



## PENLAND SCHOOL OF CRAFTS

SUMMER 2018

### NEW REGISTRATION PROCESS

We have eliminated the early-registration lottery. We will begin accepting registration for 2018 summer workshops at 9:00 AM EST on Monday, January 8. Registration for full-pay students will be on a first-come, first-served basis and will continue until workshops are filled. Spaces are reserved in each workshop for scholarship students. Scholarship applications are due by February 17.



## We Help People Live Creative Lives

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

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

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

### Catalog Credits

Editor: Robin Dreyer; designer: Ele Annand

Penland photographs: Robin Dreyer except where noted

Program director and catalog advisor: Leslie Noell

General support: Nancy Kerr Allison, Betsy DeWitt, Joan Glynn, Tammy Hitchcock, Mia Hall, Amanda Hollifield, Jean McLaughlin, Sarah Parkinson

Printing: Blue Ridge Printing, Asheville, NC

Penland School of Crafts is supported by the North Carolina Arts Council, a division of the Department of Natural & Cultural Resources, with funding from the National Endowment for the Arts.



Cover: Core fellow Rachel Keding adjusting a table saw in the Penland wood studio.



*Outside The Pines dining hall on a summer day.*

## Why Penland?

As the incoming director of Penland School of Crafts, I have been asked that question many times in the last couple of months. I am a passionate believer in the power of connecting people with creative practice, be it as an immersed lifestyle or as occasional personal enrichment. After a decade in academia, Penland, with its noncompetitive, community-oriented teaching philosophy, offers a different perspective on education. The fully immersive workshops give students an opportunity to leave the routines of everyday life and spend time absorbing new techniques, exploring new materials, and making personal connections.

At Penland, deeply rooted craft traditions converge with innovative new techniques and ideas from a global community of contemporary artists and makers. In a society that puts an increasing value and importance on all things STEM, promoting the hand skills, decision making, ingenuity, inventiveness, and analysis required to practice skilled making is not only necessary, but essential. Being part of an organization whose singular mission is to connect people with a creative life is the opportunity of a lifetime.

I first visited Penland in August 2010. I vividly remember making the slow, winding ascent up the mountain while seriously questioning the path my GPS had sent me on. As I came around a corner and first saw the big meadow with the campus up ahead, I felt an overwhelming sense of wonder and serenity. The beauty of the place is truly awe-inspiring. During that first time at Penland I visited the sixteen beautifully equipped studios and met instructors from all over the country. Some were full-time studio artists, others were teachers in university programs. Their origins, artistic experiences, and personal paths shaped each workshop and they all had in common an eagerness to share their techniques, knowledge, and often their secrets. I met students of all ages, backgrounds, and experience levels working side-by-side in the studios and living together in campus housing. Much later that night, when making my way back to the house I was staying in, I marveled at the activity. The studios were buzzing with energy. Even though it was late, I suspected I was one of the first in bed that night.

Over the years, I have seen in my own students, young and old, the transformative power a Penland summer experience can inspire. They have come back home with a new sense of purpose and belonging, having made new friends and personal and professional connections all over the country. With the many scholarships available, Penland has been made accessible to all my students throughout the years regardless of their financial need.

I have come to realize that Penland is so much more than just a place. It is a state of mind and a way of life. I hope that you, like me, find many reasons to choose Penland.



Mia Hall, Director

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## [www.penland.org](http://www.penland.org)

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



*Focused work (and lots of it) in the drawing and painting studio.*

<p>Session</p> <p><b>1</b></p> <p>May 27 – June 8</p> <p>two weeks</p>	<p><b>Books &amp; Paper</b></p> <p>pages 4–7</p>	<p><b>Clay</b></p> <p>pages 8–11</p> <p>Simon Levin <i>See What You Did!</i></p> <p>Jenny Mendes &amp; Shoko Teruyama <i>Slip Slidin’ Away</i></p>	<p><b>Drawing &amp; Painting</b></p> <p>pages 12–13</p> <p>Judith Kruger <i>Nihonga: Then &amp; Now</i></p>	<p><b>Glass</b></p> <p>pages 14–17</p> <p>David Naito <i>Essential Shape</i></p> <p>Sarah Blood <i>Seeking Enlightenment</i></p>	<p><b>Iron</b></p> <p>pages 18–19</p> <p>James Viste <i>A Worthy Vessel</i></p>
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<p><b>6</b></p> <p>August 12 – 24</p> <p>two weeks</p>	<p>Mary Uthuppuru <i>The Artful Box</i></p> <p>Akemi Martin &amp; Paul Wong <i>Quintessential Stencil 2.0</i></p>	<p>William Baker &amp; Joy Tanner <i>Form &amp; Fire</i></p> <p>Paul Briggs <i>Pinch-Forming: A Mindful Approach</i></p>	<p>Brandon J. Donahue <i>Airbrushing for the Bold &amp; Daring</i></p>	<p>Jason Minami <i>Strengthen Your Core</i></p> <p>Bandhu Dunham <i>Glass Fun with Bandhu</i></p>	<p>L. Japheth Howard &amp; Alice James <i>Forge = Direct Positive Action</i></p>
<p><b>7</b></p> <p>Aug. 26 – Sept. 1</p> <p>one week</p>	<p>Brien Beidler <i>Contemporary Historic Binding</i></p> <p>Amy Jacobs <i>Paper &amp; Textiles: Inside &amp; Out</i></p>	<p>Ben Carter <i>Finding Pattern in Nature</i></p> <p>Troy Bungart <i>Brushmaking: From Tool to Treasure</i></p>	<p>Graceann Warn <i>Encaustic Painting</i></p>	<p>Nick Fruin <i>Goblets: Don’t Waste Your Time</i></p> <p>Rebecca Smith <i>Flirting with Fusing</i></p>	<p>Andrew Meers <i>Basic Inlay</i></p>

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Melanie Bilenker <i>For Keeps</i>  Erica Bello <i>Hollow Forms &amp; Fabricated Vessels</i>		Jay Ryan <i>Identify Your Inner Stunt Pilot Through Screenprinting</i>  Martin Mazorra <i>Woodcut &amp; Letterpress Poster Workshop</i>	Anna Toth <i>Denim: Fabric of Resistance</i>  María Dávila & Eduardo Portillo <i>Weaving Ideas</i>	Matthew Hebert <i>Plywood on Parade</i>	
Lauren Kalman <i>Twenty-First Century Talismans</i>  Joost During <i>Raising the Bar!</i>		Andy Rubin <i>Monoprinting</i>  Bridget Elmer <i>Impress, Empower, Engage</i>	Christina Roberts <i>Plant to Print</i>  Gabrielle Duggan <i>Sculptural Fibers</i>	Christine Lee <i>Ideation</i>	Christine Lee <i>Ideation</i>
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Kirk Lang <i>Faceted Stonesetting: Theory &amp; Applications</i>  Ben Dory <i>Fusion: Methods of Granulation</i>	Jerry Spagnoli <i>The Daguerreotype: A Contemporary Approach</i>	Brad Vetter <i>Aesthetics of the Contemporary Poster (letterpress)</i>	Lindsay Ketterer Gates <i>Sculpting with Fiber Techniques in Wire</i>  Cassie Dickson <i>Weaving Traditional Linens</i>	Jon Brooks <i>Convergence: Forest Meets Muse</i>	Troy Bungart <i>Brushmaking: From Tool to Treasure</i>

# Books & Paper

1 of 2

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

Scholarship information begins on page 41.



**3** June 24–July 6

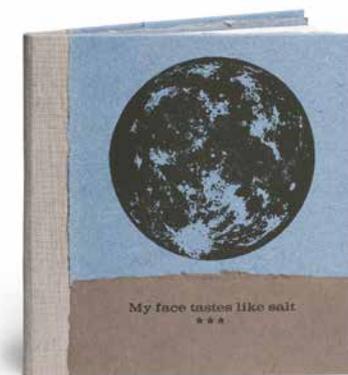
**Golnar Adili**

**Repetitive Deconstruction** Code 03B

This mixed-media workshop will push book arts toward architecture and sculpture through fragmentation. We'll deconstruct images and find ways of reconstructing them, straddling two and three dimensions. This might take the form of topographical landscapes, an imposed grid, or applied patterning. We'll push and pull surfaces, embed information, or layer the pieces to make a distorted whole. We'll explore and reinterpret the fundamentals of crafting books including traditional binding methods and box making. Through hinging and accordions we'll explore how movement affects book structure and the interaction between content and form. **All levels.**

Studio artist; teaching: Elizabeth Foundation (NYC); Pollock-Krasner Foundation grant (NYC); residencies: Women's Studio Workshop (NY), MacDowell Colony (NH); exhibitions: Lower East Side Print Shop (NYC), International Print Center (NYC), Craft and Folk Art Museum (Los Angeles).  
golnaradili.com

Golnar Adili, *Pink Letter*, transfer on paper, medical tape, board, 1½ x 18 x 24 inches



**4** July 8–20

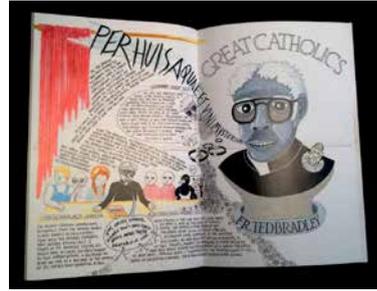
**Frank Hamrick**

**Handmade Artists' Books** Code 04B

This workshop will establish a strong technical foundation for binding soft and hardcover books, which we'll build on as we discuss cover art, layout, editing, and the sequence of content. Students will learn to choose which structures, materials, and tools are best to support their books' concepts. We'll cover five basic bindings: hardcover pamphlet, accordion, Japanese, Coptic, and case bound, with the option of translating these into more advanced book forms such as z-fold and dos-a-dos. **All levels.**

Associate professor at Louisiana Tech University; other teaching: University of Georgia Cortona Program (Italy), Art Institute of Boston Mentor Program; collections: Art Institute of Chicago, Amon Carter Museum (TX), Ogden Museum of Southern Art (New Orleans).  
frankhamrick.com

Frank Hamrick, *My Face Tastes Like Salt*, hardbound pamphlet book, handmade paper, relief-printed cover, 7½ x 7¾ x ¾ inches



## 5 July 22–August 7

### Julie Leonard & Matt Runkle

*Artists' Books, Zines,*

*Wordless Books & Comics*

**Code 05B**

The artist's book is a way of thinking in which form, sequence, text, image, and tactility combine to create a unique narrative experience. This workshop will explore this thinking as we make and experiment with artists' books and their relationship to similar genres: comics, zines, and other "low-end" formats. We'll consider where solid craft skills and multiples can happily meet. Students will learn digital printing, a variety of book structures for artists' books, and editioning strategies, and will experiment with alternative content generation techniques. They'll leave with an array of finished books.

**All levels.**

**Julie:** Associate professor at University of Iowa Center for the Book; collections: Sackner Archive of Concrete and Visual Poetry (Miami), Yale University (CT).

**Matt:** studio artist and writer; teaching: San Francisco Center for the Book, University of Iowa Center for the Book, Emerging Writers Institute (CA); collections: Library of Congress Special Collections (DC), Mills College (CA), Newberry Library (Chicago). julieleonard.com · matt-runkle.com

Julie Leonard, *A History of... Vol. I*, erasure text, found pages, wax graphite, 6 x 9 inches closed  
Matt Runkle, *(Great) Catholics No. 1*, zine, 5½ x 8¼ inches closed

### Ann Marie Kennedy

*Paper: Material & Content*

**Code 05PM**

Hand papermaking creates opportunities to incorporate found and natural materials into works of art. We'll explore the processes of papermaking, choosing materials that will become part of the content of finished pieces. Paper pulps will come from materials including flax, abaca, plants, and used clothing/textiles. We'll build a vocabulary of processes such as small and large sheet formation, working with high-shrinkage pulps, wet-collage, and pulp manipulation. The result will be 2D, 3D, or site-specific works expressing individual approaches to paper art. **All levels.**

Associate professor at Wake Technical Community College (NC); other teaching: University of Iowa Center for the Book, Women's Studio Workshop (NY); collections: Library of Congress (DC), Yale University (CT); solo exhibitions: GreenHill Center (NC), Gregg Museum (NC); former Penland resident artist. annmariekennedy.net

Ann Marie Kennedy, *Cloud Garden*, abaca paper, textiles, plants, collaged paper, 20 x 16 inches

## 6 August 12–24

### Mary Uthappuru

*The Artful Box*

**Code 06B**

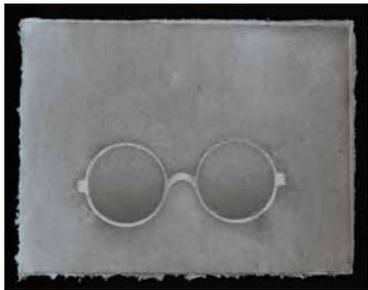
Boxes are commonly practical protection for artwork, but they can also be conceptual pieces. Together we'll explore the aspects of sound box construction and delve into the creative opportunities of custom enclosures. Playing off the idea of "cabinets of curiosities," our complex structures will include a multitude of techniques reinforcing the theme of their contents, which we will make or collect. Students can use their new skills to protect their existing and future work in intriguing ways.

**All levels.**

Studio artist and owner of Colophon Book Arts Supply (IN); teaching: Paper & Book Intensive (MI), Penland; collections: Massachusetts Institute of Technology, Harvard University (MA), University of Oregon; exhibitions: 23 Sandy Gallery (OR), Abecedarian Gallery (CO). springleafpress.com

Mary Uthappuru, *Forage*, bookcloth, paper, metal, 3½ x 8 x 6 inches

# Books & Paper 2 of 2



## 6 August 12–24

**Akemi Martin & Paul Wong**

**Quintessential Stencil 2.0** Code o6PM

This workshop will focus on papermaking methods that use creative stenciling. We'll use translucent overbeaten linen and abaca with cotton pulps and pigmentation for pulp-paint formulas. We'll cut mylar stencils and use them to create watermarks, pulp-painted pochoir, and blow-outs (pulp silhouette). We'll expand possibilities using found stencils, lace, tape, cut vinyl, and found objects. The product will be an editioned or variable portfolio to share with each student. **All levels.**

**Akemi:** master papermaker and collaborator at Pace Prints (NYC); teaching: SUNY Purchase (NY), Dieu Donn  (NYC), Gowanus Studio Space (NYC); publications: Hand Papermaking. **Paul:** master papermaker and artistic director at Dieu Donn  (NYC); teaching: Haystack (ME), Paper & Book Intensive (MI); grants: New York Foundation for the Arts, Joan Mitchell Foundation (NYC).

Akemi Martin, *Sited*, handmade and watermarked linen and cotton paper, 6 x 8 inches  
Paul Wong, *Variable Lattice*, pigmented cotton and linen pulp, 20 x 16 inches each



Assembling book components.

## 7 August 26–September 1

**Brien Beidler**

**Contemporary Historic Binding** Code o7B

As cultural icons, historic books enjoy a sense of timelessness that harmonizes fine craftsmanship, quirky aesthetics, and evidence of the hands that made them. With the quarter-leather bindings of the 18th and early 19th centuries as a structural baseline, this workshop will explore ways to create new compositions of these historic precedents through combinations of contemporary and historic covering materials and designs. Beginning with cutting and folding full sheets of paper into sections, we'll cover everything from setting up a sewing frame to tooling with egg glair and gold leaf. **All levels.**

*Studio artist; teaching: Massachusetts Institute of Technology, Charleston Library Society (SC), Big River Bindery (Atlanta), Redux Contemporary Art Studios (SC); exhibitions: "Vessel" (Guild of Bookworkers, traveling), University of Iowa Center for the Book, "Feed Sacks" (online). beidlermade.com*

Brien Beidler, *Commonplace Book*, Octavo (detail), paper, linen thread, linen cord, millboard, goatskin

**Amy Jacobs**

**Paper & Textiles: Inside & Out** Code o7PM

This workshop will explore ways to combine textiles with handmade paper. We'll use fabrics as the basis for techniques including stenciling, embedding, embossing, lamination, and more. Students will experiment with a variety of textiles such as thread, trim, and fabrics from their own collections. We'll employ different drying processes, creating a multitude of surface textures using low- and high-shrinkage pulps including cotton, flax, linen, and translucent abaca. We'll alter paper with finishing techniques and textile manipulation after it's dry. There will be daily demonstrations with plenty of examples. We'll experiment, play, and get our hands wet! **All levels.**

*Education manager and collaborator at Dieu Donn  (NYC); teaching: University of Georgia Cortona Program (Italy), Museum of Modern Art (NYC), University of the Arts (Philadelphia); Elizabeth Foundation SHIFT residency (NYC); former Penland core fellow. amyelizabethjacobs.com*

Amy Jacobs, *Lodestar*, embossed and folded cotton and abaca paper, graphite, wax, 9 x 7 inches



Sarah Parkinson



### New Northlight!

As this catalog goes to print, the new Northlight complex, designed by Louis Cherry Architecture, is under construction and well along the way. The building on the right will be the new Gorelick social hall, used for orientation meetings, evening slides, auctions, show-and-tell, and other events. The building on the left will be the new papermaking studio (ground level) and the new photography studio (second floor). We will start using the facility during fifth session, which is why the papermaking and wet-process photograph classes are grouped at the end of the summer. Many minds worked together to plan these buildings, many generous contributors made it possible, and many hands are working together to build them. We are expecting great things.

# Clay

1 of 2

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

**Scholarship information begins on page 41.**



**1** May 27–June 8

**Simon Levin**

*See What You Did*

**Code 01CA**

What is the effect of your choices? This will be a making class, focused on the development and execution of ideas. We'll produce a lot of work, take playful risks, and share feedback. The goal is to make you a better, more articulate potter—to see what you did. Through fun exercises, painlessly quick critiques, and a lot of making, you'll leave with a foundation and vocabulary of self-critique that will guide your future work. In addition, we'll load and fire two wood kilns, taking ownership of wadding, placement, flashing, and surface with a careful eye on results. **Basic wheelthrowing and handbuilding skills required.**

*Studio artist; teaching: Haystack (ME), Anderson Ranch (CO), Arrowmont (TN), Greenwich House Pottery (NYC), Archie Bray Foundation (MT); Fulbright Senior Research Scholar (Taiwan); solo exhibitions: Buena Vista University (IA), Red Lodge Clay Center (MT), AKAR Gallery (IA), Signature Gallery (Atlanta); has built 22 kilns across 4 countries. [simonlevin.com](http://simonlevin.com)*

Simon Levin, *Four-Point Bowl*, wood-fired stoneware, 6 x 22 inches

**Jenny Mendes & Shoko Teruyama**

*Slip Slidin' Away*

**Code 01CB**

We'll handbuild earthenware to make a wide range of work from vessels to sculpture. Using terra sigillata, slips, and glazes at cone 04, students will investigate form, decoration, drawing, imagery, and narrative. Through discussion, demonstration, and collaboration, we hope to awaken new possibilities in all of our work! The only prerequisite is a willingness to have fun and embrace the deliberate awkwardness of finding oneself in unknown territory. **All levels.**

*Jenny: studio artist; teaching: Arrowmont (TN), Santa Fe Clay, Baltimore Clayworks; exhibitions: AKAR Gallery (IA), TRAX Gallery (CA); former Penland resident artist. Shoko: studio artist; teaching: University of Nebraska-Lincoln, Alfred University (NY); presenter: Utilitarian Clay (TN), NCE-CA 2017 (OR); former Penland resident artist. [jennymedes.com](http://jennymedes.com) · [shokoteruyama.com](http://shokoteruyama.com)*

Jenny Mendes, *Cat Mask*, ceramic, terra sigillata, 9 x 9 x 4 inches  
Shoko Teruyama, *Mug with Birds*, earthenware, 3 x 4 inches



## 2 June 10–22

**Matt Kelleher**

**Thrown & Handbuilt Pitchers** Code 02CA

We'll find the potential of the pitcher as we investigate body, spout, and handle. Demonstrations will focus on thrown and handbuilt systems to encourage new compositional solutions. Each student will work in a variety of sizes, from creamers to large water pitchers. Techniques will include stacking forms, wrapping bisque molds, and cut-out spout patterns. We'll use high-fire clay in atmospheric and reduction kilns. This workshop will not cover basic wheelthrowing, so beginning potters will focus on handbuilding. **All levels.**

Assistant professor at Alfred University (NY); other teaching: Shakerag (TN), Penland; residencies: Archie Bray Foundation (MT), Shigaraki Ceramic Cultural Park (Japan); exhibitions: Delaware Art Museum, Signature Gallery (Atlanta), AKAR Gallery (IA); former Penland resident artist. mattkelleher.com

Matt Kelleher, *Pitcher*, handbuilt red clay, soda-fired to cone 3, 14 x 7 x 6 inches

**Lauren Karle & Gail Kendall**

**Handbuilding Pottery: Form & Surface** Code 02CB

Two instructors will demonstrate handbuilt functional pottery using different approaches to forming and decorating. Working with red earthenware, we'll cover hard and soft slab construction, coil building, darting, bisque molds, slip transfers, wax resist, sgraffito, and decorating with underglazes and stains. Discussions will explore the nature and consequences of pattern and decoration, simple and complex form-making, approaches to color, and other topics. **All levels;** knowledge of clay vocabulary, materials, and techniques will be helpful.

**Lauren:** studio artist; teaching: Santa Fe Clay (NM), Kansas State University; NCECA emerging artist award, Bemis Center Betty Woodman prize (NE). **Gail:** Professor emeritus from University of Nebraska-Lincoln; NCECA lifetime achievement award. laurenkarle.com · gailkendall.com

Lauren Karle, *Learning to Make Flour Tortillas with Aunt Blanca*, earthenware, slip, mason stain wash, glaze, 4 x 7½ inches  
Gail Kendall, *Teapot*, slipped terra cotta, underglaze, glaze, china paint, 9 x 8 x 6 inches

## 3 June 24–July 6

**Karen Newgard**

**Carving on Pots: It's Not All Black & White** Code 03CA

This workshop will concentrate on the relationship between the thrown form and its decoration. Exploration of form, pattern, and individual narratives will progress through throwing projects and collaborations. We'll focus on the sgraffito carving technique using terra sigillata, glazes, and flashing slips. We'll work with porcelain and/or white stoneware and fire our work in the salt kiln. **All levels;** basic throwing skills will be helpful.

Studio artist; teaching: Odyssey Center (NC), Penland; exhibitions: GreenHill Center (NC), AKAR Gallery (IA), Mud Fire Gallery (Atlanta); collections: US Federal Reserve Bank (New Orleans), Jingdezhen Ceramic Institute (China), North Carolina Governor's Western Residence; former Penland core fellow. karennewgardpottery.com

Karen Newgard, *Luncheon Plate*, salt-fired porcelain, terra sigillata, 8 x 1½ inches

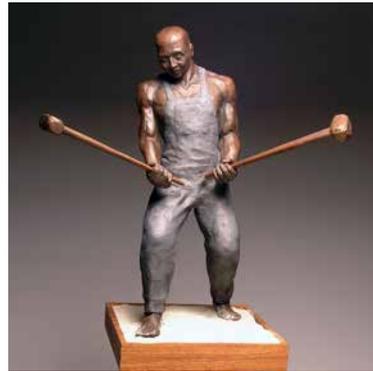
**Kelly O'Briant**

**The Ceramic (Still) Life** Code 03CB

Students will build an intentional grouping of related objects inspired by their own lives and personal narratives. From organic sculptural forms to functional vessels, we'll examine how clay records our actions and conveys them back into the world. Demonstrations will focus on coiling and pinching ceramic objects that range in size, shape, detail, and surface texture. We'll work with glazed and unglazed surfaces and fire to cone 6. Discussions will include concept building, material choices, problem solving, and the technical aspects of process, presentation, installation, studio practice, and more. **All levels.**

Assistant professor at University of Dallas; NCECA emerging artist award; residencies: Pottery Workshop (China), Archie Bray Foundation (MT), International Ceramics Studio (Hungary); exhibitions: Penland Gallery, Windows Gallery (China), Houston Center for Contemporary Craft; former Penland core fellow. kellyobriant.com

Kelly O'Briant, *All the Good Things* (detail), porcelain, gold; bowls approximately 2½ inches diameter



## 4 July 8–20

### Kenyon Hansen

#### *A Slower Pace*

Code 04CA

This workshop will focus on slowing down, resulting in thoughtfully made utilitarian ceramics for the table and home. We'll generate forms on the wheel and then take them to the table to be altered through the addition and subtraction of clay. We'll create finely crafted objects with specific purposes, including mugs, teapots, covered pitchers, and lidded jars. We'll practice various loading techniques as we load the soda kiln, which will be fired to cone 9–10. **All levels**; some throwing experience will be helpful.

Studio artist; teaching: *Haystack (ME)*, *Arrowmont (TN)*, *Greenwich House Pottery (NYC)*; residencies: *Archie Bray Foundation (MT)*, *Watershed Center (ME)*; exhibitions: *AKAR Gallery (IA)*, *Schaller Gallery (IA)*, *Red Lodge Clay Center (MT)*, *Artstream Nomadic Gallery (CO)*.

kenyonhansenclay.com

Kenyon Hansen, *Lidded Jar*, soda-fired porcelain, multiple glazes, 10 x 12 x 12 inches

### Keith Wallace Smith

#### *Figuring Out the Figure*

Code 04CB

This workshop will focus on handbuilding processes for creating convincing figurative sculpture. We'll cover ways to approach trouble spots such as hands, ears, and feet. Students will learn to create 2D and 3D references for figurative sculptures, methods of building, measurements, and which parts of the body are most important to understand. We'll work with terra cotta clay and fire to cone 04. **All levels.**

Assistant professor at Kennesaw State University (GA); collections: *Montgomery Museum of Art (AL)*, *Watershed (ME)*, *California College of the Arts Museum*; work published in *Confrontational Clay* by Judith Schwartz and *The Figure in Clay* by Suzanne Tuorttilott.

keithwallacesmith.wordpress.com

Keith Wallace Smith, *John Henry, The Rise*, ceramic, 16 x 10 x 8 inches

## 5 July 22–August 7

### Ronan Kyle Peterson

#### *Juicy!*

Code 05CA

In this functional pottery workshop, we'll work with red earthenware and use slips, terra sigillatas, and glazes to juice up our surfaces with imagery, textures, patterns, and lots of color! Techniques will include hakame, sgraffito, resists, slip/glaze trailing, and glaze layering and patterning. Focusing on cups, pitchers, and drinking sets and firing in electric kilns will allow us to experiment and process lots of information while improving throwing, construction, and design skills. Demonstrations will mostly be on the wheel but will include handbuilt elements. **Students must be able to center and throw two pounds of clay or be comfortable constructing handbuilt forms.**

Studio artist; teaching: *Arrowmont (TN)*, *Mudfire Studio (GA)*, *Sierra Nevada College workshops (CA)*, *The Kiln Studio (AL)*, *Penland*; exhibitions: *Charlie Cummings Gallery (FL)*, *Bascom Arts Center (NC)*, *18 Hands Gallery (Dallas)*, *Pullen Arts Center (NC)*; former *Penland core fellow*. ninetoespottery.com

Ronan Kyle Peterson, *Liney Bird Pitcher*, red earthenware, layered slips, terra sigillatas, glazes, 8 x 8 x 6 inches

### Kyungmin Park & Taylor Robenalt

#### *Pristine Porcelain*

Code 05CB

This workshop will focus on creating human figures, flora, and fauna in porcelain. The instructors will demonstrate various technical processes to help students achieve crisp, clean lines and tight surfaces. Students will explore different facial expressions and gestures in figurative sculptures and how creatures can create different conceptual ideas and symbolism. The workshop will conclude with group and individual critiques. **All levels.**

**Kyungmin:** assistant professor at Endicott College (MA); NCECA and Ceramics Monthly emerging artist awards; Archie Bray Foundation (MT) residency. **Taylor:** adjunct professor at State College of Florida; residencies: *Odyssey Clayworks (NC)*, *Watershed Center (ME)*; *Red Lodge Clay Center (MT)*. kyungminpark.com  
taylorrobenaltceramics.com

Kyungmin Park, *Shall We?*, porcelain, underglaze, glaze, zirconia, 16 x 14 x 14 inches  
Taylor Robenalt, *Cluster: Bear Thoughts*, porcelain, underglaze, glaze, luster, 6 x 14½ x 15 inches



## 6 August 12–24

### William Baker & Joy Tanner

#### Form & Fire Code o6CA

This workshop will explore the details of making successful pots and firing in atmospheric kilns. We'll show two approaches to the wheel and cover techniques for altering forms, adding handbuilt elements, and embellishing with texture and pattern. We'll talk about designing strong forms and navigating clays, slips, and kilns. Working with stoneware, students will make work for the soda kilns and the small wood kiln and may bring bisqueware from home. **All levels;** wheelthrowing experience will be helpful.

**William:** studio artist, kiln builder; residencies: *Odyssey Center (NC), EnergyXChange (NC); exhibitions: Blue Spiral 1 (NC), Greenville Center (SC).* **Joy:** studio artist; teaching: *Clayworks (NC), Mid-Atlantic Clay Conference (VA); residencies: Watershed Center (ME), Odyssey Center (NC), EnergyXChange (NC).* [williambakerpottery.com](http://williambakerpottery.com) [joytannerpottery.com](http://joytannerpottery.com)

William Baker, *Rectangle Vase*, wood- and soda-fired stoneware, 7 x 15 x 5 inches

Joy Tanner, *Carved Ewer*, soda-fired porcelain, 8 x 6 x 4½ inches

### Paul Briggs

#### Pinch-Forming: A Mindful Approach Code o6CB

We'll move beyond the threshold of the five-inch pinch-formed bowl by focusing on the movement of clay upward and around the expanding clay form. Our process will involve growing and expanding a form from one piece of clay with no additions or subtractions while being mindful of transitions in the forming process. Students will gain fluency with cylindrical, bowl, and vase forms and refine these objects during the hardening stages. Then they will learn to strategically reserve clay within a form to create relief patterns and designs that emerge from the pinch-formed vessel. **Mid-range electric firing. All levels.**

Assistant professor at *St. Olaf College (MN); exhibitions: Maine College of Art, University of North Florida, Bakalar-Paine Galleries (Boston), University of Tennessee, Vanderbilt University (TN).* [psbriggs.com](http://psbriggs.com)

Paul Briggs, *Calyx Cauldron*, unglazed stoneware, 10½ x 12½ inches

## 7 August 26–September 1

### Ben Carter

#### Finding Pattern in Nature Code o7CA

This workshop will focus on integrating patterns found in nature with altered wheel-thrown and handbuilt pottery. Students will learn a variety of surface design methods, including slip decorating, sgraffito, stamping, and other mark making techniques. During the workshop we'll discuss aesthetic issues (proportion, color theory, etc.), making strong functional pots at low-fire temperatures, and creative problem solving. We'll also discuss marketing, social media, and the changing landscape of contemporary craft. Students will leave recharged, rejuvenated, and ready to grow in their own studio practice. **All levels.**

Studio artist; teaching: *The Pottery Workshop (China), University of Florida, Odyssey Center (NC); Ceramics Monthly artist of the year; residencies: Anderson Ranch (CO), Archie Bray Foundation (MT), Guldagergaard Research Center (Denmark); author of Mastering the Potter's Wheel, host of the podcast Tales of a Red Clay Rambler.*

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

Ben Carter, *Thicket Jug*, earthenware, slips, underglaze, glaze, 10 x 6 x 6 inches

### Troy Bungart

#### Brushmaking: From Tool to Treasure Code o7CB

In this mixed-media brushmaking workshop, we'll explore the idea that a tool can be a piece of functional artwork. We'll make a variety of brushes and learn how to harvest and source materials. We'll create brush heads from hair, fur, and natural fiber. We'll use bamboo, wood, and clay to make handles, ferrules, brush rests, and brush stands. We'll have discussions, slide presentations, and potential collaborations. The brushes can be used in various media with the possibility of marks unique to each brush. **All levels.**

Studio artist; teaching: *Lillstree Art Center (Chicago), Rovin Ceramics (MI), Touchstone Center for Crafts (PA), Gaya Ceramic Art Center (Bali); exhibitions: Schaller Gallery (MI), Companion Gallery (TN), Pewabic Pottery (Detroit), Michiana Pottery Tour (IN), Northern Clay Center (Minneapolis).* [troybungartstudios.com](http://troybungartstudios.com)

Troy Bungart, *Compound Brush*, bamboo, wood, goat hair, leather, 12 x 3 inches

# Drawing & Painting



## 1 May 27–June 8

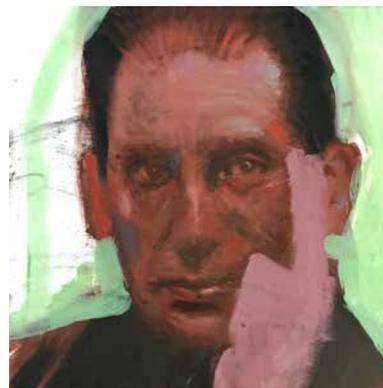
**Judith Kruger**

*Nihonga: Then & Now* Code 01D

This is a workshop in basic Nihonga: traditional Japanese pigment painting. We'll make pigment from organic and inorganic matter like cured shells, minerals, pine soot, and indigo. Students will incorporate time-honed processes employed on ancient Asian screens and scrolls as well as eco-friendly techniques developed by the instructor. We'll also cover metallic leafing and oxidation. Our goal will be multilayered paintings that embody the power to nurture the spirit. Figurative and abstract painters welcome. **All levels.**

*Studio artist; teaching: Studios at Massachusetts Museum of Contemporary Art, School of the Art Institute of Chicago; solo exhibitions: Wofford College (SC), Mattatuck Museum (CT), Hammond Museum (NY); collections: Savannah College of Art and Design (GA, Hong Kong), Center for Sustainable Landscapes (Pittsburgh), Jefferson Hospital (Philadelphia).* judithkruger.com

Judith Kruger, *Getty Shadows*, mineral pigments, indigo, shell white, oxidized pure silver, copper, linen, 42 x 58 inches



## 2 June 10–22

**Noah Saterstrom**

*Oil Portraits: Chance & Likeness* Code 02D

The impulse to make images of faces is ancient and timeless. The struggle to get it right is likely just as timeless. Even finely portrayed features can lack the fluidity and spontaneity we recognize in living faces. In this portraiture workshop, we'll work with many approaches to oil painting: from traditional techniques to exercises with glaze, scraping, blurring, and palette constraints. We'll experiment with ways to bring accident, improvisation, and materiality into the process of oil portraiture even as we keep likeness and observation as our primary goals. **All levels.**

*Studio artist and founder of online art journal Trickhouse.org; teaching: Belmont University (TN), University of Arizona Poetry Center (AZ), Warren Wilson College (NC); exhibitions: Mississippi Museum of Art, Blue Spiral 1 (NC), Fischer Galleries (MS), Muzeumm (Los Angeles), Artbank (Scotland).* noahsaterstrom.com

Noah Saterstrom, *Walter Gropius*, oil on canvas, 12 x 12 inches



## 3 June 24–July 6

**Evie Woltil Richner**

*Experimental Drawing & Sketchbook Development* Code 03D

This workshop will focus on using a variety of sketchbook and experimental drawing exercises as a means for prompting idea development, visual curiosity, and creativity. Material explorations will include graphite, ink, watercolor, collage, and photography. We'll do things like drawing blindfolded and making our own drawing tools while also engaging in more traditional methods. The unique setting and experience of Penland will be our starting point as we capture a sense of place through our drawings. Process, experimentation, and play will be the primary focus with a goal of revitalizing and energizing personal studio practice. **All levels.**

*Studio artist; teaching: University of Alabama at Birmingham, University of Florida, Penland; exhibitions: Verum Ultimum Gallery (OR), University Gallery (FL), Valdosta State University (GA), First Street Gallery (NYC), Manifest Gallery (OH).* eviewoltilrichner.com

Evie Woltil Richner, *Burying My Mother* (detail), gouache on digital print

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

Scholarship information begins on page 41.



## 4 July 8–20

**Pinkney Herbert**

*Freedom to Paint*

**Code 04D**

With the idea that every painting is a self-portrait, this workshop will eliminate restraints by working intuitively, letting the spontaneity of paint enable students to explore and personify who they are as artists. Demonstrations covering many possibilities for applying acrylics and their glazes on a variety of surfaces will expand painting abilities. Experimentation and play coupled with new techniques will result in work filled with personal symbols, memories, and responses to the environment. **All levels.**

*Studio artist; teaching: Memphis College of Art, Arrowmont (TN), Telluride School of Painting (CO); NEA fellowship, Tennessee Arts Commission fellowship; collections: New Orleans Museum of Art, Arkansas Art Center, Memphis Brooks Museum, Ogden Museum (New Orleans), Tennessee State Museum, Texas State University.* pinkneyherbert.com

Pinkney Herbert, *Slippery Slope*, oil, digital print, wood, 48 x 36 inches



## 5 July 22–August 7

**Jill Eberle**

*Anatomy & Écorché*

**Code 05D**

Launch into an in-depth study of the figure using 2D and 3D materials. Working from lectures, demonstrations, original handouts, and completed samples, each student will create a detailed model—an écorché—that is half skeleton, half muscles. We'll also apply the knowledge we gain from this process by drawing from life. The goal is anatomical study rather than finished artwork. The workshop will be appropriate for artists working in any medium who are interested in improving their figurative skills. **All levels;** some figure drawing experience will be helpful.

*Studio artist; teaching: East Carolina University (NC), ECU Italy Intensives, Pocosin Arts (NC), Hollins University visiting artist (VA), Penland; exhibitions: Elder Gallery (NC), Gallery Hall (GA), GreenHill Center (NC), Greenville Museum (SC), Durham Art Guild (NC).* jilleberle.com

Jill Eberle, *Slinking Away*, charcoal, watercolor, acrylic, aluminum, 28 x 22 inches



## 6 August 12–24

**Brandon J. Donahue**

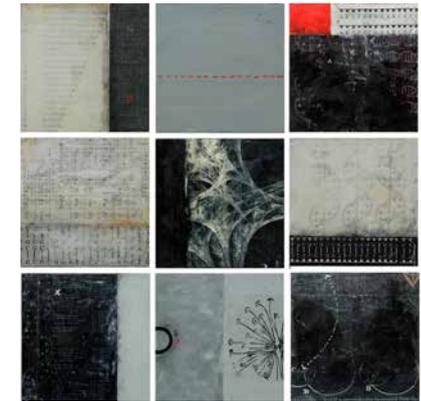
*Airbrushing for the Bold & Daring*

**Code 06D**

This hands-on workshop will cover different types of airbrushes, air sources, safety, preparation, and airbrush media. Students will learn basics such as freehand airbrush control using a double action airbrush, stencils, color blending, shading and highlighting, rat-tail strokes, tips, drills, and other techniques. This will be excellent training for students who have never used an airbrush or for professionals wanting to fine-tune their skills. Airbrushing on different materials will be highly encouraged. **All levels.**

*Assistant professor at Tennessee State University; other teaching: Arrowmont (TN); residencies: East Nashville Hope Exchange (TN), Scarritt Bennett Center (TN); exhibitions: solo at Vanderbilt University (TN), McKenna Museum (New Orleans), Washington State University, Corvette Museum (KY), Athens Institute for Contemporary Art (GA).* brandonjaquezdonahue.com

Brandon J. Donahue, *Satchmo*, acrylic on canvas, 48 x 24 inches



## 7 August 26–September 1

**Graceann Warn**

*Encaustic Painting*

**Code 07D**

This comprehensive workshop is designed to give students a solid working knowledge of painting with encaustic. After instruction on making paint and preparing substrates, we'll dive into painting and proper technique for layering, fusing, and mark-making, as well as the creation and inclusion of imagery. Encaustic is a painting medium, so we'll emphasize content, intent, and editing! The workshop will be divided between demonstrations and individual work time with as much one-on-one help as possible. **All levels.**

*Studio artist; teaching: University of Michigan, Haystack (ME), Toscana Americana (Greece, Italy); exhibitions: Smithsonian Craft Show (DC), SOFA Chicago, Modern Arts Midtown (NE); collections: Yale University (CT), Museum of Arts and Design (NYC), US Embassy (Nairobi, Sarajevo), Pew Charitable Trust (Philadelphia).* graceannwarn.com

Graceann Warn, *Invisible World* (detail), encaustic, paper, wood



# Glass

1 of 2

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

*Scholarship information begins on page 41.*

## 1 May 27–June 8

### David Naito

#### Essential Shape

#### Code 01GA

How do you form molten glass into a desired shape? This workshop will help you understand how glass moves and behaves, how to reason with it and free yourself up as a maker, and how to create well-balanced blown or solid glass. We'll cover the needed heats, how and when to tool the glass, and different technical steps that will combine to make your glass process more fluent. We'll stress teamwork and the importance of assisting. Please bring your ideas, sketches, and curiosity and be ready to blow, sculpt, and shape glass. **All levels.**

*Studio artist; teaching: Alfred University (NY), Anoka-Ramsey Community College (MN), UrbanGlass (NYC); exhibitions: Design Museum Nuutajärvi (Finland), Foreman Gallery (NY); visiting artist: Ball State University (IN), Tavastia Vocational College (Finland), Mass College of Art (MA). davidnaito.com*

David Naito, *Kilta in Creme and Orange*, blown and fused glass, 6½ x 14 x 9½ inches

### Sarah Blood

#### Seeking Enlightenment

#### Code 01GB

Discover the aesthetic and conceptual possibilities of light and mixed media. By exploring traditional and experimental neon techniques, students will develop the skills they need for planning, creating, and installing their own neon and mixed-media works. We'll emphasize play, material experimentation, and personal expression. Discussions and presentations will cover historical precedents and contemporary issues relevant to neon and its use as a medium for sculpture. Technical material will include drawing and bending tubes to patterns, splicing, bombarding, wiring, and installing finished work. **All levels.**

*Assistant professor at Alfred University (NY); other teaching: Pilchuck (WA), UrbanGlass (NYC), Penland; exhibitions: Neuberger Museum of Art (NY), Museum of Neon Art (CA), Bergstrom-Mahler Museum of Glass (WI), Tianyuan Glass Centre (China), Lumiere Light Festival (London). sarahblood.com*

Sarah Blood, *Holding My Breath*, neon, dress-making pins, fabric, braiding, tassels, mixed media, 20½ x 20½ x 14 inches



## 2 June 10–22

### Amanda Patenaude & Megan Stelljes

#### Get It Together

Code 02GA

This workshop will focus on having fun with glass while learning the language of hot sculpting and assembly. We'll explore many magical hot shop techniques for color application, setting up your bubbles for success, and all the fun ways to stick parts together. Learn to incorporate a variety of maneuvers, work with a team, and make your whimsical or wacky dreams become reality. Pack your smile. Bright colors welcome. The only way to go is up! **All levels.**

**Amanda:** studio artist; residencies: STARworks (NC), S12 Galleria (Norway), Grand Central Art Center (CA). **Megan:** studio artist; teaching: UrbanGlass (NYC), Museum of Glass (WA); exhibitions: Sabbia Gallery (Australia), Museum of Neon Art (CA); representation: Vetri Gallery (WA). amandapatenaude.com · meganstelljes.com

Amanda Patenaude, *Scavenger*, hot-assembled blown glass, 17 x 12 x 12 inches  
Megan Stelljes, *Tired of Lemonade*, glass, 24 x 12 x 10 inches

### Christopher Ahalt (CHA)

#### Sculpting Your Imagination

Code 02GB

In this flameworking workshop students will learn to take a simple bubble of glass and form it into the shape of their desire—or at least something close. Using a blow hose and a few key tools, we'll push and pull flameworked glass further than you thought possible. Much like painting, we'll start with broad strokes and work our way to fine details. Bring your ideas and leave your expectations at home. Patience and persistence are essential. Learning from failure is what makes us grow. **Students must have experience working with tubing at the torch and be able to attach handles.**

Studio artist; teaching: Pittsburgh Glass Center, Salem Community College (NJ), Pilchuck (WA); gallery representation: Habatat Galleries (FL), Chesterfield Gallery (NYC), ECHT Gallery (Chicago); featured in *American Craft*. chrisahalt.com

Christopher Ahalt, *Fed Up*, borosilicate glass, copper, bronze, 5½ x 5 x 18 inches

## 3 June 24–July 6

### Shane Fero & Angus Powers

#### Hybrid Liquidity

Code 03GA

This workshop will integrate flameworked elements into the hot glass studio. We'll create a pop-up flameworking studio in the hot shop and make elements to be used with furnace glass as inclusions, attachments, graal, drawings, and any other experimental ways to combine the two skill sets into hybrid works. **All levels;** a basic understanding of flameworking and glassblowing will be helpful.

**Shane:** studio artist; teaching: *The Studio at Corning* (NY), *Pilchuck* (WA); three retrospective exhibitions; collections: *Museum of Arts and Design* (NYC), *GlasMuseum* (Denmark). **Angus:** associate professor at *Alfred University* (NY); exhibitions: *Bergstrom-Mahler Museum of Glass* (WI), *Gent Glass* (Belgium), *Chrysler Museum* (VA). shanefero.com · anguspowers.com

Shane Fero, *Imperial Pheasant*, sandblasted, acid-etched, hot and flameworked glass, 19 x 9½ x 9½ inches; bottle gaffed by Pablo Soto  
Angus Powers, *ABCDEFGHIJKLMNQRSTU-VWXYZ*, fused and drawn glass murrine, 2 x 2 x 2 inches

### Wesley Fleming

#### Local Flora and Fauna

Code 03GB

Capture the buzz of summer in glass flowers and bugs! Our projects will be inspired by field trips on campus and nearby to explore forest, field, and stream for local endemic species. We'll cover "off mandrel" sculpting techniques and improve your feel for heat control working with soda-lime glass. The workshop will consist of demonstrations followed by hands-on learning with assistance from the instructor. Go home with a bee that doesn't sting and skills that can be applied to any kind of flameworking. **A minimum of one year of flameworking experience is required.**

Studio artist; teaching: *The Studio at Corning* (NY), *Glasscraft* (OR), *Kobe Lampwork Museum* (Japan), *Snow Farm* (MA); collections: *Corning Museum* (NY), *Racine Art Museum* (WI); publications: *American Art Collector*, *Ornament*, *Glass Quarterly*, *Make*. wesleyfleming.com

Wesley Fleming, *Veronica Longifolia*, flameworked soda-lime glass, 2 x 4 x 10 inches



## 4 July 8–20

**Robert Lewis**

*Discerning Assemblage* Code 04GA

This hot glass workshop will explore the possibilities of joining sculptural and functional components to create unique objects. We'll have the extraordinary opportunity to use Penland's furnaces to make our own colors. There will be some crossover with the frameworkeing studio as we work together to combine frameworkeing elements with furnace glass. Demonstrations will range from fundamental to complex glassblowing and frameworkeing techniques with unusual, funky twists to develop one-of-a-kind thingamabobs, sculptures, and functional vessels. Students will work collaboratively, reflecting on creative ways to design work, establishing strong technical skills, and refining their personal aesthetics. **All levels.**

*Instructor at Alberta College of Art & Design (Canada); other teaching: Toyama City Institute of Glass Art (Japan), UrbanGlass (NYC), Haystack (ME), Pilchuck (WA); Tacoma Museum of Glass (WA) residency (WA); collections: Tacoma Museum of Glass, Ohio State University.*

Robert Lewis, *Centripetal*, blown glass, 13 x 35½ inches

**Cédric Ginart & Karina Guévin**

*Tempted by Fire* Code 04GB

Students' inherent creativity will be stimulated in this workshop focusing on building a solid foundation of technical skills. Working with soda-lime and borosilicate glass, students will learn a wide variety of frameworkeing techniques. Demonstrations will range from beadmaking to scientific glassblowing and include unusual twists for creating visual impact. Assignments and individual projects will help students develop a personal language of color and shape. There will be some crossover with the hot shop with the possibility of collaborative work. **All levels.**

*Cédric: studio artist, scientific glassblower at Montreal University; teaching: Pittsburgh Glass Center, Pilchuck (WA), The Studio at Corning (NY). Karina: studio artist; teaching: The Studio at Corning (NY), Pilchuck (WA), Pratt Fine Art Center (Seattle); collections: Glassmuseum (Germany), Nii-jima Museum of Glass (Japan), Espace Verre (Montreal).* cedricginart.com · karinaguevin.com

Cédric Ginart and Karina Guévin, *Happily Ever After* (detail), borosilicate glass

## 5 July 22–August 7

**Giles Bettison & Marc Petrovic**

*Flat Glass Murrine Roll-Ups* Code 05GA

Using sheet glass as a foundation for making pattern, we'll explore the possibilities of traditional and experimental murrine-based forms. Every student will work their way through concept, murrine execution, and rolling up and blowing or hot sculpting their desired forms. We'll experiment and push traditional boundaries as students advance their ability to make hollow forms constructed from sheet glass murrine. **Basic hot glass skills and familiarity with the hot shop required.**

*Giles: studio artist; exhibitions: SOFA Chicago, Tansey Contemporary (NM); collections: Australian National Gallery, Museum of Arts and Design (NYC); Marc: studio artist; teaching: Bullseye Glass (OR), The Studio at Corning (NY); collections: Museum of Arts and Design (NYC), Corning Museum (NY).* marcpetrovic.com

Giles Bettison, *Vista NY*, hot-worked, blown, and cold-finished Bullseye sheet glass murrine, 7½ inches tall

Marc Petrovic, *Avian Pair (Red Head)*, fused and freehand hot-sculpted Bullseye glass, 5½ x 11 x 9 inches

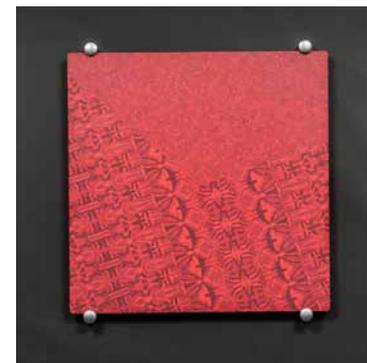
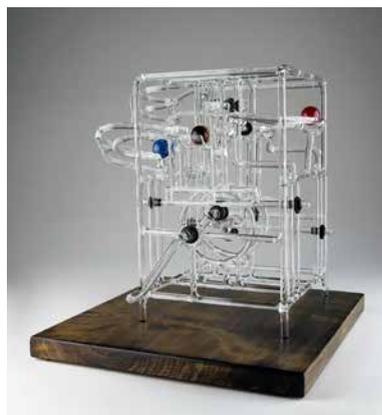
**Alicia Lomné**

*Pâte de Verre: The Glass Skin* Code 05GB

This workshop will cover all the basics of making models, pouring open-faced molds, and packing glass within the mold to create thin-walled objects. Students will learn several methods of exact color placement, patterning, shading, and inlay, as well as color mixing. Thorough notes will be provided, and we'll carefully review firing schedules. In the second half of the workshop we'll work more experimentally using new techniques with second and third firings to rework/pattern/build existing pieces. Students will make finished work, test tiles, and experiments. Expect to work hard and have fun! **All levels.**

*Studio artist; teaching: Bullseye Glass (Santa Fe, CA, OR), Pilchuck (WA), Haystack (ME), The Studio at Corning (NY); exhibitions: Muskegon Museum (MI), Kentucky Museum of Art and Craft, National Liberty Museum (Philadelphia), Mobilia Gallery (MA), Mint Museum (NC), Museo Gallery (WA).* alicialomne.com

Alicia Lomné, *The Blue Light of Day*, glass, 7½ inches tall



## 6 August 12–24

**Jason Minami**

*Strengthen Your Core*

**Code o6GA**

It can be hard to keep your balance in the fluctuating environment of the glass studio without a strong core of fundamental skills. This workshop will build your glassblowing core, creating a strong foundation for future explorations. You'll learn and practice the fundamentals and develop an understanding of how glass works with heat and the forces of nature. You'll acquire skills to efficiently blow primary shapes and forms, learning to problem-solve and adapt your process along the way. **Beginning level.**

*Lead glass instructor and studio manager at Glassroots (NJ); other teaching: Alfred University (NY), Hudson Community College (NY), UrbanGlass (NYC); exhibitions: University of Hawaii, Kean University (NJ), Exhibit A (NY).*

Jason Minami, *Night and Day* (detail), glass, bronze, steel

**Bandhu Dunham**

*Glass Fun with Bandhu*

**Code o6GB**

Whimsy, unconventional forms, goblets, and kinetic sculpture are on the menu. In this flameworking kitchen of fun, students will learn solid and hollow techniques to manifest their ideas, including expressive figures and goblets that are structurally strong, visually yummy, and suitable for daily use. We'll cook up the perfect foot and the darn good goblet bowl. Functional glass mechanisms and Rube Goldberg contraptions will also be served. **All levels.**

*Studio artist and author; teaching: Osaka University of Arts (Japan), Niijima Glass Center (Japan), Pilchuck (WA), Pratt Fine Art Center (Seattle), Glass Axis (OH); The Studio at Corning residency; collections: Kobe Lampwork Museum (Japan), Museum für Glaskunst (Germany), Museum of Arts and Design (NY).* bandhu.info

Bandhu Dunham, *Kinetic Marble Toy*, borosilicate glass, wood, 12 x 12 x 12 inches

## 7 August 26–September 1

**Nick Fruin**

*Goblets: Don't Waste Your Time* **Code o7GA**

Timing is everything! This workshop will focus on the goblet-making process as studio practice. We aren't just here to make a pretty object; we're here to learn how to work efficiently in the hot shop. Using the goblet as our template, this workshop will develop your skills and give your hands the vocabulary needed to support your head. **A minimum of two years of regular glassblowing practice required.**

*Penland studio coordinator; teaching: STARworks (NC), Tulsa Glassblowing School (OK), Hastings College (NE); residencies: Southern Illinois University Carbondale, University of Louisville (KY), 2011 Glass Arts Society Conference (Seattle); exhibitions: Turchin Center at Appalachian State (NC), Penland Gallery, Asheville Area Arts Council (NC).*

Nick Fruin, *Red Goblets*, glass, 9 x 4 x 30 inches

**Rebecca Smith**

*Flirting with Fusing*

**Code o7GB**

This workshop will cover a variety of materials and techniques for fused glass. Students will learn to cut and shape sheet glass to create intricate designs. Using glass frit, powder, and stringers will allow us to create unique patterns and imagery. As we ramp up the heat of the kiln, we'll experiment with pattern bars and combing. We'll finish our pieces in the cold shop before slumping them into functional dishes or decorative works of art. We'll cover the glass firing process, the behavior of the material, and all the hows and whys. **All levels.** *Studio artist and kiln forming coordinator at Pittsburgh Glass Center; exhibitions: Erie Art Museum (PA), Pittsburgh Glass Center.*

Rebecca Smith, *Pattern and Chaos*, vitroglyph pulled murrine, pattern bar, kilnformed glass, 20 x 20 inches



# Iron

**1** May 27–June 8

**James Viste**

*A Worthy Vessel*

**Code O1I**

In this workshop we'll manipulate ferrous materials through a combination of general forging, low-relief die-forged production, and application and fabrication techniques to create functional and/or sculptural vessels. We'll emphasize the observation of other craft materials such as clay, wood, fabric, and leather as a possible inspiration for our work in steel.

**All levels.**

*Studio artist and manager of Edgewise Forge (Detroit); teaching: College for Creative Studies (Detroit), New England School of Metalwork (ME), Peters Valley (NJ), Penland.*

James Viste, *Arc Wave of Scutes*, forged and fabricated steel, 4 x 5½ x 3½ inches

**2** June 10–22

**Erica Moody**

*Fabricating & Forging Utensils*

**Code O2I**

Combining jewelry and larger metalwork fabricating techniques, we'll explore ways to create utensils in brass, copper, and steel. Demonstrations and experimentation will guide students in making their own eating and/or serving utensils which may be practical or purely sculptural. Techniques will include cold and hot forming (forging, sinking), cold and hot connections (riveting, silver brazing), finishing (angle grinding, hand filing, burnishing), and combining different materials (metals or found materials such as wood and bone). **All levels.**

*Studio artist and owner of Magma Metalworks (ME); teaching: Massachusetts College of Art and Design, Harvard Graduate School of Design (MA), WoodenBoat School (ME), Wentworth Institute of Technology (MA), Center for Furniture Craftmanship (ME); exhibitions: CRAFT Gallery (ME), Penland Gallery. ericamoody.com*

Erica Moody, *Serving Utensils*, brass, each 7 inches long

**3** June 24–July 6

**Roberto Giordani**

*Sculpture Project*

**Code O3I**

This workshop in metal sculpture will begin with group work on a project designed by the instructor to help students understand sculptural forms and assembly systems. Working with paper and scale forms, students will learn to efficiently build larger works in steel and other metals, gaining knowledge of forging techniques and the design process for large sculpture. Demonstrations will cover different forging and assembly techniques depending on the nature of the group project and individual projects. **Forging, layout, and metalworking experience required.**

*Studio artist; teaching: Hereford College (UK), Center for Metal Arts (NY), Claudio Bottero School (Italy), Forja Viva (Spain); Cascadia Center for Arts & Crafts (OR); demonstrations: Artist Blacksmith Association of North America, Northwest Blacksmith Association, California Blacksmith Association. robertogiordani.com*

Roberto Giordani, *Plastiche a Mare*, stainless steel, 15 x 35 x 9½ inches

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

*Scholarship information begins on page 41.*



## 4 July 8–20

**Marjee-Anne Levine**

**Foundry: Craft & Concept** Code 041

This workshop will be an introduction to foundry practices: exploring the technical, aesthetic, and conceptual aspects of cast metal sculpture. Together we'll investigate the process of lost-wax ceramic shell investment using both cast bronze and cast iron. We'll emphasize safety and the proper use of tools and equipment, and we'll fuse these methods with the overall practice of sculpture to gain technical proficiency and grow as artists. Students should expect to complete at least one cast metal object depending on scale and complexity.

**All levels.**

*Manager at Sincere Metal Works (MA), adjunct professor at Massachusetts College of Art and Design; twice co-chair of National Conference on Contemporary Cast Iron Art & Practices (AL); exhibitions: New Mexico Highlands University, Jacoby Arts Center (IL), Fosdick Nelson Gallery (NY).*  
sinceremetalworks.com

Marjee-Anne Levine, *An Ironcaster's Self-Portrait*, 60 x 16 x 9 inches



## 5 July 22–August 7

**Shawn HibmaCronan**

**Steel Sculpture** Code 051

Starting with the basics, this workshop will cover a range of precise metal fabrication and forming techniques, as well as many tips and tricks for working wisely (i.e. safely and efficiently) with a variety of tools to create thoughtful, playful, engaging, and refined sculptures or maquettes for larger works. After a few assignments to get our minds warmed up, we'll dive into demonstrations and individual ideation with 2D sketches on paper and full-scale chalk on the floor, quickly moving to wireframe mock-ups and constructing final sculptures. Techniques will include cutting, welding, drilling/tapping, forming sheet and bar stock, patinas, and finishing. **All levels.**

*Studio artist; teaching: The Crucible (CA), California College of the Arts teaching assistant; residencies: Autodesk Pier 9 (San Francisco), Museum of Arts and Design (NYC); exhibitions: San Jose Institute of Contemporary Art (CA), Oakland Museum of California; commission for the San Francisco International Airport.* shawnhibmacronan.com

Shawn HibmaCronan, *Angler*, wood, steel, cast iron, light bulb, 8 x 3 x 10 feet



## 6 August 12–24

**L. Japheth Howard & Alice James**

**Forge = Direct Positive Action** Code 061

No matter where you are in your metalworking journey, this workshop will inspire progress. Demonstrations will offer examples, discussions will teach observation and problem solving, and practice will lead to continuous improvement. We'll begin with assigned forging projects to warm up or explore new skills and then quickly move to individual projects. Challenge yourself in a supportive environment built on the instructors' more than fifty years of combined forging experience. Come prepared to work hard, think critically, and laugh often. **All levels.**

**Japheth:** *blacksmith and curator at Canadian Museum of Making; teaching: Peters Valley (NJ), Touchstone (PA), Penland; National Ornamental Metal Museum residency (TN).* **Alice:** *studio artist; teaching: Peters Valley, Touchstone (PA); demonstrations: Northeast Blacksmith's Association, ABANA.* flickerforge.com

L. Japheth Howard and Alice James, *Moon Residence Newell Post*, steel, 36 x 5 x 5 inches



## 7 August 26–September 1

**Andrew Meers**

**Basic Inlay** Code 071

Fine-metal inlays are a way to add decorative elements to iron surfaces. In this one-week introduction to inlay and overlay, students will have the opportunity to practice a combination of Eastern and Western techniques. Using hand hammers and chisels, students will learn to embellish iron surfaces with fine-metal wire and sheet and mechanically attach these dissimilar metals. The class will cover both flush and raised inlay and carving detailed forms. We'll use patination and finishing processes to highlight and unify the differences between ferrous and non-ferrous metals. **All levels.**

*Penland resident artist; teaching: Tennessee Tech University, National Ornamental Metal Museum (TN), Touchstone Center for Crafts (PA), Penland; certified master bladesmith by the American Bladesmithing Society; exhibitions: North American Mokume-gane Artists (Japan); collections: National Ornamental Metal Museum.* andrewmeers.com

Andrew Meers, *Ball of Yarn*, steel, sterling silver, gold, 8 x 1/2 x 1/4 inches



# Metals

**1** May 27–June 8

1 of 2

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

*Scholarship information begins on page 41.*

*The upper metals studio has steps that compromise accessibility. Workshops with an “A” in the code are taught in this studio.*

## Tanya Crane

**Metal, Texture, Enamel**

**Code 01MA**

This workshop will explore the surface of nonferrous metals through textures, patinas, and enamel. These processes will take students around and through the metals studio as they become familiar with tools and how they can be used to alter the surface of metal. We'll emphasize enameling techniques such as limoges, champlevé, and sgraffito, which offer an opportunity to add color to silver and copper in traditional and nontraditional applications. We'll texture both metal and enamel surfaces. Students will make a collection of samples and then incorporate them into finished jewelry pieces. **All levels.**

*Part-time lecturer at School of the Museum of Fine Arts at Tufts (MA), critic at Rhode Island School of Design; other teaching: Fuller Craft Museum (MA), Haystack (ME); Society of Arts and Crafts Boston award; representation: Dow Studio (ME), J. Cotter Gallery (CO), Mora Contemporary Jewelry (NC), Abel Contemporary Gallery (WI).*

tanyamoniquejewelry.com

Tanya Crane, *Folded Sgraffito Brooch*, copper, shibuishi, enamel, steel pin stem, 4 x 3 inches

## Frankie Flood

**Color on Metal: Anodized Aluminum**

**Code 01MB**

This workshop will be an introduction to working with aluminum, a lightweight affordable metal that is perfect for creating colorful jewelry and objects. Anodizing produces a porous surface that allows aluminum to accept dye easily. The possible spectrum of color is almost endless. We'll bring this industrial process into the studio as we create colorful bracelets, earrings, and pattern test samples. Demonstrations will cover an introduction to aluminum, annealing, forming, etching with vinyl resists, cold connections, anodizing, and numerous dying techniques to create unique colorful patterns. **All levels.**

*Associate professor at Appalachian State University (NC); grants: Peter S. Reed Foundation (NYC), NEA, Greater Milwaukee Foundation, University of Wisconsin-Milwaukee Digital Future; solo exhibition at Museum of Wisconsin Art. frankieflood.com*

Frankie Flood, *Isabella Cutter (Top Chef Pizza Cutter)*, anodized aluminum, aluminum, brass, stainless steel, 4¼ x 8 x 2 inches



## 2 June 10–22

### Mary Hallam Pearse *Jewelry Narratives: Collecting to Casting* Code 02MA

Together we'll tackle the conventions of jewelry while engaging with metal casting. Bring a small box of artifacts and ephemera—from found objects to photographs, clippings to stories. We'll use these collections to generate ideas, forms, and meaning. We'll cover centrifugal casting, wax working, hollow-form casting, plaster mold-making, and casting stones in place, plus all the basics from sawing to soldering. Although there will be finished pieces, the workshop will focus on developing narratives, exploring the meaning of jewelry and its relationship to the body, and the possibilities of casting metal. **All levels.**

Associate professor at University of Georgia; other teaching: University of Georgia Cortona Program (Italy), University of Wisconsin Milwaukee, Anderson Ranch (CO), 92nd Street Y (NYC), Kent State University (OH); publications: *Metalsmith, Ornament, 500 Rings and 500 Gemstone Jewels* (both Lark Books).

Mary Hallam Pearse, *Chromeo*, silver, aluminum, 2¾ x 2¼ x 1 inches



### Cappy Counard *Collection* Code 02MB

The objects we surround ourselves with reveal a remarkable amount about our character and interests. We'll begin by exploring a small collection of your treasured objects and references to reveal inspiration and inform new designs. Discussions, introspection, and interpretation will complement demonstrations of fabrication, hollow construction, forging, forming, and connections. We'll use this technical vocabulary to open new possibilities while creating a collection of functional or non-functional objects that reflects your frame of reference. **All levels;** some experience with soldering will be helpful.

Professor at Edinboro University of Pennsylvania; Pennsylvania Council on the Arts fellowship; exhibitions: University of Wisconsin-Milwaukee, Fuller Craft Museum (MA), East Carolina University (NC); publications: *The Metalsmith's Book of Boxes and Lockets* (Hand Books Press), *Art Jewelry Today 3* (Schiffer). cappycounard.com

Cappy Counard, *The Human Cost*, metal from one handgun, 12,942 wild lupine seeds (one for each person killed with a handgun in 2015), copper, maple, 5 x 20 x 6 inches



## 3 June 24–July 6

### Melanie Bilenker *For Keeps* Code 03MA

Looking to historic and current keepsakes, we'll explore jewelry's role in carrying memory. Basic fabrication techniques—including rivets, tabs, pegs, and various bezel settings—will enable students to incorporate their own personal mementos into jewelry. We'll work together to problem-solve the unique challenges each material presents. Traditional Victorian hairwork—including hair flowers and palette-work, in which hair is glued down to a flat surface—will be demonstrated as well. Students can expect to create samples and one or more finished pieces. **All levels.**

Studio artist; fellowships: Pennsylvania Council on the Arts, Pew Fellowship (Philadelphia); collections: Renwick Gallery (DC), Philadelphia Museum of Art, Museum of Arts and Design (NYC), Metropolitan Museum (NYC), National Museum of Scotland, Mint Museum (NC); representation: Sienna Patti Contemporary (MA). melaniebilenker.com

Melanie Bilenker, *Pin*, hair, paper, gold, mineral crystal, 1⅞ x 1¼ x ¼ inches



### Erica Bello *Hollow Forms & Fabricated Vessels* Code 03MB

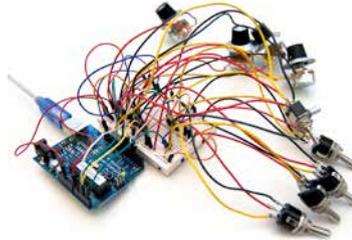
This workshop will take students through various fabrication and soldering scenarios. Starting with simple hollow forms, students will work to perfect their torch skills and create three-dimensional objects from flat sheet. Then we'll explore more complex forms through metal forming and scoring and bending. We'll combine these construction techniques to craft a lidded/hinged vessel as a final project. **Beginning level.**

Studio artist; teaching: Baltimore Jewelry Center; Halstead grant for emerging designers (AZ), Society for North American Goldsmiths Early Career Artist; exhibitions: Quirk Gallery (VA), Jewelry Edition (online), Lillstreet Arts Center (Chicago), Mora Contemporary Jewelry (NC). ericabellojewelry.com

Erica Bello, *Faceted Bronze Vessel*, bronze, 2 x 1¾ x 1¾ inches

# Metals

2 of 2



**4** July 8–20

**Lauren Kalman**

*Twenty-First Century Talismans* Code 04MA

This workshop will explore magic objects for the contemporary world. We'll look at historic objects like ex votos, talismans, relics, and lockets and then contemporary objects and jewelry that explore devotion, remembrance, power, and transformation. Using the hydraulic press as a central tool, students will experiment with silhouette dies, cast resin dies, carved acrylic dies, pancake cutting dies, and more in combination with basic metal fabrication techniques. Students will produce samples, experiments, and small-scale works. **All levels.**

Associate professor at Wayne State University (Detroit); solo exhibitions: Museum of Arts and Design (NYC), Cranbrook Museum (MI), National Ornamental Metal Museum (TN); collections: Renwick Gallery (DC), Museum of Fine Arts Boston, Detroit Institute of Arts. laurenkalman.com

Lauren Kalman, *But if the Crime is Beautiful... Strangers to the Garden* (detail), inkjet print from an installation of photographs, brass, and furniture

**Joost During**

*Raising the Bar!*

Code 04MB

Angle raising is a way of making vessels from flat sheet metal (copper, brass, and silver) by hammering it over steel forms (stakes) to push and compress the metal into shape. We'll cover the basics of raising and forming as well as planishing—a technique for smoothing the metal and refining its shape. We'll also manipulate surfaces to create interesting changes of light and plane in our vessels. We'll think about design as it relates to raised vessels and develop a basic understanding of tool-making for forming and texturing. **All levels.**

Studio artist; teaching: Rhode Island School of Design, Rhode Island College, School of the Museum of Fine Arts (MA), Massachusetts College of Art and Design; exhibitions: "I.M.A.G.I.N.E. Peace Now" (traveling), "WE ARE SNAG: Contemporary Smiths" (online), *Mobilia Gallery* (MA), Cooper Hewitt Museum (NYC), *Deventer City Museum* (Netherlands). yoastsilver.com

Joost During, *Twist Teapot*, sterling silver, ebony, 5 x 7½ x 6½ inches

**5** July 22–August 7

**Elliot Clapp & Arthur Hash**

*MEAT AND CHEESE*

Code 05MA

*Making Embedded Accessories Through Applying Networks, Diodes, Circuits, Hardware, Enclosures, Embedded Sensors, and Electricity.* Students will create interactive wearable objects as they learn the basics of electronics, programmable microcontrollers, assembling circuits, and Computer Aided Design (CAD). We'll build basic circuits, program sensors, and fabricate enclosures, making multiple pieces and leaving with a broad understanding of embedding electronics into wearable work. **All levels;** students should be comfortable using computers as an artmaking tool and have the patience needed to troubleshoot technology.

**Elliot:** digital education specialist at Rhode Island School of Design. **Arthur:** assistant professor at Rhode Island School of Design; two Virginia Museum of Fine Arts fellowships, American Craft Council Searchlight Artist. arthurhash.com

Elliot Clapp, *Pure Data Input Prototype*, Arduino microcontroller, breadboard, wires, switches, potentiometers, 5 x 5 inches  
Arthur Hash, *Pad Bracelet*, sterling silver, 6 x 6 x 1 inches

**Phil Renato**

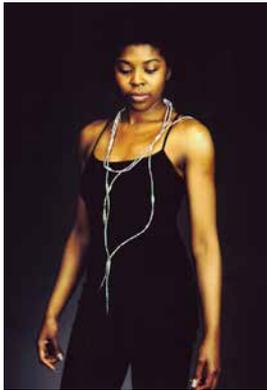
*Entangled*

Code 05MB

Hair is a part of identity. It can be a marker for gender, ethnicity, age, or group identification and can be colored, cut, and combed with innumerable variations. The tools we use to craft our heads create opportunities for formal, ergonomic, and narrative differentiation. In this workshop we'll make objects such as combs, picks, rakes, brushes, pins, and barrettes from metal, wood, and plastic. We'll draw, saw, chamfer, carve, and mix these pieces with hot and cold connections. **All levels.**

Professor and director of the Dow Center for Art, Design and Technology at Kendall College of Art and Design (MI); other teaching: Winthrop University (SC); exhibitions: Eastern Michigan University, Lillstreet Arts Center (Chicago), "I.M.A.G.I.N.E. Peace Now" (traveling), Shemer Center for the Arts (Phoenix), Kent State University (OH). philrenato.com

Phil Renato, *Bride's Comb*, polyurethane, sterling silver, 7 x 3 x 5 inches



## 6 August 12–24

**Sandra Wilson**

*Waxing Lyrical*

**Code o6MA**

This workshop will explore how to be more playful and experimental with different kinds of wax used in lost-wax casting for jewelry and small vessels. Students will be introduced to the sculpting wax used in fine art, liquid wax used for dipping, the Japanese recipe for mitsuro (a wax with unique striations), and traditional jeweler's carving waxes. We'll play with shaping and molding, imprinting, constructing, and carving. We'll also cover the vacuum casting process. You'll be encouraged to express yourself through the imaginative use of wax, tools, and playful design processes.

**All levels.**

*Studio artist and reader at Duncan of Jordanstone College (Scotland); awards: British European Designers Group, Audi Foundation, Scottish Arts Council; contributor to Art Jewelry Forum. sandrawilsonjewellery.com*

Sandra Wilson, *Protein Strands*, fine silver wire, cotton cord, magnets, 39 inches long

**David Clemons**

*The Art of Containment*

**Code o6MB**

Binding, wrapping, enclosing, squeezing, displaying, collecting; the concept of containment suggests a multitude of formal and conceptual interpretations. In this workshop we'll take a mixed-media approach to exploring containment in sculptural objects and small vessels. We'll pay attention to the purposeful integration of ferrous metals, nonferrous metals, and alternative materials. Techniques will include fabrication, soldering ferrous and nonferrous metals, micro-welding, basic forging, metal forming processes, die forming, nonconforming dies, and cold connections. **All levels;** some metalworking experience will be helpful.

*Metalsmithing instructor at the University of Arkansas; other teaching: Memphis College of Art, Oregon College of Art and Craft, Maine College of Art; collections: Yale University (CT), National Ornamental Metal Museum (TN), Arkansas Art Center. davidclemons.com*

David Clemons, *Fractured*, sterling silver, bone, 3 x 5 x 1 3/4 inches

## 7 August 26–September 1

**Kirk Lang**

*Faceted Stonesetting: Theory & Applications*  
**Code o7MA**

This technical stonesetting class will explore a multitude of styles and applications with a primary focus on prong, flush, and bezel setting of round and fancy-cut gemstones. We'll also cover channel and basic bead setting. In addition to learning each setting style, we'll cover stonesetting theory, gemstone characteristics, how to make setting tools, and how to design with unique gemstones in mind. Students can expect to finish one or more pieces of jewelry, but the emphasis will be on information and technique. **Basic sawing, filing, and soldering skills required.**

*Studio artist; teaching: University of Washington, North Seattle College, Pratt Fine Arts Center (Seattle); Washington State Arts Commission fellowship, 4Culture individual artist grant; exhibitions: Bellevue Arts Museum (WA), National Ornamental Metal Museum (TN), Facere Jewelry Art Gallery (Seattle), Arrowmont (TN), Velvet da Vinci (San Francisco). kirklang.com*

Kirk Lang, *Lunar Armillary Ring*, 18k yellow gold, rose cut diamond, 1 x 1 1/4 x 1/4 inches

**Ben Dory**

*Fusion: Methods of Granulation* **Code o7MB**

Granulation has long been revered for its intricate beauty and air of mystery. We'll discuss the history of this technique as we cover the process of granulating fine silver. Along with this traditional approach, we'll explore stainless steel granulation and think about the process and potential of fusion from a different perspective. Students will go home with a collection of samples, small finished pieces of jewelry, and a strong foundation with which to continue granulating. **All levels.**

*Lead studio technician at Savannah College of Art and Design (GA); teaching: Southern Illinois University-Carbondale, University of Georgia, East Carolina University (NC), University of Arkansas-Little Rock; exhibitions: Alden Dow Museum (MI), Evansville Museum of Art (IN), National Ornamental Metal Museum (TN), Yamawaki Gallery (Tokyo), Lillstreet Art Center (Chicago). bendory.design*

Ben Dory, *Pearl Ring*, stainless steel, freshwater pearl, 1 1/2 x 1 x 1 inches

# Photo



**1** May 27–June 8

**Christopher Benfey & Neal Rantoul**

**Word & Image**

**Code 01P**

Using readings from seminal writers and photographic works from important photographers as a foundation, we'll assign exercises that will help students create words with their images and images with their words. We'll be out in the studios and the surrounding community making pictures with digital cameras and writing creatively. We'll work to describe with precision and sympathy what is portrayed photographically while forming a vocabulary to deepen our understanding of our pictures. All sorts of digital cameras are welcome (except for phone cameras). Students are encouraged to bring a laptop computer with Lightroom software. **All levels.**

**Christopher:** Professor at Mount Holyoke College (MA); Guggenheim fellowship; author of eight books on literature and the arts. **Neal:** Professor emeritus from Northeastern University (Boston); collections: Museum of Fine Arts Houston, Bibliothèque Nationale (Paris), High Museum (Atlanta). [bit.ly/ChristopherBenfey](http://bit.ly/ChristopherBenfey) · [nealrantoul.com](http://nealrantoul.com)

Neal Rantoul, *Before and After Aerials*, CA 2015, archival pigment print, 17 x 22 inches



**2** June 10–22

**Sally Van Gorder**

**Narrative Photography**

**Code 02P**

How do photographs convey meaning and communicate a story? This workshop will explore how narrative is created by determining content, controlling the camera, organizing the frame, and establishing a point of view. We'll discuss how stories can be created with single or multiple images and learn about artists working in both fictional and documentary modes. We'll experiment with form, composition, order, sequence, and pacing to discover organizing possibilities. We'll cover basic camera techniques, shooting in available light, Adobe Bridge and Photoshop, and printing. Students can make new images or build on an existing body of work. All visual storytellers welcome. **All levels.**

Teaching professor at North Carolina State University, Brightwork Fellow at Anchorlight (NC); other teaching: Virginia Commonwealth University (Qatar), Oregon College of Art and Craft, Pacific Northwest College of Art (OR); exhibitions: North Carolina Museum of Art, Southeastern Center for Contemporary Art (NC), Contemporary Art Museum (NC).

Sally Van Gorder, *We Wait Softly*, archival pigment print, 11 x 17 inches

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

Scholarship information begins on page 41.



## 5 July 22–August 7

**Brian Taylor**

*Photography in Three Centuries* Code 05P

Let's explore photography in a creative and intuitive way. We'll begin with the beautiful 19th century gum bichromate printing process, allowing us to make multicolor photographs on surfaces like watercolor paper and fabric, which can then be used for handmade books, collage, painting, and drawing. Then we'll move into the 20th century darkroom and explore innovative printing techniques with traditional black and white. Finally we'll explore 21st century cell phone photography and digital printing. We'll have lectures, slide shows, demonstrations, and plenty of time to produce your own beautiful artwork. **All levels.**

*Studio artist and executive director of the Center for Photographic Art (CA); teaching: California State University San Jose, University of California (Santa Cruz, Berkeley), Stanford University (CA); grants: NEA, Polaroid Corporation; collections: Bibliothèque Nationale (Paris), Victoria and Albert Museum (London), George Eastman House (NY).*  
briantaylorphotography.com

Brian Taylor, *Signs of Life*, toned silver gelatin prints in handmade book, 16 x 24 inches



## 6 August 12–24

**Dan Estabrook**

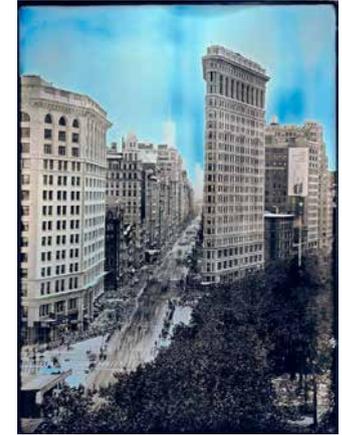
1859

Code 06P

Just twenty years after the invention of photography, the technology had advanced to an almost sublime degree, with the perfect marriage of the glass-plate negative and the albumen print. In this workshop, we'll revisit the techniques of 1859, as well as the history of that era and what it might mean for photography in the future. Students will learn the complete wet-plate collodion process, starting with tintypes and ambrotypes, but moving quickly to glass-plate negatives. By week two, we'll be printing these negatives using our own prepared albumen papers. As with any time travel, period costumes are not strictly necessary, but may be useful. **All levels.**

*Studio artist; teaching: Arrowmont (TN), Center for Alternative Photography (NYC), Penland; NEA fellowship, Peter S. Reed Foundation grant (NYC); collections: Art Institute of Chicago, Israel Museum, Maison Européenne de la Photographie (Paris); representation: Catherine Edelman Gallery (Chicago).*  
danestabrook.com

Dan Estabrook, *Interior (Nude)*, embossed albumen print, 10 x 8 inches



## 7 August 26–September 1

**Jerry Spagnoli**

*The Daguerreotype:*

*A Contemporary Approach* Code 07P

In this workshop, you'll use the same materials and many of the same techniques that were common at the dawn of photography. The daguerreotype is an absolutely unique process, unlike any photo technique you've used before. We'll use the Becquerel method of development, which avoids the most dangerous elements of the traditional daguerreotype process. Be prepared for a new way of thinking about photography. **Students should have some darkroom experience and knowledge of how to calculate exposures;** view camera experience will be helpful.

*Studio artist; teaching: Photographers' Formulary (MT), Penland; collections: Museum of Modern Art (NYC), Art Institute of Chicago, Oakland Museum (CA), Chrysler Museum (VA), Museum of Fine Arts Boston, Fogg Museum (MA), National Portrait Gallery (DC); two monographs published by Steidl.*  
jerryspagnoli.com

Jerry Spagnoli, *LGBT Parade 2017*, daguerreotype, 14 x 11 inches

# Print & Letterpress

1 of 2

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

Scholarship information begins on page 41.



**1** May 27–June 8

**Koichi Yamamoto**

**Symmetry-Fold Intaglio & Kite Making**

**Code 01X**

This workshop will explore intaglio, monoprint, chine-collé, collage, the symmetry-fold print process, and kite making. We'll cover basic intaglio printmaking, experimenting with traditional copper intaglio as well as alternative matrices. If you already have intaglio plates please bring them. We'll print in many different ways, and we'll make monotypes and collage them together to create monoprints. In the latter part of the workshop, we'll use our prints and bamboo to make kites. If there is wind, it flies. **All levels.**

*Associate professor at University of Tennessee; other teaching: Utah State University, University of Delaware, Arrowmont (TN); residencies: Anderson Ranch (CO), Art Print Residence (Barcelona), Double Dog Dare Studio (HI), Joshua Tree Lost Horse Cabin (CA); collections: University of Hawaii at Hilo, Boise Art Museum (ID), Portland Art Museum (OR), University of Alberta (Canada).*

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

Koichi Yamamoto, *Hanamasu*, intaglio on gampi paper, 24 x 18 inches

**David Wolfe**

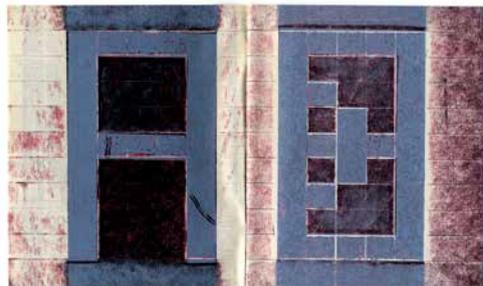
**Freedom of the Press**

**Code 01L**

From its beginning letterpress printing was the method for disseminating ideas. From political broadsides to daily newspapers, printing has been the great equalizer in our society. Students will learn woodcut and the proper use of letterpress type and presses as they investigate how to best express their ideas. We'll study the history of free speech in print and make posters and broadsides that combine words and images. Students will print small editions and consider distribution methods in a digital age. **All levels.**

*Studio artist and owner of Wolfe Editions (ME); teaching: Maine College of Art, Maryland Institute College of Art, Bowdoin College (ME), Wellesley College (MA), Dartmouth College (NH), Haystack (ME), Ox-Bow (MI); Maine Traditional Arts Fellow, Master Printer for Penland Winter Printmaking Residency 2009. [wolfeeditions.com](http://wolfeeditions.com)*

David Wolfe, *Hot You*, letterpress printed from woodcut and CNC cut, 10¼ x 10¼ inches



## 2 June 10–22

### Jennaway Pearson

#### Print Assemblage: Wood & Screen Code 02X

This workshop will examine the possibilities and push the limitations of traditional print techniques. Working in screenprinting and woodcut, we'll develop architectural prints, exploring surface and dimensional printing. Using a combination of water- and oil-based inks, we'll build and develop relationships with each layer. We'll cover basic techniques in both screenprinting and woodcut along with a variety of surface techniques. Students can expect to finish two small editions, but the emphasis of this workshop is process and experimentation. **All levels.**

Studio artist; teaching: American University (DC), George Washington University (DC); residencies: Sarvisberry Studios (VA), Handprint Workshop International (VA); recent exhibition: "Wonder Woman" at National Museum for Women in the Arts (DC); collections: Library of Congress (DC), Corcoran Gallery of Art (DC), National Museum of Women in the Arts. [jennawaypearson.com](http://jennawaypearson.com)

Jennaway Pearson, *J. Scott*, screenprint, woodcut, 8 x 10 inches

### Aaron Cohick

#### Text Without Type

Code 02L

In this workshop we'll use letterpress and relief printmaking techniques to explore the visual, material, conceptual, narrative, and poetic possibilities of text. We'll focus on low-tech processes that don't involve traditional typesetting and can be adapted for use outside of a letterpress studio: linoleum/paper relief, collagraph, stencil printing, pressure printing, pochoir, monoprinting, and collage. We'll also cover some simple bookbinding. Each student will produce a set of print samples, as well as an artist's book or print series. **All levels.**

Studio artist and printer/publisher at NewLights Press (CO) and The Press at Colorado College; teaching: Arrowmont (TN), Naropa University (CO), Colorado College; Emerging Educator Award from the College Book Art Association; collections: Library of Congress (DC), British Library, Yale University (CT), Tate Britain, National Library of Australia. [newlightspress.com](http://newlightspress.com)

Aaron Cohick, *Alphabet One: A Submanifesto of the NewLights Press*, artist's book, woven collagraph on newsprint, 6½ x 11¼ inches

## 3 June 24–July 6

### Jay Ryan

#### Identify Your Inner Stunt Pilot

#### Through Screenprinting

Code 03X

This workshop will cover the basics of line-work-based screenprinting on paper with acrylic inks. We'll cut rubylith film and have the option of incorporating digital films including considerations for trapping. We'll cover the use of gradients and layering transparent inks. We'll indulge in making editions of highly detailed images with many screens. And we'll encourage the diligent application of fun during the image-making process. **All levels.**

Studio artist, owner of The Bird Machine (IL); co-founder of Flatstock poster show series; three collections of work published including *No One Told Me Not To Do This* (Akashik Books, 2016). [thebirdmachine.com](http://thebirdmachine.com)

Jay Ryan, *In the Morning*, five-color screenprint, 20 x 16 inches

### Martin Mazorra

#### Woodcut & Letterpress Poster Workshop

Code 03L

This workshop will explore the relationship between text and image. The direct and immediate qualities of woodcut images combined with letterpress text will be used as the operative elements behind narrative, graphic statements. Students will gain hands-on experience in woodcut printing and the principles and process of typesetting and letterpress. **All levels.**

Studio artist and founder of Cannonball Press (NYC); teaching: Parsons School of Design (NYC), Pratt Institute (NYC); USA Ford Fellowship from United States Artists, New York Foundation for the Arts grant; collections: Yale University (CT), Museum of Modern Art (San Francisco). [martinmazorra.net](http://martinmazorra.net)

Martin Mazorra, *Hearts Speak*, letterpress-printed woodcut, 24 x 18 inches

# Print & Letterpress 2 of 2



## 4 July 8–20

**Andy Rubin**

**Monoprinting**

**Code O4X**

This workshop will expose students to various approaches to the craft of making unique printed images. Demonstrations will show how to create and transfer images from plate to paper. We'll cover relief, transfers, blends, stencils, multiplate registration, chiaroscuro, working the ghosts, found objects, chine collé, and some digital transfers. We'll work from plastic, wood, and metal plates. Daily consults will guide students in improving their technique and printing skills. Be prepared to have fun and create lots of images. **All levels.**

*Master printer and teacher at Tandem Press at University of Wisconsin-Madison; other teaching: University of Tennessee-Knoxville, Indiana University, University of Southern California; collections: Bibliothèque Nationale (Paris), Milwaukee Art Museum, Smithsonian Institute (DC), University of Hawaii, Kennedy Museum of Art (OH), Pratt Graphics Center (NYC). andyrubin.com*

Andy Rubin, *Valley Rock*, monoprint, 18 x 15 inches

**Bridget Elmer**

**Impress, Empower, Engage**

**Code O4L**

Drawing inspiration from abolitionist and suffragist broadsides, handmade protest posters, and socially engaged printmaking by artists and organizations including the Dead Feminists, Justseeds, and Amos Kennedy, this workshop will explore letterpress as a tool for impression, empowerment, and engagement. Through daily demonstrations, students will learn the basics of letterpress printing from handset type, printer's cuts, hand-carved linoleum blocks, and photopolymer plates. Each student will complete a series of socially engaged prints, and we'll compile a collective student portfolio. **All levels.**

*Faculty at Ringling College of Art and Design (FL); collections: Yale University (CT), Tate Britain, University of California Los Angeles, Brooklyn Museum (NYC); publications: Adventures in Letterpress (Laurence King Publishing), 500 Handmade Books (Lark Books). flatbedsplendor.com*

Bridget Elmer, *ILSSA It's About Time*, paper, ink, printed from handset type, 14 x 8½ each

## 5 July 22–August 7

**Thomas Lucas**

**Adventures in Lithography**

**Code O5X**

Students will explore the basic techniques of hand lithography using stones and plates. We'll cover the fundamentals of stone lithography: graining, drawing, etching, paper registration, printing editions, and troubleshooting. And we'll explore plate lithography and learn to incorporate experimental approaches with drawing, photo-mechanical image possibilities, and color layers into the lithographic print. Demonstrations and examples will present a variety of approaches to composition and concept. We'll create and exchange a class portfolio. **All levels.**

*Studio artist and founder of Hummingbird Press Editions (Chicago); teaching: School of the Art Institute of Chicago, Ox-Bow (MI), Arrowmont (TN), SkopArt (Greece); solo exhibitions: Chicago State University, Museum of Greater Lafayette (IN); represented by N'Namdi Contemporary (Miami). thomas-lucas.com*

Thomas Lucas, *Aunt Dorothy with Valve Spring and Chevy*, lithograph with cyanotype, 22 x 11 inches



## 6 August 12–24

**Keiji Shinohara**

*Japanese Woodblock Printmaking* Code 06X

This workshop will present Japanese woodblock printmaking techniques as we draw inspiration from Western and Eastern artists including Kollwitz, Picasso, Munch, Hiroshige Utamaro, and Hokusai. Students will learn how to use various types of wood, carving techniques, and tools to create different effects. Printing techniques will include solid printing, gradation, and embossing. Students will begin with a black and white image, then use multiple inking on one block, and then create color woodcuts from multiple blocks. **All levels.**

*Studio artist; teaching: Wesleyan University (CT), San Francisco Art Institute, Rhode Island School of Design; grants: Japan Foundation, NEA; collections: British Library, Milwaukee Art Museum, Cleveland Museum of Art, Fogg Art Museum (MA), Library of Congress (DC); over 40 solo shows and 100 visiting artist events. keijijart.com*

Keiji Shinohara, *Blue*, woodcut on paper, 13 x 19 inches



**Sarah Shebaro**

*Handset Tradition & New Techniques*

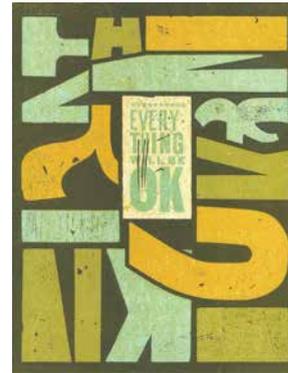
Code 06L

This workshop will focus on combining traditional woodcut and typesetting techniques with processes such as pressure printing, type-high modular forms, and hand-inking to create prints with a variety of graphic possibilities. Using the Vandercook as a tool to produce a wide range of visual outcomes, students will create editions, monoprints, and monotypes. Mixing, transparency, and unconventional application of color will be central elements for pushing the process (and the printed matter) into uncharted territory. **All levels.**

*Studio artist and master printer, co-owner of Striped Light Letterpress (TN); teaching: Pratt Institute (NYC), Manhattan Graphics Center, University of Tennessee; exhibitions: Carson Newman University (TN), The Front (New Orleans), Kunsthalle Galapagos (NYC), Planthouse (NYC).*

sshebaro.com · stripedlight.com

Sarah Shebaro, *Contentious Claims*, from a suite of unique letterpress prints; pressure printing, linoleum, 18 x 12 each



## 7 August 26–September 1

**Brad Vetter**

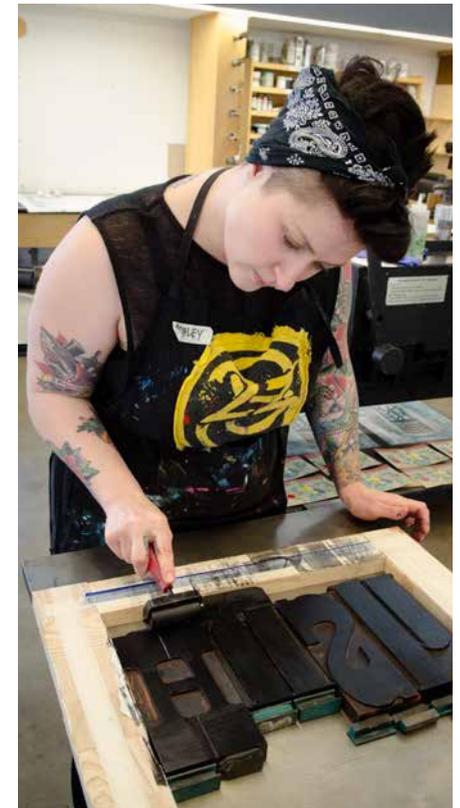
*Aesthetics of the Contemporary Poster*

Code 07X

This workshop will explore the contemporary poster and new expressive techniques in letterpress printing. We'll cover the basics of setting wood type and printing on a cylinder press, then quickly dive into fresh ideas that keep the poster and process relevant today. Some alternative techniques we'll incorporate include pressure printing, nontraditional forms, and even laser-cut blocks. There will be plenty of time for exploration and printing, and we'll have demonstrations and show-and-tell time each day. **All levels.**

*Studio artist; teaching: Northern Illinois University, Hamilton Wood Type (MI), Hatch Show Print (TN), Spudnik Press (IL); exhibitions: Museum of Modern Art (San Francisco), Miami University (OH), Massachusetts Museum of Contemporary Art; publications: HOW Magazine, Gig Posters Vol. 2 (Quirk Books). bradvetterdesign.com*

Brad Vetter, *Everything Will Be OK*, four-color letterpress print, 11 x 8½ inches



*Inking wood type.*

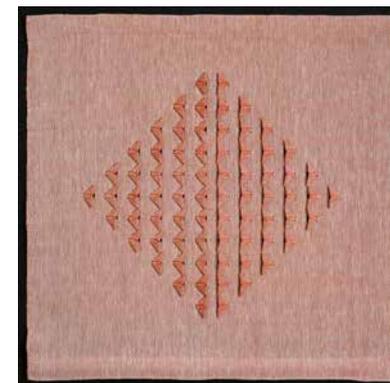
# Textiles

1 of 2

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

Scholarship information begins on page 41.

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



1 May 27–June 8

## Lavanya Mani

### Kalamkari

Code 01TA

This workshop will explore kalamkari, a traditional Indian drawing, printing, and dyeing process once known famously as chintz. Through lecture-demonstrations and hands-on application, students will learn how kalamkari was made historically, how it is practiced today in various parts of India, and how it can be adapted for the contemporary studio. We'll create strong, vivid colors using classic dye. We'll cover fabric selection and the procedures and techniques for preparing fabric so it is receptive to the dye, including scouring, and pre-treatment with tannins and mordants.

### All levels.

Studio artist; exhibitions: solo at Chemould Prescott Road (Mumbai), Victoria and Albert Museum (London), Kochi-Muziris Biennale (India), Galerie Pagoda (Paris), Pearl Lam Gallery (Shanghai).

Lavanya Mani, *The Emperor's New Machine*, natural dye on cotton fabric, 6 x 9 feet

## Susie Taylor

### Weaving Origami & Other Dimensional Possibilities

Code 01TB

Students in this workshop will imagine, engineer, and create flat woven textiles that transform into dimensional forms. We'll start by folding paper models that will lead into weaving and folding discontinuous pleats. This process involves modifying the loom and the weaving process and relies both on loom-controlled structures and hand manipulation techniques. We'll explore other dimensional possibilities through frequent discussions about drafting, loom modification, and analysis of existing woven forms. We'll experiment and collaborate. **Students must be able to warp a floor loom unassisted and have an understanding of weave structures.**

Studio artist; teaching: Tyler School of Art (Philadelphia), Arrowmont (TN); exhibitions: 9th International Fiber Art Biennale (China), 11th International Biennale of Contemporary Textile Art (Ukraine); publications: *Artistry in Fiber* Vol. 1 (Schiffer). susietaylorart.com

Susie Taylor, *Twill Diamond Positive*, linen, 24 x 24 inches



## 2 June 10–22

**Ruth Miller**

**Embroidered Portraiture**

**Code 02TA**

This workshop will teach a process for creating realistic portraits with hand-stitched embroidery. Accurate observation will replace preconceived notions of reality and form the basis for shaded and colored-pencil reference drawings. We'll use grids to transfer line drawings onto stretched fabric for under-images made with wool yarns. We'll cover stitching placement and yarn combinations that will create 2D forms with complex color fields. Students may begin a full portrait or complete several small studies; the workshop will cover all parts of the process. A willingness to strive for accuracy is necessary but a prior ability to achieve it is not. **All levels.**

*Studio artist; teaching: Tougaloo College (MS), Our Children's Foundation (NYC); NYC Urban Artist Initiative grant, Mississippi Arts Commission fellowship; exhibitions: solo at Ohr-O'Keefe Museum of Art (MS). ruthmillerembroidery.com*

Ruth Miller, *Teacup Fishing (detail)*, wool, fabric

**Wendy Weiss**

**Pattern & Motif: Warp Ikat with Natural Dyes**

**Code 02TB**

We'll prepare cotton warps to create patterns and singular motifs using Indian-type ikat resist and natural dye on warp and weft yarn. Beginning to advanced weavers will learn all the steps of setting up the loom from back to front with an ikat warp. Beginning weavers will explore basic weaving with their original warps, while intermediate and advanced students will design more intricate resist patterns and work with weave structure design. Students will complete at least two warp ikat weavings in hues of red, yellow, and purple. **All levels.**

*Professor emeritus at University of Nebraska-Lincoln; other teaching: Peters Valley (NJ), MidAtlantic Fiber Association (PA), Handweavers Guild of America (WI); two Fulbright Nehru Scholar awards; exhibitions: Surface Design Association (Santa Fe), 15th International Triennial of Tapestry (Poland). wendyweiss.org*

Wendy Weiss, *Resist*, cotton, natural dyes, 22 x 40 inches

## 3 June 24–July 6

**Anna Toth**

**Denim: Fabric of Resistance**

**Code 03TA**

This workshop will focus on patterning and constructing a custom pair of denim jeans for each student. We'll also reflect on the cultural and historical significance of the material. Students will leave with a pair of jeans made specifically to their measurements, as well as a booklet of instructions and sewn examples of the techniques involved. Students will have the opportunity to embellish their finished jeans using embroidery techniques, specialized hardware, etc. We'll work with non-stretch blue and black denim. **All levels;** sewing experience will be helpful.

*Studio artist, teacher, founder of Asheville School for the Apparel Arts (NC); Charleston FashionWeek Emerging Designer award and People's Choice award (SC); featured designer at Ragtrade Atlanta; publications: Southern Makers (Princeton Architectural Press).*

*bowandarrowapparel.com  
ashevilleapparelarts.com*

Anna Toth, *Sashiko Jumper*, blue denim, cotton thread, zipper

**María Dávila & Eduardo Portillo**

**Weaving Ideas**

**Code 03TB**

This workshop will investigate how textiles can transmit ideas and capture a sense of place. Working with floor looms, weaving exercises exploring diverse techniques and materials will get us closer to the properties of those materials and an understanding of their potentials and limitations. Discussions and recording of Penland's environment, history, and daily life could be starting points for connecting textiles and meaning. Individual projects may take the form of weaving samples, drafts, or objects. Our intent is to lay the groundwork for work that students will continue at home. This workshop will frame questions; answers will come with practice and time. **All levels.**

*Collaborating studio artists; 2017 Smithsonian Artist Research Fellowship; exhibitions: Whitworth Gallery (UK), Cooper Hewitt Museum (NYC), Textile Museum (DC), Foundation TAC (Venezuela), Longhouse Reserve (NY); collections: Museum of Arts and Design (NYC).*

María Dávila and Eduardo Portillo, *At Amanecer (At Dawn)*, silk, moriche palm fiber, copper, natural dyes, 75 x 37 inches



## 4 July 8–20

**Christina Roberts**

*Plant to Print*

**Code O4TA**

We'll explore the modern applications of ancient pattern making on cloth using mordants, natural dyes, and screen printing. We'll start with studio safety, mixing mordants, preparing dye baths, basic screenprinting, and producing amazing color swatches for reference. We'll explore many ways to create imagery with photo-emulsion screenprinting. Daily demonstrations, discussions of historic and contemporary works, and plenty of time for experimentation will allow students to engage in the exciting world of natural dyes. An organic indigo bath and clay resists will add more possibilities. **All levels.**

*Studio artist and master printer; co-founder of Marafiki Arts, a nonprofit that uses textiles to promote sustainable economic development; teaching: Tyler School of Art (Pennsylvania), Nagoya University (Japan), Turku College of Art (Finland), Makerere University (Uganda); research fellowship from Winterthur Museum (DE).*

Christina Roberts, *Ladok Cement Worker in Logwood*, cotton, iron and copper mordants, logwood dye, 50 x 45 inches

**Gabrielle Duggan**

*Sculptural Fibers*

**Code O4TB**

Building on weaving and off-loom traditions, we'll explore unexpected approaches to sculptural fiber work. We'll broaden definitions of traditional techniques by re-situating media, technology, and approach through fundamental dynamics such as unification, tension, and balance. We'll work primarily off-loom—machine and hand knitting, spinning, crocheting, felting, etc.—and apply these experiences to basic weaving on a floor loom. Unconventional media will be welcomed; we'll troubleshoot collaboratively. Throughout we'll consider implications of labor, gender, race, and class and explore how work can occupy space in ways that are both intuitive and calculating, invasive and non-invasive. **All levels.**

*Visiting assistant professor at University of North Texas; residencies: Ponyride (MI), Musk Ox Farm (AK), Governor's Island (NYC); exhibitions: Garis and Hahn (NYC), Southeast Center for Contemporary Art (NC). gabrielleduggan.com*

Gabrielle Duggan, *Fictitious Force*, cotton, architectural remnants, stones, 12 x 14 x 9 feet

## 5 July 22–August 7

**Kim Eichler-Messmer**

*Natural Dyes & Quilting:*

*Expanding on Tradition*

**Code O5TA**

This workshop will explore the potential for combining natural dyeing and quilting. We'll cover a wide variety of natural dye techniques on cotton fabric including immersion dyeing with indigo and mordant dyes, over dyeing, shibori, clay resist, mordant painting/printing, and discharge. After creating a colorful library of dyed and patterned cloth, students will learn the basics of quilting including traditional and improvisational piecing and hand and machine quilting. Throughout the workshop we'll channel our inner pioneers and practice patience, perseverance, and thoughtfulness. **All levels.**

*Associate professor at Kansas City Art Institute (MO); other teaching: Arrowmont (TN), QuiltCon (CA); exhibitions: Quilt National (OH), International Quilt Festival; author of Modern Color: An Illustrated Guide to Dyeing Fabric for Modern Quilts (C&T Publishing). kimemquilts.com*

Kim Eichler-Messmer, *How the Light Gets In*, hand quilted, naturally dyed and discharged cotton, 54 x 54 inches

**Kyoung Ae Cho**

*Mixed Media: Conversations with Nature*

**Code O5TB**

Paying close attention to marks that time has left behind in nature and the environment, this workshop will explore ideas while expanding visual and conceptual language. Students will be encouraged to use natural resources and found objects in creating outdoor installations as well as objects in the studio. This class is less of a how-to and more of an experience in discovery, questioning, and finding ongoing ways of working. **All levels.**

*Professor at University of Wisconsin-Milwaukee; other teaching: Kansas City Art Institute (MO); exhibitions: Lynden Sculpture Garden (WI), Muskegon Museum (MI), North Carolina Museum of Art, Gregg Museum (NC), Kohler Arts Center (WI), Kemper Museum (MO); Sheldon Museum (NE), Tweed Museum (Duluth). kyoungaecho.com*

Kyoung Ae Cho, *Excess-Reworked (detail)*, crabapple, burn marks, thread, canvas



## 6 August 12–24

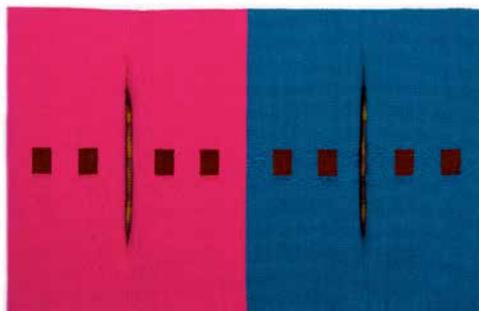
Jane Keith

**Color onto Cloth: Printing on Silk & Wool**  
Code 06TA

This experimental, practice-based workshop will explore a wide range of approaches to applying color and pattern onto silk or wool using acid-dye paste: screenprinting, mono-printing, hand painting, stenciling, etc. Students will learn to mix their own print paste, while understanding the different auxiliaries needed and what each one does. We'll begin with a couple of days generating visual research information from which to develop ideas—including experimental mark-making techniques and different drawing approaches. The final outcomes will vary according to the individual and may include scarves, wallhangings, wearables, and more. **All levels.**

Co-director for textile design at Duncan of Jordanstone College (Scotland); founder at Jane Keith Designs (high end textile accessories); has worked with clients including Liberty of London, Victoria and Albert Museum (London), and Museum of Modern Art (NYC). [janekeith.com](http://janekeith.com)

Jane Keith, *Harlequin Hanging 1*, hand painted wool, 60 x 60 inches



Susan Iverson

**Pushing Tapestry** Code 06TB

After basic instruction in tapestry weaving, this workshop will give students an opportunity to investigate pulled warp—a technique that may be used to create shaped tapestries and 3D forms. This little-used method has great potential for experimentation. We'll also cover other ways of shaping tapestries. Students will be encouraged to play with these techniques so they become catalysts for idea formation and development. We'll weave on floor looms and frame looms. **All levels.**

Professor emeritus at Virginia Commonwealth University; NEA fellowship, Virginia Commission for the Arts prize, Theresa Pollak Award (VA); exhibitions: solo at Greenville Fine Arts Center (SC), 15th International Triennial of Tapestry (Poland), "FABRICations" (traveling), Hunterdon Art Museum (NJ). [susaniversonart.com](http://susaniversonart.com)

Susan Iverson, *Beyond the Surface I*, wool, silk, linen, 23½ x 36¼ x 2 inches



## 7 August 26–September 1

Lindsay Ketterer Gates

**Sculpting with Fiber Techniques in Wire**  
Code 07TA

This workshop will cover basic wire techniques that can be used to create 3D forms. We'll explore the world of contemporary basketry, the use of found and commonplace objects as embellishment, and working with wire mesh. Techniques will include looping (knotless netting), random weave, tinkering, twining, and coiling. Students will be encouraged to combine techniques with unusual materials and/or with the materials and techniques they typically work with. Students may work as small or as large as they wish. **All levels.**

Studio artist and development director at Peters Valley (NJ), teaching: *Haystack (ME)*, *Arrowmont (TN)*, *Peters Valley*, *Pittsburgh Fiber Arts Guild*; exhibitions: "Rooted, Revived, Reinvented: Basketry in America" (traveling), *Fuller Craft Museum (MA)*, *Duane Reed Gallery (St. Louis)*; collections: *Art in Embassies (Djibouti)*, *Museum of Arts and Design (NYC)*, *Racine Art Museum (WI)*. [lindsaykgates.com](http://lindsaykgates.com)

Lindsay Ketterer Gates, *Lily of the Valley*, stainless steel mesh, coated copper wire, steel, patina, paint, 28 x 14 x 6 inches



Cassie Dickson

**Weaving Traditional Linens** Code 07TB

Discover 18th century methods of processing flax plants into linen cloth using a flax brake, scutching tools, and hackles. We'll cover methods for growing and retting the plant, dressing a distaff, and spinning the fiber to make linen thread. Students will work collaboratively to dress floor looms with prepared warps and explore traditional weave structures: Ms and Os, bronson, huck, and twill. Expect to finish two or three heirloom towels and samples of different weave structures. **All levels.**

Studio artist; teaching: *Campbell Folk School (NC)*, *New England Flax and Linen Symposium*, *Southeast Fiber Forum*; exhibitions: *Lyndon House Arts Center (GA)*, *Asheville Arts Commission (NC)*.

Cassie Dickson, *Flax and Twill Runner* (detail), flax, cotton, linen



# Wood

**1** May 27–June 8

**Jason Schneider**

*Table Talk*

*Code 01W*

A table is a piece of furniture with a flat top and one or more legs, providing a level surface on which objects may be placed. In this workshop we'll explore a variety of solid wood table designs. We'll engage in the design process through model making and presentations on influential table designs. Once you narrow down a design, you'll learn the best techniques and use the most appropriate materials to construct and finish your table. We'll cover basic joinery and the safe use of hand and machine tools. **All levels.**

*Studio artist; teaching: Anderson Ranch (CO), SUNY Purchase College (NY); Windgate ITE Fellow at Center for Art in Wood (Philadelphia); exhibitions: San Diego State University, SOFA Chicago, Museum of Craft and Design (San Francisco), International Contemporary Furniture Fair (NYC). jasonschneiderfurniture.com*

Jason Schneider, *120°*, corrugated cardboard, glass, 15 x 30 inches

**2** June 10–22

**Kimberly Winkle**

*Decked Out Furniture: Color, Mark & Form*

*Code 02W*

Using conventional furniture-making techniques, students will build boxes and tables that will be enrobed with paint, marks, and texture to imbue them with personality and charm. We'll start with quick and fun ways of building and shaping boxes as we learn the safe and proper use of equipment and machinery. Then we'll design and build small tables using traditional joinery. Along the way we'll cover a plethora of surface design treatments for wood, which students will use to bring life and attitude to their box and table. **All levels.**

*Associate professor at Tennessee Technological University; teaching: Haystack (ME), Anderson Ranch (CO), Arrowmont (TN), Center for Furniture Craftmanship (ME); John D. Mineck fellowship, State of Tennessee artist fellowship; residencies: Purchase College (NY), Center for Art in Wood (Philadelphia), Vermont Studio Center, Haystack Open Studio Residency (ME). kimberlywinkle.com*

Kimberly Winkle, *Odd Man Out Table*, polychrome poplar and mahogany, 22 x 58 x 24 inches

**3** June 24–July 6

**Matthew Hebert**

*Plywood on Parade*

*Code 03W*

Ever wish you were a woodworker, an engineer, or a maybe a CNC router operator? In this workshop, you can work on becoming all three. In a whirlwind introduction to digital fabrication, each student will design and create a push-powered, kinetic sculpture from plywood, including mechanical elements designed in the computer and machined on the CNC router. Together we'll aim for the *Most Spastic* award in the Penland 4th of July parade! We'll cover 2D drafting with Rhino software, programming and operating the CNC router, and the use of hand power tools (routers, drills, jigsaws, etc.). **All levels.**

*Associate professor at San Diego State University; other teaching: University of Wisconsin-Madison, California Institute of the Arts, School of the Art Institute of Chicago; exhibitions: Museum of Contemporary Art San Diego, Milwaukee Art Museum, Museum of Craft and Folk Art (San Francisco), Core 77 (NYC). cleetwarez.net*

Matthew Hebert, *Drawing Horses*, bamboo plywood, 36 x 48 x 14 inches

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

*Scholarship information begins on page 41.*



## 4 July 8–20

**Christine Lee**

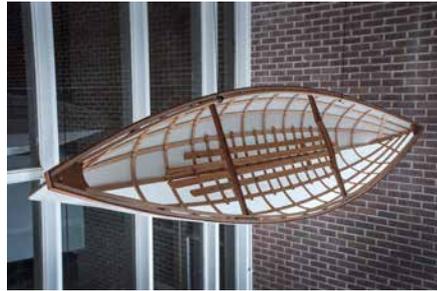
**Ideation**

**Code 04W**

This fast-paced workshop will expand idea generation and creative exploration by removing the barriers of myopic thinking and perfectionism paralysis. Students will work with various themes and methodologies while learning to capture their thought processes and transfer them into the making of objects. We'll start with one-day projects using a variety of materials, simple cold connections, and basic casting methods to encourage working intuitively, responsively, and quickly during the design process. We'll then apply these ideas to the construction of sculptural and/or functional prototypes. Technical demonstrations will be on an "as needed" basis. **All levels;** most relevant for students with an ongoing studio practice in any medium.

Assistant professor at Arizona State University; residencies: Recology (San Francisco), Djerassi (CA), Anderson Ranch (CO); exhibitions: Museum of Craft and Design (San Francisco), Museum of Arts and Design (NYC). [interwovenlabs.com](http://interwovenlabs.com)

Christine Lee, *Adaptive Stacking Order* (detail), wood, paint



## 5 July 22–August 7

**Gerald Weckesser**

**Skin-on-Frame Canoe Building Code 05W**

Using basic woodworking techniques, each student will build their own one-person canoe. Borrowing from diverse watercraft traditions such as Aleut *ikyak* or *baidarkas*, Inuit *qajaq*, and British Isle *coracles* and *currachs*, this workshop will focus on the skin-on-frame methods of boat building. The class will use a mix of modern materials and age-old traditions to build beautiful, durable, and lightweight boats. Time permitting, we'll also build double-bladed paddles and water-test our crafts. **All levels.**

**Note: this workshop will have a \$500 materials fee.**

Studio artist, Honors Fellow and faculty at East Carolina University (NC); exhibitions: Society of Arts and Crafts (Boston); publications: San Diego Home and Garden, I.M.A.G.I.N.E. Peace Now (published by Boris Bally). [geraldweckesser.com](http://geraldweckesser.com)

Gerald Weckesser, *Canoe*, Atlantic white cedar, sapele, dacron, 30 inches x 12 feet



## 6 August 12–24

**Malcolm Cheyne**

**Take a Seat**

**Code 06W**

Regardless of ability, all students in this workshop will leave with something beautiful to sit on—be it a stool, a Windsor bow, a rocking chair, or something whacky! We'll consider notions of "sit," posture, relaxed/attentive, and sculptural/practical. In the first week we'll sketch, prototype, make cardboard models, learn sharpening methods and process techniques, and discuss material considerations. In the second week we'll make and finish our final pieces. We'll work with a somewhat limited palette of materials to create an aesthetic connection between all of our designs. **All levels.**

Studio artist and professor at Duncan of Jordanstone College (Scotland) specializing in bespoke furniture and product design; work includes a chair designed specifically for a lecture by the Dalai Lama.

Malcolm Cheyne, *Sella*, sycamore, felted wool, 4 feet wide



## 7 August 26–September 1

**Jon Brooks**

**Convergence: Forest Meets Muse Code 07W**

Naturally formed wood presents us with an array of shapes and forms that, with proper selection and joinery, allow the maker fantastic creative possibilities. We'll begin by looking 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 techniques. We'll cover tree identification, harvesting, appropriate tools, carving, and surface adornment. Students will be encouraged to explore playfully, thoughtfully, and creatively. **All levels.**

Studio artist; teaching: University of Tasmania (Australia), Rochester Institute of Technology (NY), Haystack (ME), Anderson Ranch (CO), Penland; lifetime fellow and Living Treasure Award from New Hampshire Arts Council; collections: Museum of Fine Arts Boston, Renwick Gallery (DC), Philadelphia Museum of Art. [jonbrooks.org](http://jonbrooks.org)

Jon Brooks, *Black Forest Chair*, maple, beech, acrylic, varnish, lacquer, 33 x 42 x 30 inches

# Specials



**1** May 27–June 8

**Christopher Benfey & Neal Rantoul**

**Word & Image**

**Code 01P**

Using readings from seminal writers and photographic works from important photographers as a foundation, we'll assign exercises that will help students create words with their images and images with their words. We'll be out in the studios and the surrounding community making pictures with digital cameras and writing creatively. We'll work to describe with precision and sympathy what is portrayed photographically while forming a vocabulary to deepen our understanding of our pictures. All sorts of digital cameras are welcome (except for phone cameras). Students are encouraged to bring a laptop computer with Lightroom software. **All levels.**

**Christopher:** Professor at Mount Holyoke College (MA); Guggenheim fellowship; author of eight books on literature and the arts. **Neal:** Professor emeritus from Northeastern University (Boston); collections: Museum of Fine Arts Houston, Bibliothèque Nationale (Paris), High Museum (Atlanta). [bit.ly/ChristopherBenfey](http://bit.ly/ChristopherBenfey) · [nealrantoul.com](http://nealrantoul.com)

Neal Rantoul, *Before and After Aerials*, CA 2015, archival pigment print, 17 x 22 inches



**4** July 8–20

**Christine Lee**

**Ideation**

**Code 04W**

This fast-paced workshop will expand idea generation and creative exploration by removing the barriers of myopic thinking and perfectionism paralysis. Students will work with various themes and methodologies while learning to capture their thought processes and transfer them into the making of objects. We'll start with one-day projects using a variety of materials, simple cold connections, and basic casting methods to encourage working intuitively, responsively, and quickly during the design process. We'll then apply these ideas to the construction of sculptural and/or functional prototypes. Technical demonstrations will be on an "as needed" basis. **All levels;** most relevant for students with an ongoing studio practice in any medium.

Assistant professor at Arizona State University; residencies: Recology (San Francisco), Djerassi (CA), Anderson Ranch (CO); exhibitions: Museum of Craft and Design (San Francisco), Museum of Arts and Design (NYC). [interwovenlabs.com](http://interwovenlabs.com)

Christine Lee, *Adaptive Stacking Order* (detail), wood, paint



**5** July 22–August 7

**Kyoung Ae Cho**

**Mixed Media: Conversations with Nature**

**Code 05TB**

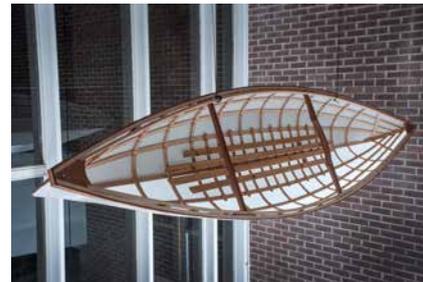
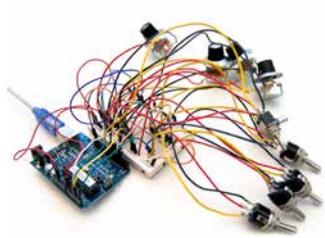
Paying close attention to marks that time has left behind in nature and the environment, this workshop will explore ideas while expanding visual and conceptual language. Students will be encouraged to use natural resources and found objects in creating outdoor installations as well as objects in the studio. This class is less of a how-to and more of an experience in discovery, questioning, and finding ongoing ways of working. **All levels.**

Professor at University of Wisconsin-Milwaukee; other teaching: Kansas City Art Institute (MO); exhibitions: Lynden Sculpture Garden (WI), Muskegon Museum (MI), North Carolina Museum of Art, Gregg Museum (NC), Kohler Arts Center (WI), Kemper Museum (MO); Sheldon Museum (NE), Tweed Museum (Duluth). [kyoungaecho.com](http://kyoungaecho.com)

Kyoung Ae Cho, *Excess-Reworked* (detail), crabapple, burn marks, thread, canvas

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

Scholarship information begins on page 41.



## 7 August 26–September 1

### Elliot Clapp & Arthur Hash

#### MEAT AND CHEESE

Code 05MA

*Making Embedded Accessories Through Applying Networks, Diodes, Circuits, Hardware, Enclosures, Embedded Sensors, and Electricity.* Students will create interactive wearable objects as they learn the basics of electronics, programmable microcontrollers, assembling circuits, and Computer Aided Design (CAD). We'll build basic circuits, program sensors, and fabricate enclosures, making multiple pieces and leaving with a broad understanding of embedding electronics into wearable work. **All levels;** students should be comfortable using computers as an artmaking tool and have the patience needed to troubleshoot technology.

**Elliot:** digital education specialist at Rhode Island School of Design. **Arthur:** assistant professor at Rhode Island School of Design; two Virginia Museum of Fine Arts fellowships, American Craft Council Searchlight Artist. arthurhash.com

Elliot Clapp, *Pure Data Input Prototype*, Arduino microcontroller, breadboard, wires, switches, potentiometers, 5 x 5 inches  
Arthur Hash, *Pad Bracelet*, sterling silver, 6 x 6 x 1 inches

### Jill Eberle

#### Anatomy & Écorché

Code 05D

Launch into an in-depth study of the figure using 2D and 3D materials. Working from lectures, demonstrations, original handouts, and completed samples, each student will create a detailed model—an écorché—that is half skeleton, half muscles. We'll also apply the knowledge we have gained from this process by drawing from life. The goal is anatomical study rather than finished artwork. The workshop will be appropriate for artists working in any medium who are interested in improving their figurative skills. **All levels;** some figure drawing experience will be helpful.

*Studio artist; teaching: East Carolina University (NC), ECU Italy Intensives, Pocosin Arts (NC), Hollins University visiting artist (VA), Penland; exhibitions: Elder Gallery (NC), Gallery Hall (GA), GreenHill Center (NC), Greenville Museum (SC), Durham Art Guild (NC).* jilleberle.com

Jill Eberle, *Slinking Away*, charcoal, watercolor, acrylic, aluminum, 28 x 22 inches

### Gerald Weckesser

#### Skin-on-Frame Canoe Building

Code 05W

Using basic woodworking techniques, each student will build their own one-person canoe. Borrowing from diverse watercraft traditions such as Aleut ikyak or baidarkas, Inuit qajaq, and British Isle coracles and currachs, this workshop will focus on the skin-on-frame methods of boat building. The class will use a mix of modern materials and age-old traditions to build beautiful, durable, and lightweight boats. Time permitting, we'll also build double-bladed paddles and water-test our crafts. **All levels.**

**Note: this workshop will have a \$500 materials fee.**

*Studio artist, Honors Fellow and faculty at East Carolina University (NC); exhibitions: Society of Arts and Crafts (Boston); publications: San Diego Home and Garden, I.M.A.G.I.N.E. Peace Now (published by Boris Bally).* geraldweckesser.com

Gerald Weckesser, *Canoe*, Atlantic white cedar, sapele, dacron, 30 inches x 12 feet

### Troy Bungart

#### Brushmaking: From Tool to Treasure

Code 07CB

In this mixed-media brushmaking workshop, we'll explore the idea that a tool can be a piece of functional artwork. We'll make a variety of brushes and learn how to harvest and source materials. We'll create brush heads from hair, fur, and natural fiber. We'll use bamboo, wood, and clay to make handles, ferrules, brush rests, and brush stands. We'll have discussions, slide presentations, and potential collaborations. The brushes can be used in various media with the possibility of marks unique to each brush. **All levels.**

*Studio artist; teaching: Lillstreet Art Center (Chicago), Rovin Ceramics (MI), Touchstone Center for Crafts (PA), Gaya Ceramic Art Center (Bali); exhibitions: Schaller Gallery (MI), Companion Gallery (TN), Pewabic Pottery (Detroit), Michiana Pottery Tour (IN), Northern Clay Center (Minneapolis).* troybungartstudios.com

Troy Bungart, *Compound Brush*, bamboo, wood, goat hair, leather, 12 x 3 inches



*Piecing together some piecework.*

### Life at Penland

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

The Pines dining room provides three delicious meals each day. An on-campus coffee-house offers 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. Wireless internet access is available throughout campus, and there are several public computers. Most students live at Penland and all students may participate in activities on a 24-hour basis. Penland housing is simple but it puts you close to all the activity. There is more information about housing on page 40, and you can find pictures of typical rooms on the housing page of our website.

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 energy that comes from immersing yourself in something you love.

### Diversity & Inclusion

Penland School of Crafts believes that diversity and inclusion are essential to its mission. We want to inspire and nurture the human spirit, and we value the perspectives and contributions of all people. We want the Penland experience to include varied ideas, world views, and personal characteristics. Penland is committed to being a community that welcomes and respects everyone regardless of age, abil-

ity, ethnicity, race, religion, philosophical or political beliefs, sexual orientation, gender identity or expression, nationality, geographic origin, and socioeconomic status. We are committed to providing an environment free of discrimination.

### Registration Information

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

### New Registration Process

We have eliminated the early-registration lottery. We will begin accepting registration for 2018 summer workshops at 9:00 AM EST on Monday, January 8. Registration for full-pay students will be on a first-come, first-served basis and will continue until workshops are filled. Spaces are reserved in each workshop for scholarship students. Scholarship applications are due by February 17.

### Processing Fee & Deposits

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

Your application will be processed provided we have received your registration form, processing fee, and appropriate deposits. If a workshop is full, you will be placed on a waiting list, and your deposit and processing fee will be returned. The balance of your fees (including room and board) is due on April 16. If payment is not received by this date, you may lose your space in the workshop and be charged a cancel-

lation fee. If you register after April 16, full payment is due when you are enrolled in a workshop. We do not accept registration by phone. Please mail or fax your registration form (fax: 828-765-7389) or apply online at [penland.org](http://penland.org). If you are applying for a scholarship (including studio assistantships), you must apply online using Slideroom. See the scholarship information section beginning on page 41.

### Cancellations & Refunds

Penland makes a substantial investment when planning a workshop, and vacancies can be hard to fill even if there is a waiting list, so we must charge cancellation fees to offset the cost of these vacancies. If you cancel anytime up to 45 days before the beginning of a workshop, you will receive a full refund minus a \$100 cancellation fee and the \$50 processing fee.

**If you cancel less than 45 days before the beginning of the workshop, there is no refund.** If you request housing on campus and you decide to cancel that request, you will be charged a \$50 housing cancellation fee.

If it is necessary for Penland to cancel a workshop for any reason, students will be notified and offered another workshop or a full refund. We cannot be responsible for nonrefundable



*Shaping clay on the wheel.*

## Registration

airline tickets. Penland registrations are transferable to another person only if the workshop does not have a waiting list; if you wish to transfer your registration, please call the registrar to inquire.

### Waiting Lists

Waiting lists are maintained for all filled workshops. Any applicant for a full workshop will be placed on the waiting list. Waiting lists are kept in order by the date that applications are received. Applicants will be contacted if space becomes available. No deposit is necessary to hold a space on a waiting list, and the \$50 processing fee will not be charged unless you are enrolled.

### Stand-By Program

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

### Accessibility

Penland's campus is located on terrain that is steep and uneven. Most of our studios are 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



*Summer intern Luis Hernandez carefully placing a plate before printing.*

responsible for requesting appropriate accommodations in advance and helping the school assess how best to assist them. Please contact the registrar to discuss housing and access to studios and other facilities.

**Textiles workshops are taught in second- and third-floor walk-up studios; one of the metals studios has stairs that compromise access. The workshops in this metals studio have the letter A in the class code.**

### Penland Housing

We recommend staying on campus to maximize your Penland experience. There are frequent evening events and many people choose to do studio work late at night or

early in the morning. Penland housing is quite simple. Buildings are not air-conditioned—the climate is moderate, and temperatures are cool at night. Furnishing is basic: a bed and a place to put your clothes.

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

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

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

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

### Off-Campus Students

Students who live in the area or prefer to find their own lodging may enroll as off-campus students and participate in all activities of the Penland session. Off-campus students should select a meal plan when enrolling.

### Cost of Materials

Tuition does not cover the cost of materials used for students’ own production. (Hot glass tuition does cover the cost of the glass in the furnaces.) Most workshops require you to bring certain materials and tools with you. All students pay a technology and hazardous waste fee of \$12–\$20, which will be added to your bill at the time of enrollment. Most workshops also have a studio fee for supplies used by the group. 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: flame-working students pay a \$100 deposit and a \$10 rental fee on their tool kits; rental tool kits are available in the wood and metals studios for a small fee.

### Studio Safety

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

### Studio Information

Detailed information about Penland’s studios, 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. The nearest pharmacy and laundromat are also a 15-minute drive. Recovery meetings are held on campus twice weekly and more frequently in Spruce Pine.

### Policies

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

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

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

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

### College & Teacher Credits

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

### Arrival & Departure

Penland is located in the Blue Ridge Mountains near Spruce Pine, NC, 52 miles north of Asheville. The easiest way to get here is by car, but commercial van service (not affiliated with Penland) to and from the Asheville airport and bus terminal is available before and after each session for a fee. Plan to arrive at Penland between 1:00 and 5:00 PM on Sunday. Sessions begin with an orientation meeting at 5:00 PM. (Work-study and studio assistants arrive in time to work on Saturday morning, except for 6th session when they start work on Sunday morning.) Sessions end on Friday at noon, except 5th session, which ends on Tuesday, and 7th session, which ends on Saturday. Housing checkout time is 2:00 PM. (Work-

study and studio assistants must work on the day after their session.)

## Scholarship Information

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

Apply at [penland.slideroom.com](http://penland.slideroom.com).

Penland is an intentionally inclusive and dynamic creative community—a community and school that welcomes diversity and purposefully seeks students with diverse educational, cultural, and life backgrounds. Penland values and seeks students who can profit from the creative energy that arises from diverse artistic visions and approaches. Our scholarship program helps people live creative lives by enabling opportunities and artistic challenges for people from all walks and stages of life.

Penland offers scholarships in five categories:

- **General work-study** scholarship students work for the school before, during, and after their session. They receive meals, dormitory housing, and pay a discounted tuition. There are more than 175 of these scholarships.
- **Special work-study** scholarship students work for the school before, during, and after their session. They receive meals, dorm housing, and pay no tuition. There are 71 of these scholarships.
- **Full scholarship** students receive meals, dorm housing, and tuition with no work requirement. There are 115 of these scholarships.
- **Partial scholarship** students receive a \$1,000 scholarship for a 2- or 2½-week workshop with no work requirement. There are 38 of these scholarships.

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

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

## General Work-Study Scholarships

Work-study students are an integral part of life at Penland. 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 20 hours per week on a variety of service tasks, usually cleaning, food service support, dishwashing, or gardening. All work-study students are given a schedule on the first day and generally work part of each day during the session as well as a full day before and after the session. The work is manual labor and the schedule, while reasonable, requires work-study students to carefully balance their time and energy between the studio and their work obligations.

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

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

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

See page 46 for applications requirements and procedures.

## Special Work-Study Scholarships

Special work-study scholarships carry the same work requirement as general work-study, however they cover all room, board, and tuition. They target students with exceptional talent and financial need. If you apply for special work-study, you are encouraged to also apply for general work-study.

See page 46 for applications requirements and procedures.

Some of these scholarships have stated preferences in addition to exceptional talent and financial need. Detailed descriptions of these scholarships are available on the summer scholarships page of our website. If you meet any of the following preferences, please include this information in your letter and indicate it in your Slideroom application.

- Woman
- Woman taking a workshop and pursuing a career in books, drawing, painting, or photography
- Taking a workshop in clay, glass, drawing, iron, metals, painting, printmaking, textiles, or wood
- Resident of Idaho, Oregon, Washington

- LGBTQ NC resident
- NC resident living east of Raleigh
- NC resident taking a workshop that uses new technologies
- Resident of Rockingham County, NC
- Student, faculty, or adjunct faculty at Meredith College
- Person of color
- Veteran
- Person with disability
- Exploring a career or life transition
- Amateur or professional performer in dance, drama, or music
- Sixty or older, studying an unfamiliar medium
- Forty or older
- Teacher (at any level)—no images required
- Changing career to craft education

## Partial Scholarships

These scholarships provide \$1,000 toward a two- or two-and-a-half-week workshop, with no work requirement. They target students with exceptional talent and financial need. One partial scholarship is reserved for a student who lives in North Carolina and is taking a workshop that uses new technology.

See page 46 for application requirements and procedures.

## Full Scholarships

Full scholarships cover room, board, and tuition with no work requirement. These target students with exceptional talent and financial need. If you apply for a full scholarship, you are encouraged to also apply for work-study.

See page 46 for applications requirements and procedures.

Some of these scholarships have stated preferences in addition to exceptional talent and financial need. Visit the summer scholarships page of our website for detailed descriptions of these scholarships. If you meet any of the

following preferences, include this information in your letter and indicate it in your Slideroom application.

- Woman
- Woman 40 or older
- Woman 50 or older
- Woman 50 or older, NC resident
- Forty or older taking a wood workshop
- Fifty or older
- Taking a workshop in books, clay, drawing, glass, iron, letterpress, metals, painting, paper, photo, print, textiles, or wood
- Metals educator living in Japan
- Accomplished in one medium and taking a workshop in another
- Student at Louisiana State University School of Art
- Person of color living in the U.S.
- LGBTQ
- International student
- Emerging artist
- Emerging artist 50 or older
- Rising sophomore or junior at Appalachian State University and first time at Penland
- Resident of Cleveland County, NC
- Resident of Avery, McDowell, Mitchell, or Yancey counties in NC.
- Art teacher from San Diego County, CA taking a clay workshop
- Teacher (at any level)—no images required
- Artist living in Puerto Rico

## Studio Assistants

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, a technology and hazardous waste fee of \$12–\$20, (billed in advance), and studio fee (paid at the end of the session). Studio assistants are responsible for their own travel expenses.

Assistants are selected based on their knowl-

edge 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 9:00 AM to 2:00 PM the day after their session** and must make travel arrangements which will allow them to meet this requirement. If you cannot meet this requirement, please do not apply. Many instructors select their own assistants; available positions will be listed on Slideroom.

See page 46 for applications requirements and procedures.

**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*

#### Valerie and Rick Beck Scholarship Fund

*Established by Jim and Judy Moore*

#### Dr. Jerrold Belitz Scholarship Fund

*Established through a bequest from Jerry Belitz*

#### Benisch-Allen Scholarship Fund

*Established by Barbara Benisch and Jacque Allen*

#### 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)*

#### Bringle Outstanding Artist Educators Scholarship Fund

*Established by friends and family of Cynthia Bringle and Edwina Bringle in honor of their receiving the 2017 Outstanding Artist Educator Award*

#### Carey G. Bringle Jr. Scholarship Fund

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

#### Cynthia Bringle and Edwina Bringle Scholarship Fund

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

#### Ethel S. Brody Scholarship Fund

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

#### Orville and Pat Chatt Memorial Scholarship Fund

*Established by Mary Schnelly, Gene Phelps, and David Chatt*

#### Penland Clay Scholarship Fund

*Established by donors to the Campaign for Penland's Future*

#### Collins, Evans, Massey Scholarship Fund

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

#### Cramazing Creative Scholarship Fund

*Established by John Cram and Matt Chambers*

#### Lenore Davis and Bill Helwig Scholarship Fund

*Established by the estate of Harold B. Helwig*

#### Paul H. and Ginger S. Duensing Scholarship Fund

#### Scholarship Fund

*Established by friends and family in memory of Paul Hayden Duensing*

#### East Meets West Metals Scholarship

*Established by Barbara McFadyen*

#### Eastern North Carolina Scholarship Fund

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

#### AJ Fletcher Foundation Work-Study Scholarship Fund

*Established by the AJ Fletcher Foundation*

#### AJ Fletcher Foundation Partial Scholarship Fund

*Established by the AJ Fletcher Foundation*



*Making a portrait with a view camera.*

#### Glass/Apple Scholarship Fund

*Established by Ed and Sue Glass and the Apple Foundation*

#### John Glick Memorial Scholarship Fund

*Established by his wife, Susie Symons, along with friends and family*

#### Groewood Gallery Scholarship Fund

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

#### Jane M. Hatcher Scholarship Fund

*Established by family and friends of Jane Hatcher*

#### Horn Scholarship Fund

*Established by John and Robyn Horn*

#### Huntley-Tidwell Scholarship Fund

*Established by Hellena Huntley Tidwell and Isaiah Tidwell*

#### Johnson Legacy Art Scholarship Fund

*Established by Joia Johnson*

#### Bobby Kadis Scholarship Fund

*Established by the family of Bobby Kadis*

#### Stoney Lamar Scholarship Fund

*Established by the family and friends of Stoney Lamar*

#### Carl and Marianne Larson Scholarship Fund

*Established by Peter Larson and the family and friends of Carl and Marianne Larson*

#### Lasater Drawing and Painting Scholarship Fund

*Established by Robin Hanes in memory of her mother*

#### LeBlanc Scholarship Fund

*Established by Steve and Ellen LeBlanc*

#### John and Ione Lee Scholarship Fund

*Established by John and Ione Lee*



Carefully punching tiny holes during a bookbinding workshop.

## Janet Link Meredith College Scholarship Fund

*Established by Anne Dahle*

## Harvey and Bess Littleton Scholarship Fund

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

## Marcia Macdonald Scholarship Fund

*Established in memory of Marcia Macdonald by her family*

## David Marshall Scholarship Fund

*Established by David Marshall and continued by his friends and family*

## Ann Skipper McAden Scholarship Fund

*Established by Salley McInerney and Lee Robinson to honor their mother*

## Jean McLaughlin and Tom Spleth Scholarship Fund

*Established by Penland's board of trustees in*

*honor of Jean's outstanding leadership as director from 1998–2017.*

## Mendes Family Scholarship Fund

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

## Penland Metals Scholarship Fund

*Established by donors to the Campaign for Penland's Future*

## The Lucy C. Morgan Scholarship Fund

*Established in honor of Penland's founder*

## John Neff Memorial Scholarship Fund

*Established by friends of John Neff*

## David and Pat Nevin Scholarship Fund

*Established by Pat Nevin*

## Betty Oliver Scholarship Fund

*Established by the friends and family of Betty Oliver*

## I.A. O'Shaughnessy Foundation Scholarship Fund

*Established by the I.A. O'Shaughnessy Foundation*

## Jane Peiser Scholarship Fund

*Established by friends and family of Jane Peiser*

## Mark Peiser Scholarship Fund

*Established by Judy and Jim Moore in honor of Mark Peiser*

## Penland Flameworking Scholarship Fund

*Established by Judy and Jim Moore*

## Penland Vision Scholarship Fund

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

## Mary Calhoun Phelps and Mary

## Schnelly Scholarship Fund

*Established by Mary Schnelly and Gene Phelps*

## Samuel and Jewel Phillips Craft Study Scholarship Fund

*Established by the Samuel L. Phillips Family Foundation*

## Michael Pierschalla Scholarship Fund

*Established in memory of Michael Pierschalla*

## Richard Ritter Scholarship Fund

*Established by Judy and Jim Moore*

## Betsy and Marc Rowland Scholarship Fund

*Established by Betsy and Marc Rowland*

## Tommie Rush and Richard Jolley

## Scholarship Fund

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

## Lynda Frank Sanders Scholarship Fund

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

## Mary Ann Scherr Scholarship Fund

*Established by friends and family of Mary Ann Scherr*

## Sawtooth School for Visual Art Faculty Scholarship Fund

*Established by Joe Logan*

## School Teachers Scholarship Fund

*Established by friends and family of Dorothy Heyman*

## Norm and Gloria Schulman Scholarship Fund

*Established by friends of Norm and Gloria Schulman*

## Steele-Reese Scholarship Fund

*Established by the Steele-Reese Foundation*

## Antony Swider Art Education Fund

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

## Lenore G. Tawney Scholarship Fund

*Established by the Lenore G. Tawney Foundation*

## Teacher Training Scholarship Fund

*Established anonymously*

## Sarah Everett Toy Scholarship Fund

*Established by the family of Sarah Everett Toy*

## Windgate Scholarship Fund

*Established by the Windgate Charitable Foundation*

## Julia R. Woodman Scholarship Fund

*Established by Julia L. Wilson and friends of Julia R. Woodman*

## Annually Funded Scholarships

### Art Alliance of Contemporary Glass

#### Visionary Scholarship

*Funded by Visionary level members of the Art Alliance for Contemporary Glass*

### Milton Adelman HOLA

#### (Heart of Los Angeles) Scholarship

*Funded by Cathy and Alan Adelman*

### Lynn Kerr Azzam Memorial Scholarship

*Funded by Elizabeth Aralia in memory of her sister*

### Meta Lou Quattlebaum Bailey Scholarship

*Funded by the Bailey Endowment Inc.*

### Clay Artists of San Diego Scholarship

*Funded by the Clay Artists of San Diego*

### Bob and Peggy Culbertson Scholarship

*Funded by Bob and Peggy 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*

### Theresa DuPre Scholarship

*Funded by Theresa DuPre*

### Bettie Ann Whitehurst Everett Scholarship

*Funded by Spencer Everett*

### Falls Family Scholarship

*Funded by Laurel Falls*

### Shelton Gorelick Scholarship

*Funded by Carol Gorelick*

### Tracy Hicks HOLA (Heart of Los Angeles) Scholarship

*Funded by Victoria Hicks*

## Higher Education Partnership Scholarships

*Funded by partner colleges and universities and Penland School*

### Terry Jefferson and Joe Lampo Scholarship

*Funded by Dr. Terry Jefferson and Joe Lampo*

### Tom and Asa Johnson Scholarship

*Funded by Thomas P. Johnson*

### William R. Kenan Jr. Fellowships

*Funded by the Thomas S. Kenan Institute of the Arts*

### Kurtz Family Foundation Scholarship

*Funded by the Kurtz Family Foundation*

### LGBTQ Scholarship

*Funded by Jerry Jackson and Jeff Harris*

### Louisiana State University Scholarship

*Funded by an alumna of Louisiana State University*

### Isaac and Sonia Luski Scholarship

*Funded by Isaac and Sonia Luski*

### 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*

### Neely and Thompson Scholarship

*Funded by Linda B. Neely and Mark Thompson*

### Patricia Nevin Scholarship

*Funded by Pat Nevin*

### Novak/Perkins Fiber Scholarship

*Funded by Larry Novak and Dolly Perkins*

### O'Halloran Family Foundation Scholarship

*Funded by the O'Halloran Family Foundation*

### Peter and Joni Petschauer, Peggy Polson Penland Scholarship

*Funded Peter and Joni Petschauer and Peggy Polson*

### Russell Scholarship

*Funded by a friend of Penland*

### UK Artist at Penland Fellowship

*Funded by Sarah Lee Elson, John and Ione Lee, Dasha Shenkman, and the British Crafts Council*

## UNC Chapel Hill Minority Student Scholarship

*Funded by Dr. Olive Greenwald and UNC*

## Anna Rosser Upchurch Memorial Scholarship

*Funded by Gerard Fisher*

## Wendy Weiner and Delia Champion Scholarship

*Funded by Wendy Weiner and Delia Champion*

## Bob Weisgerber Memorial Scholarship

*Funded in memory of Bob Weisgerber by friends and family*

## Rob Williams and Warren Womble Scholarship

*Funded by Rob Williams and Warren Womble*

## Zimmerman Woodworking Scholarship

*Funded by Joan Zimmerman*

## 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 workshop this summer. With your support we can continue to help thousands of people live creative lives.

## Scholarship Auctions

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

ergy of a Penland session. If you are in the area on one of the auction dates, be sure to join us for the fun.

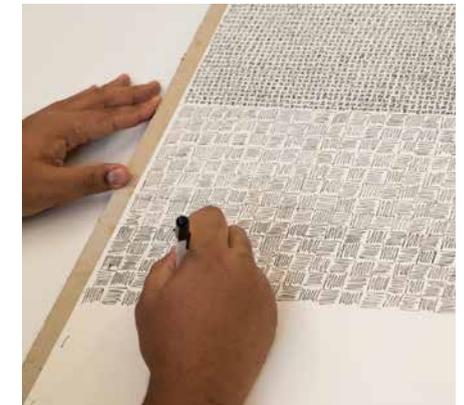
### 2018 Scholarship Auction Dates

*Auctions take place at 8:00 PM on the Penland campus*

Thursday, May 3	Thursday, July 19
Thursday, June 7	Monday, Aug. 6
Thursday, June 21	Thursday, Aug. 23
Thursday, July 5	Thursday, Nov. 15

## Annual Benefit Auction

The 2018 benefit auction takes place on Friday, August 10 and Saturday, August 11. Each year, more than two hundred current and former instructors, resident artists, and core fellows donate work in support of Penland's programs and studios. Students, staff, neighbors, and board members volunteer their time to create an atmosphere of fun and celebration. Auction guests enjoy an exhibition of auction work, meals under a festival tent, and the opportunity to collect beautiful works of art. Absentee bidding is available. To receive an invitation, call the development office at 828-765-2359.



## A Few Frequently Asked Questions

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

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

*Is there more information about special scholarships?*  
 All necessary information is included in the application on Slideroom, and there is a complete list of the scholarships along with the details about each one on the summer scholarship page of our website.

See [www.penland.org](http://www.penland.org) for a longer list of frequently asked questions.



## Tuition & Fees

Tuition	1 wk	2 wks	2½ wks
Regular.....	665	1,159	1,478
Hot glass.....	954	1,603	2,096
Work-study*.....	334	615	805
Hot glass work-study*.....	486	899	1,175

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

In addition to work-study scholarships, Penland has scholarships that cover all tuition, room, and board and partial scholarships that discount tuition, room, and board. See page 41.

**All students pay a \$12-\$20 technology and hazardous waste fee, which will be included on your invoice, and a studio materials fee that is paid at the end of the session. See note on page 41.**

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 40).</i>			
Dorm.....	583	1,064	1,407
Double/common bath.....	796	1,423	1,857
Double/bath shared w/roommate.....	982	1,807	2,351
Single/common bath.....	1,382	2,356	3,321
Single/private bath.....	1,729	3,194	4,183

*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, Billy's Forge, and The Pines (see explanation on page 40).</i>			
Dorm.....	520	950	1,254
Double/common bath.....	664	1,228	1,599
Single/common bath.....	1,135	2,084	2,725

*Dorms in this category house up to 13 per room.*

Off-Campus Student Meals	1 wk	2 wks	2½ wks
All meals.....	312	570	742
Lunch and supper.....	239	432	565
Breakfast only.....	72	138	177
Lunch only.....	105	194	254
Supper only.....	134	238	311

## How to Apply as a Full-Paying Student

1. Minimum age is 18.
2. If you are applying for a scholarship or a studio assistantship, follow the instructions in the section below.
3. Read cancellation and refund policy on page 39.
4. Complete application, indicating workshop choices (and preference order) and housing preference.
5. Include (in U.S. currency) the \$50 processing fee, any donation you care to make, and the \$250 deposit(s). A deposit is required for each session in which you want to enroll.
6. Mail or fax application to Penland School or use our online registration form. Registration by phone is not available.
7. Full balance is due April 15.

## How to Apply for a Scholarship or Studio Assistantship

1. Minimum age is 18. Scholarship and studio assistantship applications must be made online at [penland.slideroom.com](http://penland.slideroom.com).
2. Read cancellation and refund policy on page 39; it applies to scholarship students.
3. If applying for a studio assistantship, check Slideroom to determine availability.
4. Scholarship and studio assistantship applications require a nonrefundable \$50 processing fee, a letter explaining your financial need and interest, a résumé, and two letters of reference. **Reference letters must be submitted on Slideroom as part of your application.** If you are applying for a studio assistantship, special work-study, partial scholarship, or full scholarship, your letter must address your qualifications, and you will need to submit images of your work.
5. Your application must be complete before midnight on February 17, 2018.
6. You will be notified of your status by April 1, and you will be asked to pay in full at that time.

**More details are included in the Slideroom application form at [penland.slideroom.com](http://penland.slideroom.com).**

# Application for Summer 2018 / Penland School of Crafts

Penland School of Crafts Registration, Post Office Box 37 (street: 67 Dora's Trail), Penland, NC 28765-0037 phone: 828-765-2359 fax: 828-765-7389

Please read the application procedure and fill out this form completely (print in black ink). You may also register online. If you are applying for a scholarship or a studio assistantship, you must register online. **Applications will be accepted on a first-come, first-served basis beginning on January 8, 2018 at 9:00 am est.**

Name (one per application) \_\_\_\_\_

First Middle Initial Last

Mailing address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home/cell phone \_\_\_\_\_ Work phone \_\_\_\_\_

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

E-mail \_\_\_\_\_

Date of birth \_\_\_\_/\_\_\_\_/\_\_\_\_

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

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

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

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

Codes are listed with each course description (example: 01CA).

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

A list of frequently asked questions is available on our website: [penland.org](http://penland.org)

## Room & Board Information:

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

### Requested room type

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

I would like to share a room with \_\_\_\_\_

- I need ADA housing.

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

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

Please call the registrar if you work with a service animal (ADA compliant).

## The Bottom Line

Nonrefundable \$50 processing fee \_\_\_\_\_ \$50

Deposit (\$250 for each session in which you want to be enrolled) \_\_\_\_\_

Contribution to Penland annual fund (optional) \_\_\_\_\_

(Payments must be in U.S. currency) Total \_\_\_\_\_

### Method of Payment:

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

Print name of cardholder \_\_\_\_\_

Billing address \_\_\_\_\_

Card # \_\_\_\_\_

Exp. date \_\_\_\_\_ Security code \_\_\_\_\_

Cardholder signature \_\_\_\_\_

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

### Other Penland Programs

#### The Penland Gallery and Visitors Center

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

#### Visiting Penland

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

The studios of Penland's resident artists are open, and many nearby craftspeople have hours when their studios are generally open. The gallery staff provides a map for a self-guided tour of the campus and a map of studios in the area. Penland also has a network of trails that are open to the public. Penland is located near Spruce Pine, North Carolina, 52 miles northeast of Asheville.

#### Penland Resident Artists

The resident artist program provides a stimulating, supportive environment for artists at

transitional points in their careers, enriching the total educational experience available at Penland. Resident artists are self-supporting, independent artists who live and work at Penland for three years.

The program welcomes motivated, focused individuals working in any of the media taught at Penland. The application deadline is January 15.

#### 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.

#### Winter Residencies

Winter residencies are an opportunity for a small community of artists to work independently in our studios for a short time. There are a limited number of artists per studio. Housing, kitchen facilities, and the Penland Coffee House are available, but the dining hall is not open in the winter. Applications are due September 15.

#### Community Education

Penland sponsors several programs that make the school's resources available to the local community. The Teaching Artist Initiative provides art programs in the Mitchell County schools and creates teaching opportunities for artists. Summer art camps offer a variety of children's activities led by area artists.

#### Community Open House

Every spring, Penland's community open house welcomes visitors into the studios for an afternoon of demonstrations and hands-on activities. The 2018 open house will be on March 3 from 1:00–5:00 PM.

#### Fall and Spring Sessions

In addition to the workshops described in this catalog, each spring and fall Penland offers one- and eight-week workshops. Our eight-week sessions, which we call concentrations, allow you to settle into the studio for an extended period of time and make great strides in your work. One-week workshops make the Penland experience available to people who can't take much time away from their lives. More information is available at [penland.org](http://penland.org).

#### 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. Descriptions of each movement instructor's class are available on our website.

**More information about visiting Penland and about all of our programs is available at [penland.org](http://penland.org)**

#### Summer Movement Instructors

Session One: Cathy Holt  
Session Two: Gwen Hashimoto  
Session Three: Hannah Levin  
Session Four: Dennise Gackstetter  
Session Five: Diann Fuller  
Session Six: Diann Fuller  
Session Seven: Etti Clingman



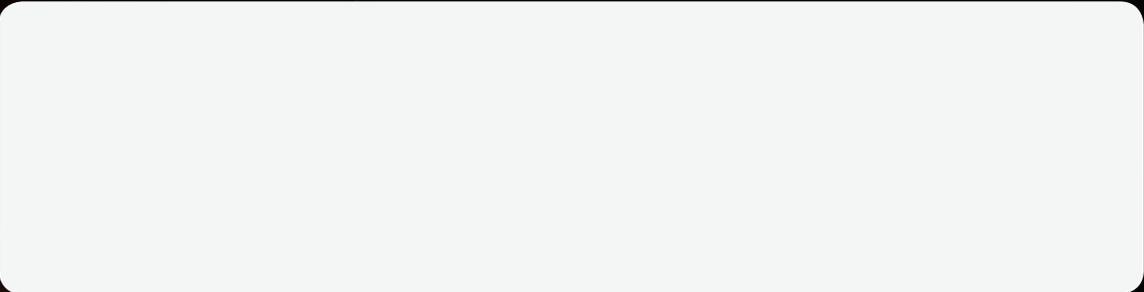
#### The Craft School Experience

Penland has partnered with four other craft workshop schools to expand awareness of the special kind of hands-on, experiential education we offer. Part of this program is a portal website that presents general information, links to each of the five schools, a blog, and an excellent podcast of interviews with prominent craftspeople. Visit [craftschools.us](http://craftschools.us).

Opposite: Student Amy Young in regalia while working in the hot glass shop—with assistance and instruction from teacher DH McNabb.

Back cover: Tending the furnace while casting iron at night—because casting at night is cooler in every way.





Registration Begins January 8 • Scholarship Application Deadline: February 17 • Scholarship Information: Page 41

