South Carolina. jimarendt.com

Jim Arendt, *Ian* (detail), cut denim

Amy Putansu

Doubleweave, Double Cloth, & Multilayer Fabrics

Code O3TB

Doubleweave, double cloth, and multilayer fabrics are fascinating techniques that are possible on simple, eight-harness looms. Students will work with fine yarns, learning to handle an expanded repertoire of materials as warp and weft. We'll create a series of small fabrics woven in a variety of structural combinations that include multiple layers and blocks. The focus will be technical: drafting double and multilayer weaves, learning efficiency in warping, and other tools and tips. We'll treat the loom as a design tool as we highlight materials within given structures to create innovative fabrics.

Intermediate: students should be able to warp and dress a loom, be comfortable with plain weave, and be familiar with weave drafting.

Studio artist; teaching: Haywood Community College (NC), Arrowmont (TN), Peters Valley (NJ); exhibitions: Arrowmont, Southern Highlands Craft Guild Center (NC), Handmade Design Expo (NC); collections: Jack Lenor Larsen, Martha Stewart. putansutextiles.com

Amy Putansu, *Wheat* (detail), hand-dyed handwoven silk double cloth

Textiles 2 of 2



4 July 6–18

Jen Swearington

Screenprinting on Fabric Code 04TA

Screenprinting is versatile and fun and capable of producing everything from improvisational compositions to intricate designs. We'll start by creating stencils on the screen—harvesting found-texture rubbings, painting and hand-cutting paper stencils, using grocery store materials, and exposing finely-detailed photo emulsion. Then we'll move to the print table to explore composition and implied pattern by loosely layering prints onto rich surfaces. Finally, we'll design and print structured repeat patterns such as brick and half-drop layouts on yardage. Bring T-shirts and items from home that could use some spark, along with your favorite designs, imagery, energy, and ideas. **All levels.**

Studio artist, designer, Jennythreads; teaching: Arrowmont (TN), Penland; exhibitions: River Gallery (TN), Lark & Key Gallery (NC), Western Carolina University (NC); author/illustrator, Printing on Fabric: Tools and Techniques with Screens, Stencils, and Dyes (Lark). jennythreads.net

Jen Swearington, *Cowl Tee*, tencel, wool, screenprinted

Nathalie Miebach

Sculptural Weaving Code 04TB

This workshop will introduce students to basket-weaving techniques (twining, plaiting, coiling, random weave) that can be applied to contemporary sculptural explorations. Using open bases, multiple beginnings, integration of solid objects, mixing traditional and non-traditional materials, and using traditional weaving techniques as binders are just some of the ideas we'll explore. The emphasis of this workshop is on play and using these sculptural approaches from the perspective of a tinkerer willing to take risks with materials and the outcome of work. **All levels**, but some sculptural experience will be helpful.

Studio artist; Pollock-Krasner award, TED Global fellowship; residencies: Amherst College (MA), Fine Arts Work Center (RI); exhibitions: Craft and Folk Art Museum (Los Angeles), Fuller Craft Museum (MA), Museum of Science (Boston); collections: deCordova Sculpture Museum (MA), Spencer Art Museum (KS). nathaliemiebach.com

Nathalie Miebach, *O Fortuna, Sandy Spins*, data, reed, wood, rope, bamboo, 24 x 18 x 18 inches

5 July 20–August 5

Jessica Brommer

Hand-Welted Shoemaking Code 05TA

Students in this workshop will make a pair of fully functional leather shoes, built on lasts customized to fit their feet, using only hand tools and century-old techniques. We'll cover the basic concepts and skills of bespoke footwear, from fitting and last modification, materials selection, pattern tracing, clicking and skiving, sewing, carving the insole, lasting, inseaming, hand-soling, and finishing. Styles will be limited to the classic Oxford, Derby, and Mary Jane, but students will be able to do a great deal of customization through choices in materials and detailing. **All levels**, although good hand strength is needed.

Studio artist, designer, owner of Stalworth Shoes & Boots (NC); exhibitions: Zeitgeist Gallery (TN), Turner Carroll Gallery (NM), Linda Durham Contemporary Art (Chicago); collections: New Mexico Museum of Fine Art.

Jessica Brommer, *Bast Derby*, leather, size 8

Mary Zicafoose

Tapestry: Wrapped/Unwrapped Code 05TB

This workshop, which draws on three decades of tapestry and rug weaving experience, will include instruction in color theory, loom etiquette, signature tapestry and weft-faced ikat design, dye and weaving techniques, finishing work for exhibition, sales, ethics, practices, and creative exercises. This is a comprehensive workshop offering inspiration and technical solutions for creative non-loom-controlled processes for weavers at many different levels of experience. **Intermediate:** students should be able to warp a loom and be comfortable with basic weaving.

Studio artist, co-director, American Tapestry Alliance; teaching: Pacific Textile Arts (CA), Tapestry Weavers South (Atlanta), Mendocino Arts Center (CA); exhibitions: Robert Hillestad Textile Gallery (NE), Fort Wayne Museum of Art (IN); collections: 12 U.S. embassies. maryzicafoose.com

Mary Zicafoose, *Mountain for Buddha: Sky*, weft-faced ikat tapestry, wool on linen warp, 65 x 62 inches



6 August 10–22

Kristin Alexandra Tidwell

Design for You: From Concept to Distribution

Code O6TA

This workshop will cover the essential steps and give you hands-on experience in each phase of starting a creative business around sewn products. We'll look at brand fit, financial assessment, planning, and creative strategies to refine your design. You'll research and develop a technical package, a final sample, and a production-ready pattern. I'll share the tools I use in my design studio to bring a product to market. Students must bring research on target markets, concept drawings, a rough pattern, and a sewn sample to refine in class, plus a computer. **Intermediate.**

Studio artist, designer, owner of Sew Specialized (NC); Emmy nominee for costume design for NBC's Another World; designer for clients including Boppy, Inc., CBS's As the World Turns, Lincoln Center, Broadhurst Theatre, Lyric Opera of Chicago, American Repertory Theatre.
sewspecialized.com

Kristen Tidwell, *Be Well Designed Bag*, Echino laminate fabric, nylon webbing, open cell foam and PEVA lining, patent pending closure, 8 x 9 x 4 inches



Tali Weinberg

The Language of Weaving

Code O6TB

We'll experiment with a variety of weaving techniques with an emphasis on color, material, pattern, and structure as the vocabulary of woven language. Focusing on the interactions between these elements, students will learn about color theory and material properties as they use the floor loom to create experimental samples and finished pieces. We'll take inspiration from the global history of weaving and contemporary art, while students are encouraged to develop their own technical, material, and visual vocabularies.

All levels; beginners encouraged.

Studio artist, curator, executive director of Textile Society of America; teaching: California College of the Arts, Textile Arts Center (NY); residencies: Textile Arts Center (NY); exhibitions: Berkeley Art Museum (CA), Asian Art Museum (San Francisco), Wattis Institute for Contemporary Art (CA); collections: Berkeley Art Museum (CA). taliweinberg.com

Tali Weinberg, *Not Red* (detail), handwoven linen, hemp, cotton, dyed with cochineal and madder root



7 August 24–30

Ana Lisa Hedstrom

Shibori: Kyokechi & Katano

Code O7TA

This class will explore pattern dyeing by channeling dye through patterns cut into clamps (*kyokechi*) and by machine-stitching folded cloth before dyeing (*katano*). We'll compare various dye applications with these techniques: a natural-fermentation indigo vat, natural dyes from extracts and plants, and synthetic dyes. We'll add texture by resist-scouring organza. The workshop will include discussions of design, with an emphasis on piecing for clothing, quilts, and art textiles. Samples and books will be available for inspiration. **All levels.**

Studio artist; teaching: San Francisco State University, California College of the Arts; fellowships: NEA, American Craft Council; exhibitions: Fresno Art Museum (CA), deYoung Museum (San Francisco); collections: Cooper Hewitt Museum (NY), Museum of Arts and Design (NY); commissions: American Embassy, Brunei. analisahedstrom.com

Ana Lisa Hedstrom, *Bow Tie Whirl*, hand-dyed and pieced silk quilt, discharge dyed, natural dyes, 40 x 40 inches



Ismini Samanidou

Memory Place

Code O7TB

This is a concept-led workshop presenting an opportunity to think freely and experiment with weaving as a medium for embodying ideas. Bring along an object that has meaning for you and holds memory. Through discussion and practical work, we'll consider how this object can be part of the process of conceiving and making a woven piece. We'll also explore the ephemeral alchemy of found materials and how photographic documentation of woven structures and the weaving process can expand the possibilities of their permanent physical presence. This is an open workshop where we can experiment on and off the loom with a variety of materials. **All levels.**

Studio artist; teaching: University College Falmouth and Central Saint Martins (UK); Josef and Anni Albers Foundation residency; exhibitions: Crafts Study Center (UK), Center for Craft Creativity and Design (NC), Shaw Gallery (UT); collections: Victoria and Albert Museum (London), Crafts Council (UK). isminisamanidou.com

Ismini Samanidou with Sharon Blakely, *Pairings* (detail), ceramic spoon, woven cloth

Wood

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

Some classes have expanded information on our website.

Scholarship information begins on page 39.



1 May 25–June 6

Katie Hudnall

*Working Intuitively
in the Woodshop*

Code 01W

This workshop will offer students an alternative approach to working with wood. Using traditional and sculptural joinery, students will “sketch” with materials, producing small-scale works that might be studies in line, prototypes for more fleshed out pieces, or finished pieces in and of themselves (which may be sculptural or functional). The focus will be on line quality, structural integrity, and overall composition as they relate to the idea, concept, or function of the pieces. **All levels.**

Studio artist, assistant professor, Herron School of Art & Design (IN); other teaching: Murray State University (KY), Arrowmont (TN), Haystack (ME); residencies: Anderson Ranch, University of Wisconsin; exhibitions: University of Southern Indiana, Old Dominion University (VA), Corcoran Gallery of Art (DC). katiehudnall.com

Katie Hudnall, *Bolt Reliquary*, found wood, plywood, hardware, lens, string, paint, wax, 60 x 36 x 18 inches



2 June 8–20

Jon Brooks

Convergence: Forest Meets Muse **Code 02W**

Naturally formed wood presents us with an array of shapes and forms that, with proper selection and joinery, allow the maker fantastic creative possibilities. This workshop will begin with a look at our relationship to the trees that surround us. Then students will create expressive functional and sculptural objects from naturally formed, low-impact-harvested wood and milled lumber, using traditional and inventive joinery. Tree identification, harvesting, appropriate tools, carving, and surface adornment will be covered. Students will be encouraged to explore playfully, thoughtfully, and creatively. **All levels.**

Studio artist; teaching: Rochester Institute of Technology (NY), Haystack (ME), Anderson Ranch (CO); Living Treasure Award from New Hampshire State Council on the Arts; exhibitions: Currier Museum of Art (NH), Columbia Museum of Art (SC); collections: Museum of Fine Arts (Boston), Philadelphia Museum. jonbrooks.org

Jon Brooks, *Citron*, maple, acrylic, stain, varnish, lacquer, 35 x 30 x 18 inches



3 June 22–July 4

Terry Hunt & Doug Sigler

Chair or Bench: Just Sit On It! **Code 03W**

This workshop will focus on chairs and benches. We'll include many demonstrations and discussions—from wood selection to design and construction—often from two points of view, with each of us quite sure that our way is the best way. We'll cover hand tools, machine techniques, upholstery, and finishes to assist you in bringing your seating project to completion. Bring enthusiasm, a love of woodworking, your sense of humor, and come along for the ride. **All levels.**

Terry: studio artist designing and building fine furniture; teaching: Arrowmont (TN), Peters Valley (NJ), Penland; clients: Steinway and Sons, Hancock & Moore, Chase Manhattan, Coyote Café Red Sage Source International. Doug: professor emeritus from Rochester Institute of Technology; workshop teaching: Peters Valley (NJ), Arrowmont (TN), Anderson Ranch (CO), Haystack (ME), Penland; work in many private collections and the collection of the Burchfield Center Museum (NY).

Doug Sigler, *Victoria's Secrets*, pear, wenge, concrete, 16 x 16 x 60 inches



4 July 6–18

Stoney Lamar & Brent Skidmore
Form, Texture, & Surface Bonanza **Code 04W**

We'll explore techniques for sculptural form development, a vast array of texturing techniques, and the answers to your wood painting questions: Spray or brush? HVLP or LVHP? Milk paint or acrylic? Can I just dip it in goo? We'll present tried-and-true techniques for painting and texturing and work on form development (i.e. make sculptures) using power carving techniques including bandsaw, chainsaw, die grinder, and other sculpting processes. Discover the joy of making fanciful forms with glitz, glamour, and maybe even glitter, with two guys who can't wait to work together up on the hill. **All levels.**

Stoney: studio artist; teaching: Arrowmont (TN), Penland; collections: Victoria & Albert Museum (London), American Craft Museum (NYC). *Brent:* assistant professor at UNC Asheville; exhibitions: Function+ART (Chicago), Blue Spiral 1 (NC). stoneylamar.net • brentskidmore.com

Left: Stoney Lamar, *Evergreen Garden Bloom*, ash, steel, milk paint, 40 x 14 x 10 inches
 Right: Brent Skidmore, *Maria sure has a way with the boys*, oak, basswood, acrylic paint, glass, 58 x 28 x 22 inches



5 July 20–August 5

Daniel Michalik
The Thick Skin: Unlocking the Potential of Cork **Code 05W**

This workshop will focus on experimental design using cork. We'll unlock the potential of this wonderful, ecological material as we make furniture, household accessories, toys, and other objects. Cork will be used to achieve structure and visual texture in combination with wood (and other materials) and on its own. We'll use basic woodworking tools and techniques as a starting point for creating hybrid materials and new object typologies, along with learning innovative techniques such as cork casting. Slide presentations will illuminate what this material is, where it comes from, and how it is traditionally used. **All levels.**

Assistant professor at Parsons the New School for Design (NYC), founder of Daniel Michalik Furniture Design, creating furniture and objects from environmentally responsible materials; exhibitions: Milan Furniture Fair, Renwick Gallery (DC), VIA (Paris); clients: Mario Batali, L'Oreal, Swarovski. danielmichalik.com

Daniel Michalik, *Cortica Chaise Longue*, 100% recycled cork, 74 x 20 x 26 inches



6 August 10–22

Barbara Cooper
Re:Constructions **Code 06W**

Have you ever looked at a tree and wondered why it takes on the form it does? If a tree's form is the sum of its experiences, what does the form tell us? What stresses did it overcome within its environment? We'll explore how trees grow in response to their environment. We'll examine connections between the growth patterns in trees and our own work and how that can become both form and content for sculpture or installations. Students will work with recycled/repurposed wood, veneers, and mixed media. Methods will be constructive and direct with a focus on improvisation, experimentation, and idea generation. **All levels.**

Studio artist; teaching: School of the Art Institute of Chicago, William Rainey Harper College (IL), Anderson Ranch (CO); residencies: Vermont Studio Center, Kohler Arts/Industry (WI); exhibitions: Perimeter Gallery (Chicago), Bellevue Arts Museum (WA); collections: The Columbus Museum (GA), Museum of Contemporary Art (Chicago). barbaracooperartist.com

Barbara Cooper, *Shear*, wood, glue, 70 x 30 x 12 inches



7 August 24–30

Randy L. Johnson
Introduction to CNC **Code 07W**

This workshop will offer woodworkers an in-depth introduction to programming and operating a three-axis, CNC (computer-controlled) router. Topics will include using CNC design software; set-up and calibration; programming tool paths; designing and machining two-dimensional shapes, V-carvings, two-dimensional textures, and two-sided carvings; converting hand drawing to CNC cutting designs; and basic three-dimensional design for the CNC. Students should bring a laptop with Windows XP or higher; Mac users can work through Parallels Desktop or Boot Camp. CNC design software will be provided for use during the class. **All levels.** Director of education outreach, ShopBot Tools, former editor-in-chief, American Woodworker; teaching: Center for Furniture Craftsmanship (ME).

Randy L. Johnson, *Mirror Mirror Mistake*, CNC-cut Baltic birch plywood, 24 inches diameter

Specials

Classes in yellow boxes are not listed on any other page.

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

Some classes have expanded information on our website.

Scholarship information begins on page 39.



Hiroyuki Hamada, #76, painted resin, 46 x 37 x 31 inches

1 May 25–June 6

Stacy Lynn Smith

Collected Images:

Powder Printing

Code O1GB

Create images on glass using screenprinting methods—pressing dry glass powder, rather than ink, through a prepared screen and then kiln firing. Glass studio. Complete information and image on page 12.

1 May 25–June 6

Heather Allen Hietala

Gut Containers:

From the Inside Out

Code O1TA

This workshop will explore containers and containment—physically and metaphorically—creating forms using wire, cloth, gut, hand-made paper, and thread using tinkering and fiber construction techniques. Textiles studio. Complete information and image on page 28.

1 May 25–June 6

Elizabeth Alexander

Forms in Paper

Code O1X

Through cutting, folding, forming, assembling, pop-ups, and paper making, students in this workshop will make small sculptures, three-dimensional drawings, and installations using one of the most versatile raw materials: paper. Print studio. Complete information and image on page 24.

3 June 22–July 4

Kelley Knickerbocker

Strata Various: Modern

Mosaics in Mixed Media

Code O3GB

Using stratification as a compositional framework, students will create mosaics from disparate hard materials—natural and manufactured—including stone, glass, metal, and ceramic. Glass studio. Complete information and image on page 13.

4 July 6–18

Timothy Maddox

The Sign Painter

Code O4X

This workshop will cover the traditional techniques of sign painting including drafting letters by hand, using lettering brushes, developing alphabets, gilding, and more. Print studio. Complete information and image on page 26.

4 July 6–18

Nathalie Miebach

Sculptural Weaving

Code O4TB

This workshop will introduce students to basket-weaving techniques (twining, plaiting, coiling, random weave) that can be applied to contemporary sculptural explorations. Textiles studio. Complete information and image on page 30.

4 July 6–18

Hiroyuki Hamada

Finding Voice

Code O4CB

This is a mixed-media exploration into concept, process, and form for artists with an established creative path and way of working. Using simple materials and hand tools brought from their own studios or gathered from the local hardware store—plaster, wood, clay, foam, paper, etc.—students will explore and experiment while motivating and learning from each other. After a brief introduction to each person’s work, Hiroyuki will offer individual and group critiques and discussion.

Topics will include the link between process and materials, moving from idea into two-dimensional or three-dimensional form, allowing accidents in the studio, and techniques in seeing. Throughout the workshop, Hiroyuki will share his own experiences in making and showing work. Conversations will broaden to include the role of artists in society and the relationship between art and the art market. This class will plant seeds, through experimentation and discussion, that will continue to grow long after the class ends. The central theme is finding one’s own voice in visual expression. **All levels.**

Studio artist; residencies: MacDowell Colony (NH), Virginia Center for the Creative Arts, Skowhegan School of Painting and Sculpture (ME); grants: New York Foundation for the Arts, Pollack-Krasner Foundation; exhibitions: Lori Brookstein Fine Art (NYC), Coleman Burke Gallery (NYC), Scope Miami, Scope Basel (Switzerland).

5 July 20–August 5

Jessica Brommer

Hand-Welted Shoemaking **Code 05TA**

Make a pair of leather shoes built on lasts customized to fit your feet, using hand tools and century-old techniques. Styles will be limited, but lots of customization is possible. Textiles studio. Complete information and image on page 30.

6 August 10–22

Barbara Cooper

Re:Constructions **Code 06W**

This workshop will study the growth patterns of trees and the information they contain. This study will inspire sculptures and installations made from recycled/repurposed wood, veneers, and mixed media using experimental and improvisatory methods. Wood studio. Complete information and image on page 33.

6 August 10–22

Kim Harty & Charlotte Potter

Glass + Video:

Optics of the Lens **Code 06GA**

Students will make lenses from hot glass, then create periscopes, kaleidoscopes, and other optical devices. These will then be used in the creation of experimental videos, which may become part of performances, sculptures, installations, etc. Glass studio. Complete information and image on page 15.

7 August 24–30

Nancy Blum

Developing a Public Art Practice **Code 07D**

This workshop will explore the transition from private studio practice to public art practice. Students will be exposed to the possibilities of the field through lectures, conversations, and exercises tailored to each individual's creative work. Through group and individual discussions, students will gain insight into how their own strengths as makers can be used to address public art opportunities. The workshop will be helpful to artists at any level interested in learning about public art. For those with a developed art practice, it will address the specific possibility of seeing their art exist in public spaces. **All levels.**

Studio artist; grants: Pollack-Krasner Foundation Peter S. Reed Foundation, public art commissions: Arts for Transit for artwork at the MTA train station in North Ferry Station (NY), Central Corridor Light Rail Transit for integrated artwork at three stations in Minneapolis/St. Paul, San Francisco Arts Commission for a 110-foot-long art glass installation at San Francisco General Hospital. nancyblum.com

7 August 24–30

Joseph Dinwiddie

Dry Stone Masonry **Code 07L**

This workshop will cover the methodology of shaping and setting stone in the landscape without mortar. We'll discuss tools, safety, design ideas, and global traditions in stonework. We'll disassemble and then rebuild existing stonework on the Penland campus. **All levels.**

Stone mason; teaching: Pennsylvania Council on the Arts, Asheville City Schools (NC), Campbell Folk School (NC), Black Mountain Center for the Arts (NC); certified as a mason and masonry instructor from the Drystone Walling Association of Great Britain.

7 August 24–30

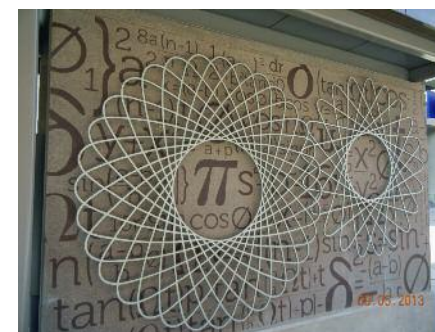
Michael Janis

Compelled by Metaphor **Code 07GB**

Create fused drawings and images on sheets of glass using glass frit powders, high-fire enamels, iron-oxide decals, and more. Layering and fusing sheets with overlapping elements will add visual and spatial depth. Glass studio. Complete information and image on page 15.



Joseph Dinwiddie, *Penland Steps and Retaining Walls*, sandstone, salvaged stone, 72 x 180 x 72 inches



Nancy Blum, *Hypocycloids*, stainless steel, sandblasted cast concrete

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 ten thousand 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 call 828-765-6211 or visit www.penlandgallery.org.

Visiting Penland

In the interest of protecting the focused atmosphere of our classes, Penland's teaching studios are not open to the public. The Penland Gallery sponsors tours of the campus on Tuesdays and Thursdays (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



An afternoon concert by the What Cheer? Brigade, a touring street band from Providence, Rhode Island.

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. Applications are due November 15. 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.

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, 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 1 from 1:00–5:00 PM.

Winter Studio Rentals

For artists interested in independent study, many of Penland's studios are available for rent in January and February. Call to inquire.

Fall & Spring Sessions

In addition to the classes described in this catalog, each spring and fall Penland offers one- and eight-week classes. Our eight-week classes allow you to settle into the studio for an extended period of time and make great

strides in your work. One-week classes make the Penland experience available to people who can't take much time away from their lives. For more information, call 828-765-2359 or visit our website. The spring 2014 session runs March 9–May 2. The fall session runs September 21–November 14.

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: Nicki Strouss
- Session Two: Danielle Goldstein
- Session Three: Rachel Garceau
- Session Four: Amara Hark-Weber
- Session Five: Melissa Weckesser
- Session Six: Diann Fuller
- Session Seven: Holbrook Newman

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 welcome your contribution even if you won't be able to join us for a class 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 classes, and they are an opportunity for neighbors, 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.

2014 Scholarship Auction Dates

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

Thursday, May 1	Thursday, July 17
Thursday, June 5	Monday, Aug. 4
Thursday, June 19	Thursday, Aug. 21
Thursday, July 3	Thursday, Nov. 13

Annual Benefit Auction

The 2014 benefit auction takes place on Friday, August 8 and Saturday, August 9. Each year, more than two hundred current and former instructors, resident artists, and core fellows donate work to raise money to support 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 828-765-2359, ext. 34.

Registration Information

The lottery deadline is February 11.

Penland welcomes serious students of all levels of experience—absolute beginners to professionals. We seek a diverse student population representing varied experiences, backgrounds, races, professions, and ages (**minimum age 18**). Some classes are tailored for beginners and some require prior experience; most welcome a range of skill levels.

Penland accepts students regardless of race, religion, nationality, gender, gender identification, or sexual orientation.

Lottery

To give a greater number of people a chance to enroll in the most popular classes, applications received by 5:00 PM on February 11 will be placed in a lottery and treated equally. (For example, if a class 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.

Processing Fee & Deposits

A nonrefundable \$50 processing fee is charged when you apply (see note under *Waiting Lists* regarding applications after May 1). You may apply for several classes at once.

A deposit of \$250 per class is required to secure a place in each class 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 class is full, you will be placed on a waiting list, and your deposit 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 class and be charged a cancellation fee. If you register after April 15, full payment is due with your application.

We do not accept registration by phone. Please mail or fax your registration form (registration fax: 828-765-8174) or use the registration form at www.penland.org.

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

Cancellations & Refunds

Penland makes a substantial investment when planning a class, 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 class, you will receive a full refund minus a \$100 cancellation fee and the \$50 nonrefundable processing fee. **If you cancel less than thirty days before the beginning of the class, there is no refund.** This policy also applies to work-study scholarship students. If it is necessary for Penland to cancel a class for any reason, students will be notified and offered another class or a full refund. We cannot be responsible for nonrefundable airline tickets. Penland registrations are transferrable to another person only if the class does not have a waiting list; if you wish to transfer your registration, please call the registrar to inquire.

Waiting Lists

Waiting lists are maintained for all filled classes. Any applicant for a full class 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 (other than the \$50 processing fee) is necessary to hold a space on a waiting list. **If you apply after May 1, and you are placed on a waiting list, your application fee will not be processed unless you are enrolled.**

Stand-By Program

Residents of nearby counties in Western



Delicately texturing silver with a chasing tool and a small hammer.

North Carolina and Eastern Tennessee are offered half-price tuition when they take unfilled spaces less than two weeks before the beginning of a class. 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.



Mixing ink for a monotype plate in the print studio (note the vintage Penland sweatshirt).

Off-Campus Students

Students who live in the area or prefer to find their own lodging are welcome to enroll as off-campus students and may 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 on our www.penland.org.

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

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.

Regular housing includes rooms that are a bit larger and, in some cases, are in buildings that have been recently constructed or renovated. The “dorm” option in regular 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 15 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.

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 classes 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 classes 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 classes 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 classes; however, students assume the risk of working with tools and materials provided by the school.

Studio Information

Detailed information about Penland's studios, 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.

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.

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. Charges (\$125 per undergraduate credit; \$150 per graduate credit) are in addition to Penland's fees and are subject to change. Students must check with their institution to make sure these credits are transferrable. A certificate of course completion is also available. Teachers interested in receiving Public Education

Certificate renewal credits for Penland classes 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). 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

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 225 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 45 of these scholarships with varying qualifications.
- **Partial scholarship** students receive a

\$1,000 scholarship for a two- or two-and-a-half-week class 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 27 full scholarships with varying qualifications.
- **Studio assistants** work in the studio before, during, and after their session, preparing for the class and assisting the instructor. They receive meals, dorm housing, and pay no tuition.

Although scholarship selection is made after the lottery, some spaces are reserved in each class 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 application fee). Except in the case of late cancellations, only one scholarship is awarded per student.

Applications must be in paper form, received by Penland no later than 5:00 PM on February 17, and must include your letters of reference. Applicants will be notified by April 1.

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 classes 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 15 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 get here 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 be no longer than two pages and 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 classes you are applying for.

Work ethic: work-study students have an experience which 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?

Along with your application form and fee, you will need to supply a résumé and two letters of reference which address your work ethic and your commitment to learning.

Applications must be in paper form, received by Penland no later than 5:00 PM on February 17, and must include your letters of reference. After this deadline, applicants will be considered only in the event of cancellations. Work-study students will be notified by April 1 and, once accepted, will be asked to submit full payment.

Special Work-Study

There are 45 special work-study scholarships available. These scholarships carry the same work requirement as regular 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 summer scholarships page of our website.

To apply for special work-study, check the special work-study box on the application form and send all the materials required for general work study, plus five printed images (maximum size 8½ x 11, no CDs) of your

work even if it is not in the same media as the class 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, please include this information in your letter.

- Female, pursuing printmaking, photo, books, or drawing
- Living east of Raleigh in North Carolina
- Living in Rockingham County, NC
- Person of color
- Veteran
- Person with disability
- Sixty years old or older
- Using Penland to explore a life or career transition
- Applying for a painting, drawing, printmaking, clay, metals, textiles, wood, or glass class
- School teacher—no images required

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 classes, with no work requirement. These target students with exceptional talent and financial need. To apply for a partial scholarship, check the partial scholarship box on the application form and include a letter explaining your financial need and your interest in the class(es) you are applying for, a résumé, two letters of recommendation, and five printed images (maximum size 8½ x 11, no CDs) of your work even if it is not in the same media as the class you are applying for. *If you apply for partial scholarship you are encouraged to also apply for work-study.*

Full Scholarships

There are 27 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 on the application form and include a letter explaining your financial need and your interest in the class(es) you are applying for, a résumé, two letters of recommendation, and five printed images (maximum size 8½ x 11, no CDs) of your work even if it is not in the same media as the class 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.

- International student
- Female, 40 years or older
- Fifty years or older
- Person of color
- Student at the University of Arizona-Tucson or The School of the Art Institute of Chicago
- Living in Washington, Oregon, or Idaho
- Applying for a clay, drawing, painting, glass, jewelry/metals, paper, printmaking, letterpress, or wood class
- K-12 teacher—no images required

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. Assistants receive housing and meals, and pay only the \$50 nonrefundable processing fee. Assistants 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; call Penland or check our website to determine availability of positions before applying.** Send a letter explaining your experience in the field and your interest in the class along with a résumé, two letters of recommendation, five printed images of your work (maximum size 8½ x 11, no CDs), and your application form.

Applications must be in paper form, received by Penland no later than 5:00 PM on February 17, and must include your letters of reference. Applicants will be notified by April 1.

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.

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
Orville and Pat Chatt

Memorial Scholarship Fund
Funded by Mary Schnell, Gene Phelps, and David Chatt

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

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

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

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

Lasater Drawing and Painting Scholarship Fund

Established by Robin Hanes in memory of her mother

Steven and Ellen LeBlanc Scholarship Fund

Established by Steve and Ellen LeBlanc

John and Ione Lee Scholarship Fund

Established by John and Ione Lee

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

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

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

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

Samuel and Jewel Phillips Craft Study Scholarship Fund

Established by the Samuel L. Phillips 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

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

Suzanne and Walter Allen Scholarship

Funded by Suzanne and Walter Allen

Benisch-Allen Scholarship

Funded by Barbara Benisch and Jacque Allen

Lynn Kerr Azzam Memorial Scholarship

Funded by Elizabeth Aralia in memory of her sister

Mary Anna Box and Melvin Sidney Stanforth Scholarship

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

Elizabeth Brim Scholarship

Funded by Kent Leslie

Clemson University Art Department and Center for Visual Arts Scholarship

Funded by the Clemson University Art Department and Center for Visual Arts

Bob and Peggy Culbertson Scholarship

Funded by Peggy and Bob Culbertson

Dana Foundation Glass Scholarship

Funded by the Charles A. Dana Foundation at the recommendation of Helene Safire

Dover Foundation, Inc. Scholarship

Funded by the Dover Foundation

Amelia Dregosh Scholarship

Funded by the Amelia Dregosh Trust

Harvard Penland Scholarship

Funded by Sara and Louis Elson and John and Ione Lee

Higher Education Partnership Scholarships

Funded by recipient 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

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

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

Joan Sweiger Toth Scholarship

Funded by her daughter in honor of an artistic mom

UK Artist at Penland Fellowship

Funded by Sarah and Louis Elson, Sarah and Gerard Griffin, Dasha Shenkman, Suzanne and Edward Elson, and Jacqueline and Jonathan Gestetner and the British Crafts Council

UNC Chapel Hill

Minority Student Scholarship

Funded by Dr. Olive Greenwald and UNC

Rob Williams and

Warren Womble Scholarship

Funded by Rob Williams and Warren Womble



Using a sanding block on a furniture component in the wood studio.

A Few Frequently Asked Questions

Why do you have a lottery?

Each year a number of our summer classes quickly receive more applicants than there are places in the class. 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 classes and you truly have no preference, list each of those classes on the application form and leave the preference column blank.

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

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

How do I enroll in more than one class?

If you want to enroll in several classes in different sessions, indicate a first choice class 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 39–40 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	557	971	1,240
Hot glass	801	1,345	1,758
Work-study*	288	531	695
Hot glass work-study*	420	777	1,016

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

Please see note on page 38 regarding material costs.

Room & Board – Standard	1 wk	2 wks	2½ wks
<i>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 38).</i>			

Dorm	523	956	1,265
Double/common bath	688	1,275	1,665
Double/bath shared w/roommate	877	1,616	2,104
Single/common bath	1,233	2,265	2,966
Single/private bath	1,542	2,851	3,732

Dorms in this category house 3–4 per room.

Room & Board – Economy	1 wk	2 wks	2½ wks
<i>Includes rooms in Craft House, Long House, and The Pines (see explanation on page 38).</i>			

Dorm	466	855	1,129
Double/common bath	595	1,101	1,436
Double/bath shared w/roommate	757	1,397	1,818
Single/common bath	1,013	1,862	2,436
Single/private bath	1,288	2,384	3,121

Dorms in this category house up to 15 per room.

Off-Campus Student Meals	1 wk	2 wks	2½ wks
All meals	282	517	674
Lunch and supper	217	391	512
Breakfast only	67	124	161
Lunch only	95	176	231
Supper only	122	216	281

How to Apply

1. **Minimum age is 18.**
2. Complete application, indicating class choices (and preference order) and housing preference.
3. Include (in U.S. currency) the nonrefundable \$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.
4. Read cancellation/refund policy.
5. Mail or fax application to Penland School or use our online registration form. Registration by phone is not available.
6. Full balance due April 15.
7. 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. No fax or e-mail applications.**
2. Read refund policy; it does apply to scholarship students.
3. If applying for a studio assistantship, call or check website to determine availability.
4. Submit application form and nonrefundable \$50 processing fee in U.S. currency. (Do not send \$250 deposit.)
5. Include a letter explaining your financial need and interest (see page 39). Also include a résumé with two letters of reference. **Reference letters should accompany your application.**
6. If you are applying for a studio assistantship, special work-study, partial scholarship, or full scholarship, your letter must address your qualifications. These applications also require images of your work. If you would like these returned, please include self-addressed stamped envelope.
7. Your application must be received no later than February 17. (Please note that many express services do not deliver to Penland overnight—even when they guarantee it.)
8. Scholarship and assistantship applications may not be faxed or submitted electronically.
9. 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 2014 / 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 use our online form. If you are applying for a scholarship or a studio assistantship, use the other side of this page and mail your application. **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 37).
 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 classes 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 in which space is available 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 classes and you truly have no preference, list each of those classes and leave the preference column blank. Class codes are listed at the end of each course description (example: OICA).

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

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

Room & Board Information:

- Male Female

While we make every effort to assign applicants their first choice in accommodations, because of space limitations, this is not always possible. Please give us several choices. **Check one:** Regular housing Economy housing (See page 38 for explanation.)

Indicate your preferences for room type by number (1, 2, etc.)

___ Dorm ___ Single/common bath ___ Single/private bath ___ Off-campus

___ Double/common bath ___ Double/bath shared with roommate

I would like to share a room with _____

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

___ All meals ___ Lunch & supper ___ Lunch only ___ Breakfast only ___ Supper only

Please call the registrar if you need accessible housing (see page 38).

The Bottom Line

Nonrefundable \$50 processing fee _____ \$50

Deposit (\$250 for each class 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.

We do not accept debit/check cards.

- 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 _____

Cardholder signature _____

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

Scholarship & Studio Assistantship Application for Summer 2014 / 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

Use this form if applying for a scholarship or studio assistantship.

Fill out application form completely (print in black ink). If you are applying for a scholarship, do not apply as a regular student. No online, or fax registration for scholarships/assistantships. **Scholarship/assistantship applications must be received by 5:00 PM on February 17.**

Name (one name per application) _____

Mailing address _____
First Middle Initial Last

City _____ State _____ Zip _____

Home/cell phone _____ Work phone _____

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

E-mail _____

Room & Board Information

Male Female Date of birth _____/_____/_____

Scholarship students receive dormitory accommodations.

List choices in order of preference—up to five on one application. If you wish to list more choices, submit a second application and processing fee. If you have no preference, leave the preference column blank.

Class codes are listed at the end of each course description (example: 01CA).

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

Please note:

Do not fax or e-mail this application; send it with required materials in one package: no staples, no binders.

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

Mark all boxes that apply to your application (see page 39 for special scholarship information).

- General work-study Special work-study Partial scholarship
 Full scholarship Studio assistant

I have included all of the following:

- Application form Letter of need and interest Résumé
 Two letters of recommendation \$50 nonrefundable processing fee
(Do not send \$250 deposit)

I am applying for special work-study, partial scholarship, full scholarship or studio assistantship and have also included the following:

- Five printed photographs of my work (maximum size, 8½ x 11; no CDs)
 Self-addressed, stamped envelope (include only if you want photographs returned)

Scholarship and studio assistantship applications must be received by February 17. Incomplete applications will not be accepted; letters of recommendation must be included with your application.

If you are applying for a special work-study, partial scholarship, or full scholarship, read instructions on page 40.

Scholarship applicants will be notified of their status by April 1.

The Bottom Line

Nonrefundable \$50 processing fee _____ \$50
 (U.S. currency)

Method of Payment:

- My check is enclosed.
 Please charge to my credit card

We do not accept debit/check cards.

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 _____

Cardholder signature _____



