Penland’s Mission
The mission of Penland School of Crafts is to support individual and artistic growth through craft.

The Penland Vision
Penland’s programs engage the human spirit which is expressed throughout the world in craft. Penland enriches lives by teaching skills, ideas, and the value of the handmade. Penland welcomes everyone—from vocational and avocational craft practitioners to interested visitors. Penland is a stimulating, transformative, egalitarian place where people love to work, feel free to experiment, and often exceed their own expectations. Penland’s beautiful location and historic campus inform every aspect of its work.

Penland’s Educational Philosophy
Penland’s educational philosophy is based on these core ideas:

• Total immersion workshop education is a uniquely effective way of learning.
• Close interaction with others promotes the exchange of information and ideas between individuals and disciplines.
• Generosity enhances education—Penland encourages instructors, students, and staff to freely share their knowledge and experience.
• Craft is kept vital by preserving its traditions and constantly expanding its boundaries.

Cover Information
Front cover: this pot was built by David Steumpfle during his 2005 summer workshop. It was glazed and fired by Cynthia Bringle in 2006 and sold in the 2006 Penland benefit auction for a record price. It is shown in Cynthia’s kiln at her studio at Penland.
Inside front cover: chalkboard in the Pines dining room, drawing by instructor Arthur González.
Inside back cover: throwing a pot in the clay studio during a workshop taught by Jason Walker.
Title page: Instructors Meg Peterson and Mark Angus playing accordion duets during an outdoor Empty Bowls dinner.

Annual Report Credits
Editor: Robin Dreyer; design: Leslie Noell; writing: Dan Bailey, Robin Dreyer, Susan Klaflky, Jean McLaughlin, Judy Moore; assistance: Mike Davis, Donna Jean Dreyer Lisa Heller, Susan Klaflky, Susan McDaniel, Jean McLaughlin, Wesley Middleton, Nathalie Mornu photographs: Robin Dreyer, except where noted.
Penland School of Crafts receives support from the North Carolina Arts Council, an agency funded by the State of North Carolina and the National Endowment for the Arts, which believes that a great nation deserves great art.
As I reflect on the twelve months presented in this annual report, I am struck by the many ways continuity and change come together at Penland. Change is a healthy constant for our evolution, and continuity enables us to remain grounded. They are evident in the dynamic innovation of our programs and the deep respect paid to our history and traditions. During this year, we began to implement our new five-year plan and completed important campus improvements. We also adopted new strategies to strengthen our services and sustain the creative energy that defines Penland.

Our summer 2006 workshops demonstrated the diverse approaches, imaginative content, and thoughtful development of process and ideas that characterize a Penland session. All the classes in the second session explored a special theme, *Craft and Social Conscience*, inspired by the work of artists who use the materials of craft to express ideas about personal responsibility and engagement with society. Students were encouraged to think about making craft in relation to social, cultural, spiritual, and personal concerns. In the tradition of Penland’s founder Lucy Morgan, who worked through craft to improve the lives of people in the community and support their traditions, this special session focused on craft making as a point of intersection of ideas and action.

Throughout the year we saw classes that worked to preserve craft traditions: Cedi Djaba taught Ghanaian glass bead making, Bruce Le Page drew on his knowledge of historical firearms in a class on metal engraving, and Beth Ross Johnson’s textiles Concentration was based in Scottish and Japanese weaving. Alongside these were classes designed to move beyond tradition: Tremain Smith encouraged students to combine the ancient technique of encaustic painting with other media and contemporary expression, Jeffrey Funk’s iron students learned about using charcoal and other alternative fuels for blacksmithing, and Howard Werner taught woodcarving using chainsaws and power grinders.

As part of the special session, the Penland Gallery mounted an exhibition titled *Ethos: Craft and Social Conscience*, featuring work by session instructors and other artists using craft to express ideas about society and the human condition. Other gallery shows included *Gatherings*, a survey of new work by glass artists, and the whimsical *Beasties*, which displayed work that uses animals as inspiration. The gallery continues to provide visitors with a point of entry to the craft community.

Innovation and continuity also fueled this year’s planning for our community education program, the Teaching Artist Initiative. Recognizing that our eight-year-old art education outreach program, Hands On Learning, required a new focus to better serve local school students and to expand the impact of our efforts, we developed a model program that incorporates our existing arts-integrated curriculum methods, builds on our strong relationships with the public schools, and provides training and mentoring for teaching artists through new regional partnerships.

Campus improvements resulting from the Preserve Penland campaign continued during 2006 – 2007 with the opening of the new wood studio and the construction of the Paul Hayden Duensing Letterpress and Print Studio. The new studios incorporate strong contemporary design with respect for Penland’s historic and natural setting. These new studios will support innovative programming that will fuel creativity and strengthen learning experiences for both students and instructors.

This was also a year when we decided to develop a new administrative structure for Penland, triggered by the departure of our director of operations and finance in March. Recognizing the need to strengthen our administrative capacity, we created a new deputy director position. This position will provide on-site administrative leadership for the school, allowing me to focus more intently on securing resources for Penland while taking news about the school to our instructors, students, and supporters in other parts of the country.

As I look optimistically toward Penland’s future, please join me in taking a moment to celebrate the achievements of our 2006 – 2007 fiscal year and to thank the many generous contributors who made it possible for Penland School to touch the lives of thousands of individuals.

— Jean W. McLaughlin, director
As chair of the board of trustees of Penland School of Crafts, I am pleased to present the school’s 2006–2007 annual report. In this report, we describe Penland’s major activities for the year, providing you with a clearer understanding of how your gifts have contributed to advancing the mission of the school. That mission, to support individual and artistic growth through craft, was well served by the workshops, outreach programs, gallery exhibitions, scholarships, and studio improvements described on the following pages.

During this year, we have strengthened Penland’s capacity to provide the highest quality services to artists and the craft community and to be a source of inspiration and artistic development for our students and instructors. Guided by our new strategic plan, which details a path of responsible growth of our resources through 2010, we have undertaken projects designed to inform prospective students and other audiences about Penland’s programs and to expand our base of support.

We have worked to increase Penland’s visibility nationwide, most notably with the completion of our new DVD, Postcard from Penland, which presents our classes and teaching studios within the context of history and place. During this year, Penland staff and artists also participated in the filming of a Penland segment for a PBS series on craft in America. And in this year, we transformed our annual report from a newsprint format to this booklet that presents quality photographs, expanded information, and comments from students, instructors, and donors about the value of the Penland experience.

We have focused on expanding our fundraising capacity and the board’s leadership in our fundraising activities by adding new board subcommittees in the areas of planned giving, major gifts, and communications with Penland affiliated artists. We increased staffing in our development office to support the annual benefit auction and the annual fund. We increased our annual fund goal this year by 26% and, with staff and board involvement in the stewardship of gifts, we surpassed that goal by fiscal year end. The strategic plan dictates that we continue to strengthen our capacity to generate important annual support for studios, classes, and scholarship programs as well as funding for critical capital needs that inevitably arise each year.

At the same time we have continued to strengthen our educational services through the completion of the major studio projects funded through the Preserve Penland comprehensive campaign. The board has begun to assess additional critical facilities needs and completed a study that analyzes housing issues and proposes important residential improvements. The long-range vision for Penland’s housing foresees facilities that support community building, provide a variety of housing types to serve a diverse population, and nurture our students and supporters through positive residential experiences.

We are grateful to you for your enthusiastic support of Penland. We value above all our strong relationships with you—our students, instructors, artists, donors, volunteers, and extended community of support. Your commitment to Penland assures the quality of the educational experiences that we provide and the vitality of the learning that takes place here. You expect us to make sure that your gifts support Penland’s mission, and this annual report describes for you the care that we bring to the achievement of that end. Thank you for helping us help others live creative lives.

—Dan Bailey, chair
“My class was full of culture: my instructor was born and raised in Korea, and there were students from Germany and Mexico. I enjoyed sharing thoughts and ideas with all of my classmates. The environment of Penland classes is so astonishing—different ages, backgrounds, and artistic styles. Pushing each other and expanding personal limitations is part of the working process. This place called Penland is creative bliss for me.”

— Molly Brauhn, recipient of the Sarah Everett Toy Memorial Scholarship

Penland’s program is built around the workshop—a total-immersion, single-subject educational experience. Every summer the school offers ninety-eight workshops, ranging in length from one to two-and-a-half weeks. The main areas of study are books and paper, clay, drawing and painting, glass, iron, metals, photography, printmaking and letterpress, textiles, and wood, with occasional offerings in mixed-media, performance, conceptual art, and other areas. Each spring and fall, the school hosts eight-week sessions called Concentrations. These classes allow students to settle into the studio for a longer period of time and make great strides in their work.

Penland classes are taught by guest instructors, allowing the school to offer students access to instruction by full-time studio artists and by experienced teachers who normally teach in degree-granting programs. Instructors, along with students, live at Penland for the duration of their classes, creating a short-term community during each session. Penland classes are focused and intense, and students are often amazed at what they are able to accomplish in a short time.

Collaboration and the migration of ideas from one medium to another are a natural outgrowth of the school’s programmatic structure; with fifteen studios operating in close proximity, it’s easy for students to be inspired by work being made in an entirely different area of study. Another structural component that gives character to Penland’s classes is the mixing of ages and abilities. Young and old work together as do beginners and more advanced students. This structure encourages everyone to contribute to the success of the experience.

Central to the 2006 summer program was a themed session titled Craft and Social Conscience. The fourteen classes of this session encouraged students to think about making craft in relation to social, cultural, spiritual, and personal concerns. It also included a series of discussion groups focused on the role of art and artists in society. These discussions were led by photographer Ralph Burns, who served as host for the session. William Strickland, founder of the Manchester Craftsmen’s Guild and other training programs, delivered an inspiring talk drawing on his years of using the arts to help people improve their lives.
Other program highlights included Al Frega’s iron class, *Adaptive Reuse*, in which students reworked iron and steel scrap to create new objects that retained something of the material’s history; Cedi Djaba’s *African Glass Beadmaking*, which covered traditional Ghanaian Krobo beads; *Coming to Our Senses*, a special workshop for teachers, taught by Joy Seidler; Jim Croft and Shanna Leino’s eight-week book class, which included paper-making, wooden covers, toolmaking, and other primary techniques; and the first eight-week clay Concentration Penland stalwart Cynthia Bringle has taught in 23 years. Summer 2006 also featured the first classes in the spacious new wood studio. These included a workshop in wooden boat building taught by Karen Wales, and a class by Jon Brooks focused on woodworking based in the natural forms of trees and branches.

“Penland School of Crafts provides a wonderful mix of educational intensity, mentoring, and networking for young artists. It is possible to learn in a two-week summer session what would normally be taught over the course of an entire semester. Penland provides access to world-class instructors in an environment that encourages the free exchange of ideas. Friendships and networking contacts are often quickly formed and long lasting following a session at Penland. This environment pushes the instructors to experiment and is often as transformative for the instructors as it is for the students.”

— Phil Sanders, master printer, Penland instructor, and former Penland scholarship and work-study student

Making a print during a summer class in relief printing taught by Peter Gourfain.

Karen Wales (left) and her students lifting a skiff off of its form during her summer workshop in wooden boat building.
The Penland Resident Artist Program provides low-cost studio and housing to seven or eight artists for three years. Resident artists are full-time, self-supporting artists who are at transitional points in their careers. They are selected through a competitive process. Resident artists often settle in the area at the end of their residency, and the program has contributed significantly to the strong craft community that surrounds the school. In 2006–2007, work by resident artists was exhibited in a variety of venues including Obsidian Gallery (Arizona), Santa Fe Clay, The Works Gallery (Philadelphia), Agnes Scott College (Atlanta), Carlin Gallery (Dallas), Rebus Works Gallery (North Carolina), the Craft Alliance (St. Louis), and the Asheville Art Museum.

Resident Artists, 2006–2007
Vivian Beer
Angela Bubash
Jennifer Bueno
Thor Bueno
Matt Kelleher
Anne Lemanski
Jenny Mendes
Shoko Teruyama

“The Penland residency is about a gift of time. A special growth can take place when you have time to focus life around the studio. For me, the ideas are flowing with confidence and some of them are strong. My perspective on how I want to live life is maturing.”

— Resident artist Matt Kelleher

Resident artist Vivian Beer with a large steel sculpture in process in her Penland studio.

Resident artist Matt Kelleher in the Penland clay studio working on a bird form during a fall 2006 class he co-taught with his wife and fellow resident Shoko Teruyama. While resident artists are not required to do so, they are sometimes invited to teach during their residency.
The Penland Core Fellowship Program (formerly called the Core Student Program) provides two years of classes, room, and board to nine students who live at Penland and also work part time for the school. They take seven classes each year, mount a show of their work each fall, and have year-round studio spaces. Their jobs include positions such as weekend cook, entertainment coordinator, and driver. Core students provide leadership among the work-study students and make important contributions to the school community.

Core Fellowship Students, 2006–2007
Marilyn Brogan
Anna Child
Courtney Dodd
Kristen Flournoy
Aran Galligan
Sarah Loertscher
Robyn Raines
Jon Shearin
Natalie Tornatore

“When I look back at who I was two years ago at the beginning of the Core program and who I am now, I feel like a completely different person. I learned so much from being exposed to different teachers and different ways of doing things. I also learned about many things other than craft or art: I learned about landscaping and cooking, for instance, and, more than anything else, about communicating with other people. I think I’ve grown more in the past two years than in any other time of my life.”

— Courtney Dodd, core fellowship student

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— Courtney Dodd, core fellowship student
Scholarships

Penland Scholarships 2006–2007

Work-study scholarships: 211
Special work-study scholarships: 23
Full scholarships: 21
Studio assistantships: 144
Higher Education Partner scholarships: 20
Scholarships from outside sources: 10
Local standby program: 36
Percentage of students receiving some form of financial assistance: 43%

Scholarships are a central component of Penland’s program, making the school’s resources available to students who would not otherwise be able to attend. Although Penland has other types of scholarships available, the school has a long-standing tradition of work-study programs. These programs make it possible for the school to offer scholarships in greater numbers and they help build community by bringing students in different classes together through shared work.

Most work-study students receive room and board and pay a reduced tuition. A few special work-study scholarships (which have various qualification requirements) cover room, board, and full tuition. The school also has a small number of full scholarships (with no work requirement). Special work-study and full scholarships are made possible through endowments or annual funding by generous friends of the school (see page 35). The Higher Education Partnership provides full scholarships to students from selected colleges and universities, which recruit the students and share the cost of the scholarship. This program received support in 2006 from the UPS Foundation. Studio assistants are students who assist the instructor and their fellow students during their class. They receive room, board, and tuition.

A significant new scholarship program in 2006 was the William R. Kenan Jr. Fellowships sponsored by the Thomas S. Kenan Institute for the Arts. This program provides Penland scholarships for recent visual arts graduates of the North Carolina School of the Arts high school program.

Penland scholarship programs are supported by annual fund donors, foundations, the Alvin Lehman Foundation Fund, the Claire Lucas Fund, special scholarship endowments, the sale of student and instructor work at session auctions, and Penland’s general operating budget. Maintaining and expanding Penland’s scholarships is an important goal of the school’s fundraising efforts.

“I feel that during the past month I have grown not only as an artist, but also as a person. . . . I found the experience to be extremely enriching. Skills learned here have made a significant change in the way I see my work. Conversations carried on here have also sparked new ideas and have got me thinking about various social issues. I predict a positive change in my work as a result of my time here.”

— Alexandra Phillips, recipient of a William R. Kenan Jr. fellowship

Alexandra Phillips with a piece of work done in an alternative process photography class taught by Alida Fish and Jeannie Pearce. Alexandra took two photography classes in summer 2006 as part of the William R. Kenan Jr. Fellowship Program, a partnership with the Thomas S. Kenan Institute for the Arts at the North Carolina School of the Arts.
Penland’s annual benefit auction is the school’s major fundraising event. The auction brings together artists, collectors, friends of the school, staff, and volunteers for a weekend celebration of craft and education. The event includes a special workshop and luncheon for Lucy Morgan Leaders (contributors who give $1,000 or more to the annual fund), a craft lecture, live and silent auctions, meals, an open house at the resident artist studios, and a superb exhibition of the contributed work.

The work is donated by current and former instructors and resident artists and includes outstanding examples of work in all of the media taught at Penland. The auction often includes one-of-a-kind collaborative work such as the large pot by David Stuempfe and Cynthia Bringle that was featured in the 2006 auction. This piece, which is shown on the cover of this report, sold for $25,000, the highest price ever paid for a piece in the Penland auction. Proceeds from the auction support Penland’s annual operations including scholarships, studio improvements, and all of the school’s programs.

Auctioning off one of the skiffs made in the 2006 summer workshop in wooden boat building taught by Karen Wales.

Above: An auction patron testing out Critz Campbell’s Road-e Chair during the 2006 auction exhibition.

Right: Auction volunteers washing the pots after the Saturday luncheon.

21st Annual Benefit Auction
August 11–12, 2006

Works sold: 185
Average percent of retail value: 105%
Contributing artists: 202
Volunteers: 176
Attendance: 404
Gross income: $366,281
"It was a pleasure to learn about Penland’s Teaching Artist Initiative firsthand. I work with many teaching-artist development programs, but rarely encounter one as thoroughly thought through, well planned, grounded in excellent relationships and partnerships, and designed to provide a model other rural and not-so-rural settings could learn from. The team at Penland is unusually effective in the care of their work, and they create an atmosphere of great respect and high aspiration. This initiative has learned from the past, and seems poised to make a significant contribution to the future of the local community and the field in general."

— Eric Booth, artistic director of the Juilliard School mentoring program

While Penland primarily serves a national constituency, it also works hard to make connections in the local community. Among other activities directed locally is Penland’s popular community open house, which takes place on the first Saturday in March. The 2007 open house attracted 550 people of all ages, primarily from the surrounding communities, but also from other parts of North Carolina and from Georgia, South Carolina, and Tennessee. The day, which featured hands-on activities and/or demonstrations in most of Penland’s studios, was made possible with the help of 108 volunteers and financial assistance from Bank of America.

Penland Kid’s Camp offers art- and craft-based day camps in the summer. The 2006 camps, which were taught by local artists, included classes in Appalachian wooden toys, book arts, photography, clay, and leatherwork. Penland received funding from the Community Foundation of Western North Carolina to provide scholarships for the camps and partnered with the Centro Latino and Communities in the Schools to provide transportation and language assistance to Hispanic children attending the camps.

The Teaching Artist Initiative is a partnership with the Mitchell County Schools, Mayland Community College, and Toe River Arts Council. This program provides arts-integrated learning to third, fourth, and tenth graders; studio craft education for tenth and twelfth graders; and teaching-artist training to studio artists and classroom teachers. In 2006 – 2007, in-depth planning for the program was funded by the North Carolina Arts Council. Penland worked with its local partners as well as regionally- and nationally-based consultants to create a structure for the program. One of these consultants, Eric Booth of the Juilliard School, also conducted a dynamic, one-day workshop on techniques for applying the arts in the classroom. The workshop was attended by seventy local teachers and artists.

Penland was also an advisory sponsor for Fire on the Mountain, an annual blacksmithing festival in nearby Spruce Pine. The school provided special scholarships for a senior at Mitchell High School and two recent graduates of Cherokee High School. A spring visit by ceramics students from Winston-Salem State University, arranged by Sharif Bey, an instructor at WSSU and Penland, included several workshops at Penland and visits to local studios. Penland also hosted the board meetings of the Craft Emergency Relief Fund and the North Carolina Arts Council.
The Penland Gallery and Visitors Center is the public face of the school, welcoming more than 13,000 visitors during 2006–2007. The gallery presents work by several hundred artists who have been instructors, resident artists, or students. It also mounts four or five invitational shows each year and an exhibition each session of work by the current instructors. The gallery offers tours of the school, and the staff answers thousands of questions about craft processes, artists, and Penland’s programs.

**Penland Gallery 2006–2007**

**Visitors:** 13,242
**Regular tours:** 80
**Special tours:** 19

**2006 Exhibitions**

*Configuration: Student Work in Figurative Ceramics*

Work from Cristina Córdova’s fall Concentration class

*Beasties: Animals in Translation*

Works containing animal imagery or materials

*Ethos: Craft and Social Conscience*

Work by artists who use craft to engage with society

*Gathering: A Survey of Contemporary Glass*

An eclectic look at glass forms and techniques

*Core Show 2006*

Work by Penland’s core fellowship students

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One of the display rooms at the Penland Gallery. Work in the foreground by Jennifer and Thor Bueno, Vivian Beer, and Junichiro Baba.

This vessel by instructors Claire Kelly and Anthony Schafermeyer was part of the show *Gathering: A Survey of Contemporary Glass.*

A view of the exhibition *Ethos: Craft and Social Conscience.* The work shown is by (left to right) Peter Gourfain, Gerry Williams, Joe Bova, and Sherri Wood.
With 49 buildings, including some that are more than 100 years old, Penland’s facilities crew is never short of activity. Maintenance, repairs, and renovations are ongoing. In addition to these routine activities, several larger projects were a focus during 2006–2007, including the completion of Penland’s new wood studio, which was greeted enthusiastically by students and instructors during its first summer of operation.

The most visible change to the campus during this time period was the construction of the Paul Hayden Duensing Letterpress and Print Studio. This 6,000 square-foot building was designed by Susan Cannon (Cannon Architects) in consultation with a committee of Penland staff and instructors. In addition to creating a beautiful new space for printmaking, this studio brings together, for the first time, all of the school’s letterpress equipment. The new studio will greatly enhance Penland’s dedicated letterpress classes, and will also make it much easier for printmaking and books classes to incorporate letterpress printing. Eventually, the building will be connected to a second structure that will house new studios for books, drawing, and painting. The studio was completed in time for the summer 2007 classes.

“...The environment was incredibly conducive to very rigorous, yet somehow calming studio work. Although working in a craft with which I am fairly familiar, the ability to focus solely on printmaking, with friendly faces, beautiful scenery, and no outside distractions, was incredibly helpful, and aided me in producing some very solid pieces in a brief time. My class helped me to think and act quickly; I was used to spending days in the planning stages of pieces, but given the intensive pace of my course I have learned to better trust my instincts and make art in the moment.”

— Caitlin McRae, recipient of a Higher Education Partners Program scholarship

Above: The Paul Hayden Duensing Letterpress and Print Studio nearing completion in late April, 2007. Below: Laying out the pipes for that studio’s radiant floor heat.
Less visible, but of great importance, is the final phase of renovation to the Ridgeway building. This project, designed by Dail Dixon (Dixon Weinstein Architects) opens up the second floor of Ridgeway to create a permanent studio area for the Core Fellowship Program. Another important studio enhancement was the construction of a retaining wall around three sides of the Northlight building. This building has been subject to chronic flooding during summer thunderstorms. Extensive regrading, new drainage, and the retaining wall have finally solved that problem.

A significant renovation project was the replacement of the red metal roof on the Edward F. Worst Craft House, a historic structure dating back to 1935. This project was supported by a grant from Save America’s Treasures, a public-private partnership.

Installing the new roof for the historic Edward F. Worst Craft House.

This retaining wall wraps around three sides of the Northlight building and has finally put an end to the mid-summer floods that used to invade the studios in this building.
Penland’s Lucy Morgan Leaders are a special leadership group of annual fund donors who contribute $1,000 or more each year to support the annual needs of the school. These gifts directly benefit studio operations, the core fellowship and resident artist programs, studio assistantships, and work-study scholarships. Lucy Morgan Leaders honor and continue the work of Penland’s founder, Lucy Morgan, by investing in Penland’s excellence and helping all who come here develop the ideas and skills needed to grow personally and artistically.

We are grateful to our Lucy Morgan Leaders, listed here, and to all our annual fund donors, listed on the pages that follow, for their investment in our programs and their commitment to the school. These donors help secure Penland’s place as a national leader in craft education.

Bill Brown Visionary ($10,000+)
Anonymous
Lutu and Tom Coffey
Susan Parker Martin and Alan Belzer

Craft Leader ($5,000–$9,999)
Anonymous
In honor of Paulus Berensohn
Lisa and Dudley Anderson
Suzanne and Leslie Baker
Laura Edwards and Elaine Andrews
Stephenie Ann Ellrich and Retha Brannon
John and Linda Garrou
Dorothy S. Hines
John E. Lee and Jone Coker
Laura Taft Paulsen and William F. Paulsen
Koa and Frank Phoenix
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Charles L. McMurray
Carlton and Catherine Midyette
Sally Dalton Robinson and Russell M. Robinson
Marcia and Seymour Sabesin

Artist Advocate ($1,000–$2,499)
Anonymous
In honor of Helen Cairns
Anonymous donors (3)
Cathy and Alan Adelman
Patricia L. Amend and Stephen M. Dean
Phillip Arensberg and Kit Murphy
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Dail and Artie Dixon
Theresa Hand Du Pre and William A. Du Pre
Mignon Durham
Richard and Bridget Eckerd
William and Ursula Fairbairn
Pepper and Donald Fluke

Studio Sustainer ($2,500–$4,999)
Anonymous
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Elizabeth Aralia and Nicholas Graetz
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John Cram
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Gusti and Daniel Frankel
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Dorothy Campbell
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Marilue M. Cook
Mike Davis
Rick and Dana Davis
William A. and Betty Gray Davis
Dail and Artie Dixon
Theresa Hand Du Pre and William A. Du Pre
Mignon Durham
Richard and Bridget Eckerd
William and Ursula Fairbairn
Pepper and Donald Fluke

This group of flameworkers met in a class at Haystack, our sister school in Maine. They wanted to have a reunion, so they got together by renting the Penland flameworking studio for a week during spring 2007. Left to right: Vickey Seeler, Cynthia Bringle, Mary Ellen Jutras, Elizabeth Prior, Edwina Bringle, Deborah Merril, Lutu Coffey. Cynthia Bringle, Edwina Bringle, and Lutu Coffey are Lucy Morgan Leaders.
Penland is exemplary in the world of fine craft. With its long history of educating and supporting craft artists, it has created a refuge where one can spend uninterrupted time focusing on and indulging creative passion in the midst of like-minded people, extraordinary instructors, and idyllic surroundings. Workshop participants leave inspired, refreshed, and armed with new tools to continue their creative journey.

— Polly Allen, student, studio assistant, craft advocate, Lucy Morgan Leader

Lisa Anderson, Emily Smith, and other Lucy Morgan Leaders during the special workshop in the wood studio that was the kickoff event of the 2006 annual benefit auction.

Artist, trustee, and Lucy Morgan Leader Rob Pulley working in the drawing and painting studio during Tremain Smith’s workshop in encaustic painting.
Featured Donor Profile: Jim & Judy Moore

Jim and Judy Moore are lovers of craft—particularly glass—and they have become great friends of Penland School. Over the past few years, they have endowed four full scholarships. We asked them to tell us a little bit about their interest in glass collecting and their relationship with the school.

After the death of Judy’s parents, the Spiegels, in the late 1990s, we suddenly found ourselves the guardians of over 200 mostly-American glass paperweights and about fifty small glass vessels and sculptures. Since the early ’70s, Sally Eveleth Hansen, owner of the Glass Gallery, located in Bethesda, MD, had been the Spiegels’ guru and guide to amassing this colorful and multifaceted collection, and when these objects finally arrived from Chevy Chase, MD, to our home in rural southwestern Virginia, we carefully unloaded the pickup truck, eagerly yet timidly unwrapped each piece, and then shed a tear or two. Our grief was only compounded by our guilt in knowing that since 1975 we had never fully listened when the Spiegels would brag about their latest glass acquisition and it was a rare occasion when we would take the time to glance at their sacred text: a bulging tome containing everything from a professional photograph of each piece of glass purchased, its selling price, the receipt, and a photo and bio of its artist, to varied news clippings, old gallery-opening paraphernalia, photos of Wheaton Village paperweight makers, a Habatat Galleries 1979 program for Contemporary Paperweights: An International Exhibition, and several autographs of their favorite celebrity glass artists. It was an enormous amount of information and we felt overwhelmed.

No one said redemption is easy and soon we found ourselves earnestly involved in educating ourselves about paperweights, glass art, and the Studio Glass Movement, only to discover, after months of research, we owned glass by several then-established artists; but for some reason the pieces we found to be most interesting were works by Harvey Littleton (1972), Mark Peiser (1969), Richard Ritter (1973), and Audrey Handler (1976), all now living near or having a strong connection to Penland School of Crafts. The two Jon Kuhn sculptures (1973, 1978) and two of Dominick Labino’s paperweights (1968) turned out to be pretty nifty finds, too!

We guess you could say our journey into the glass art world actually started when we learned, quite embarrassingly, that Penland School was located right over the mountain from where we had lived for twenty-five years. So with nothing to lose and everything to gain we decided to make our first pilgrimage to Penland during their annual open house. Here the setting was serene and majestic, the rustic buildings within an ecologically-sound landscape, and the views spectacular; by mid-morning Jim was the happiest man alive, since Jan Ritter had helped him create three flameworked beads and his first paperweight was now off its pontil, Rick Beck having guided his hands. We also met several other glass artists, who all invited us to come see their personal studios, and by day’s end we knew Penland was a special place: a community of innovative, intelligent, and creative individuals who were making glass objects that would complement, enrich, and improve upon our recently attained collection. We were hooked and there was no turning back now.

Our approach to collecting glass art would become an evolving process, first in our getting to know the Penland artists on a personal basis, and second, as we started to see numerous glass objects that represented different techniques, diverse skilled artistry and virtuosity, and varied aesthetics that pleased the eye. We also asked lots of questions. And later after having acquired several pieces of glass

“Because the Penland community has imparted to us such knowledge and joy, we have found that the most satisfying component of our collecting journey has been in giving back to Penland School of Crafts. Indeed, it has been our privilege to endow named scholarships to ensure that future glass artists will carry on the mantle of those who have come before them.”

— Judy Moore, glass collector, Penland contributor; Judy and Jim Moore have endowed the following scholarships: The Mark Peiser Scholarship, The Penland Flameworking Scholarship, The Penland Vision Scholarship, and The Richard Ritter Scholarship
created by established and emerging Penland artists—along with Preston Singletary’s salmon hat, bear mask, and raven, all complementing our paintings by friend N. Scott Momaday, Kiowa—we believed our growing collection would never be complete without an in-depth representation of works by the Penland masters Harvey Littleton, Mark Peiser, Richard Ritter, and Rick Beck. Luther Stroup, owner of the Twisted Laurel Gallery, located in Spruce Pine, NC, would now become our guru and guide, and we shall never forget the day (May 10th) we jumped into his van and set off, through narrow roads and over rocky terrain, to spend the day with Harvey and Bess Littleton: now they have a glass collection.

From the father of the Studio Glass Movement to glass artists across the U.S. to the latest Penland artist in residence, each one’s creative spirit has, in some way, spoken to our hearts, our imaginations, or our personal values. And because the Penland community has imparted to us such knowledge and joy, we have found that the most satisfying component of our collecting journey has been in giving back to Penland School of Crafts. Indeed, it has been our privilege to endow named scholarships to ensure that future glass artists will carry on the mantle of those who have come before them.

And because education is an ongoing process, we would like our son James, our daughter and son-in-law Heather and Colin, and our grandson Tyler to know that we now have two bulging albums that have yet to be explored.

We sincerely thank Judy’s parents for their gift and the Penland community for helping us to keep their memory alive.

—Jim and Judy Moore

The Annual Fund
May 1, 2006–April 30, 2007

The Penland annual fund supports annual operations of the school, from utilities that keep our buildings heated and lights on, to propane for studio operation, to work study scholarship assistance for many deserving students. The annual fund provides essential support each year and helps ensure the quality of the Penland experience for both students and instructors.

In 2006-2007, 780 donors to the annual fund contributed $346,199 to the school, providing critical support for our mission. Penland is grateful for the support of our annual fund donors. The list that follows names donors who have made gifts of $999 or below between May 1, 2006 and April 30, 2007.

We have made every effort to recognize donors who made gifts during this time frame. If your name does not appear as you believe it should, please contact the development office so that we may correct our records. Gifts made after April 30, 2007 will be recognized in our next annual report.

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In memory of Bertha Johnston
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James and Mary Gwyn Addison
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In memory of James W. McRae
Robert and Barbara Anderson
In memory of James W. McRae
Mary Anglin
Klaus Anselm
Judy Applebaum
Linda Arbuckle and Lee Shaw

“Without exception, the students we have sent to this program have felt privileged to receive the scholarship and were effusive in their praise for the experience when they returned. . . . We award this scholarship as part of an annual scholarship competition among studio art students. There are several awards, most quite valuable, but the Penland scholarship is the most highly prized each year.”

— Robert S. Kintz, Student Services, Department of Art, UNC-Chapel Hill, on Penland’s Higher Education Partners Program scholarship, 2006
“For most of my life I have felt that I would have to learn everything on my own. Then I went to Penland where I have had two phenomenal learning experiences that have truly changed my life. Time at Penland has by far been the most nurturing of all my creative experiences.”

— Veva Edelson, recipient of the Bobby Kadis Scholarship

Jeffrey Funk with the charcoal kiln built during his class titled Post-Industrial Blacksmithing. Among other things, the class was experimenting with homemade charcoal as an alternative fuel for the coal forges.

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Sarah L. Elson
In honor of John E. Lee
Michele and Jacob Ensminger
Stanley and Rhoda Epstein
Metals instructor Kiwon Wang and weaving instructor Amy Putansu, all decked out for Penland’s annual homemade July 4 parade. (Photo: Chris Gardner)
I am delighted every time I am asked to teach. My relationship with these creative and driven people does not stop at Penland. Penland is where it begins. We continue to enter into the daily rituals of each other’s lives. My Penland students become my future assistants and guides into their lives and cultures. I am invited to their institutions and meet their communities at large. I change, we change. I touch the future of craft every time I teach at Penland and I am so grateful!”

— Sana Musasama, Penland guest instructor
Penland studios are the most amazing communities I have been apart of. Each formed almost instantly by supportive, collaborative, engaged students and instructors committed to each other and to the hard work of craft. To sit in the Pines, overlooking the powerful landscape of the meadow and mountains, sharing wonderful food and stories with new best friends is clearly sublime. I seldom work harder or have more fun.”

— Dail Dixon, Lucy Morgan Leader, student, auction volunteer, and architect for several Penland buildings
Social activist and cultural entrepreneur William Strickland talking to Penland neighbor Paulus Berensohn and Penland staff member Meg Peterson after the inspiring lecture he delivered as part of the *Craft and Social Conscience* session.

Martha R. MacDonald
Maya D. Machin
Susan S. MacLean
James Malenda
Richard A. Malgren Jr. and Judith E. Burke
Barbara Maloney
Suzanne Marsh
Kathleen D. Martin
Silvana G. Martins
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Christine C. Moses
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Geoffrey A. Newman
Kimberly Anne Nikles and Michael Roach
North Carolina Community Foundation
Nancy and Bruce Novell
Rachel S. Nuri
Craig Nutt
Sherri Ontjes
Jere Osgood
C. Lynne Osterman-Newman and Michael Newman
Martha Ostrum
Ellen O’Sullivan
Babette Ottmanns
Sandy and Anne Overbey
Quyn Vantu was the studio assistant for Aimee Joyaux’s workshop in altered books. She is shown here making dolls, which she uses in some of her book forms. The presence of her sewing machine had a strong impact on the class as everyone ended up using it to create paper and fabric structures. One of the qualities of Penland’s educational environment is that the interests and skills of particular students can end up influencing the direction of a whole class.
Textiles instructor Joan Morris with shibori samples.
Linda and Lane Wharton
Linda D. Whelihan and Thomas V. Grasso
Alan and Allison White
J.T. White
    In memory of James W. McRae
Margaret B. White
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Funding from foundations, government sources, and corporations supports Penland’s programs, studios, special projects, and ongoing capital needs. Businesses also support Penland’s annual benefit auction. We are grateful to these institutional donors and public agencies for their support of Penland.

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“My experience at Penland has taken me to the next level of my work. Penland not only had a monumental impact on my development as an artist and craftsperson but perhaps more importantly introduced me to a world that appreciates craft and craftsmanship as much as I do.”

— Tom Shields, recipient of the Grovewood Gallery Scholarship
In-Kind Donations

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During 2006-2007, several donors contributed principal gifts ($10,000 and above) for capital projects or other special restricted purposes. We are grateful to the following donors for these generous gifts.

Suzanne and Leslie Baker
Lee Ann Bellon
Dr. Albert Heyman
Mary Gardiner Jones
Estate of James W. McRae

Preserve Penland Campaign Contributors

The following individuals and organizations continued to make installment payments during 2006–2007 on their pledges to the Preserve Penland campaign, which closed on April 30, 2005. A complete list of all Preserve Penland donors can be found in the Annual Report for 2004–2005. We thank all our Preserve Penland donors for the campus improvements they have made possible, for expanding our scholarship endowments, and for their annual gifts.

Billie Abraham
Peggy and John Acorn
Ashleigh Adamsoky
Rhoda and Ted Adler
Adela Akers
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William and Katherine Bernstein
Margaret Berntson
Andrew and Jane Bird
Angela Black and Robert H. Rummel
Robert C. Black
Rachel Bleil
Mary Jane and Robert Bohlen

"Overall, my experience at Penland was FANTASTIC! I had great roommates, classmates, and instructors. I loved having access to the studio twenty-four hours a day, and I really appreciated how hard the studio assistants and instructors worked and how much they were available. The total and complete submersion in clay was a rare and spectacular opportunity—one that I hope to repeat again!"

— Jennifer Wermig, recipient of a Higher Education Partners Program scholarship
Creative studios, great instructors, fantastic core and staff—Penland is indeed my heaven on earth!

— Mary Bailey Thomas, student, studio assistant, auction volunteer, contributor
From the moment I first arrived at Penland I was in love and knew this was a place I always wanted to return to. Five years later, I still meet my best friends annually at Penland to take summer classes and volunteer for the auction. There is a special place in my heart for the creativity, love, sharing, knowledge, and beauty Penland provides, and I will continue to support Penland in any way I can for years to come.

— Merrick Earle, student, donor, auction volunteer
The Penland studio coordinators, who order materials, communicate with instructors, supervise studio assistants, look after studio equipment, and tend to thousands of details to make our classes run smoothly. Left to right, back: Ian Meares, Steven Tengelsen; middle: Lisa Blackburn, Adrienne Grafton, Nathan Blank; front: Simone Travisano, Claire Burdulis.
Michael and Amy Tavern
Katherine E. Thoresen
Suan Ying Tillman
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Joe Todd
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Susan W. Ward and John Ward

Penland School of Crafts Annual Report 2006–2007

Robbie Wolff
Vivian Wommack
Hiroko Yamada
Steve Yusko
Mary Ann Zotto
Donn Zver

Penland’s 21st Annual Benefit Auction
August 11–12, 2006
The annual benefit auction raised a total of $366,281 for the school. In addition to providing significant resources for operations, the benefit auction is an opportunity for collectors and art lovers to visit Penland and to see and acquire exceptional contemporary craft. The success of the auction depended on the support of the 202 Penland-affiliated artists who donated work. Their names are listed below. Finally, the auction could not proceed as the festive weekend it has become without the scores of dedicated volunteers who give so enthusiastically to this event. This year 176 volunteers provided table and kitchen services, moved and packed art, and performed hundreds of other tasks that made the event such a success. Thank you all, our artists, patrons, and volunteers, for making the auction a great event, year after year.

A list of those patrons who purchased art follows, acknowledging especially those who supported Penland with contributions through purchase amounts above the market value of the work.

Patron Contributions through Art Purchase ($5,000 or more above retail value)
Suzanne and Leslie Baker
Ann and Thomas Cousins

Patron Contributions through Art Purchase ($1,000-$4,999 above retail value)
Phillip Arensberg and Kit Murphy
Frances and Tim Arnoult
Charles A. Atkins Sr.
Philip and Amy Blumenthal
Claudia and Wayne Burke
Todd King
Kate McComas

Lindsay Hearn, who handled absentee bids at the 2006 auction, with a bid paddle for each absentee bidder.
Pamola Powell and Guy Lescault
Rob Pulleyn
Del Martin

Patron Contributions through Art Purchase (up to $999 above retail value)
Cathy and Alan Adelman
Mary Lou Babb and James G. Babb Jr.
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Sanford R. Berlin and Leslie Kooyma
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Michael Wright and Bob Glascock

"The annual benefit auction is a lot of hard work but the time I spend assisting on this event is just a small way for me to give back to Penland School for the immense influence it has had on my creative development and growth as an artist. The school, staff, and artists, many of whom have become close friends, are a vital resource for my creative well-being while attending classes at Penland and in my everyday work in my studio."

— Randy Hinson, student, donor, auction volunteer coordinator

Lucy Morgan Leader Art Donations
Penland serves artists and benefits greatly from the extraordinary creativity and generosity of its artist community. These art donors gave work valued at $1,000 or more to benefit the school during 2006–2007.
Cathy Adelman
Junichiro Baba
When I look at the Penland knoll, it seems that all that spaciousness and fresh air goes into all the little creative crevices in my head that have gotten dusty and unused. That same openness is pervasive in the studios. Any time I leave Penland to go home, my mind immediately starts in on plans to get back.

— Artie Dixon, Lucy Morgan Leader, student, auction volunteer

Auction Participants

Dan Bailey
Alice R. Ballard
Boris Bally
Valerie and Rick Beck
Vivian Beer
Scott Benefield
Paulus Berensohn
Alex Gabriel Bernstein
Katherine Bernstein
William Bernstein
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Ralph Burns
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Wendell Castle
Sam Chung
Michael Connelly
Nancy Megan Corwin
Vittorio Costantini
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Paige Davis
Maggi Debeace
Virginia Derryberry
Nomoda Ebenezer Djab
Kathleen Doyle
Jon Ellenbogen and
Rebecca Plummer
Catharine Ellis
Fred Fenster
Angela Fina
Dan Finneghan
Regina Flanagan
April Flanders
Susie Ganch
Marguerite Jay Gignoux
Joanna Gollberg
Peter Gourfain
Silvie Granatelli
Carmen Grier
Ann Hawthorne
Hollie Heller
Jean Hicks
There’s no way around it—when the auction is over, we still have to fold up all the chairs.

“Penland provides an important role in our society. Whether art is your profession or your hobby, whether you are a doer or an observer, Penland feeds your soul. I gladly support Penland with my time, my financial gifts, and my creative spirit. Come experience the energy yourself.”

— Gwen Van Ark, student, auction volunteer, Lucy Morgan Leader
VOLUNTEERS

Auction volunteers at the Dye Shed, packing art work for travel.

Wick Mott
Amanda Murdaugh
Cathie Murdaugh
Thomas Musolino
Shannon Myers
Pat Nevin
Donna Orti
Vanessa Osborne
Susan Owen
Lauri Paggi
Michael Panciera
Sharron Parker
Matt Parks
Agnes Pieper
William (Bill) Pieper
John Pierce
Marianne Prince
Richard Prisco
Nan Prout
Tim Prout
Tricia Pruitt
Rob Pulley
David Ramsey
Neil Richter
Kaeta Ritter
Richard Ritter
Mark Roegner
Sylvie Rosenthal
Theron Ross
Victoria Rubley
Marion Sak
Gary Scales
Bill Schmitz
Joe Schnaufer
Valerie Schnaufer
Charles Schultz
Mary Gay Schultz
Caroline Schulze
Connie Schulze
Vicky Seelen
Ursula Shuler
Doug Sigler
Susan Sleeman
Kerry Steinberg
Kathy Steinsberger
Rachel Steinsberger
Kent Stewart
Ruth Summers
Steve Tengelsen
Pat Thibodeaux
Mary Bailey Thomas
Marianne Triplett, Ph.D.
Teena Tuenge
Daniel Van Ark
Gwen Van Ark
Jon Van Ark
Jessica VanDer Veen
Kevin Waddell
Char Walker
Don Walker
Karen Walker
Gail Wall
Jan Williams
Chris Winterstein
Jean Woodall
Julia Woodman
Richard Woodman
Claire Burdulis
Lucy Clark
Margaret Cogswell
Josh Copus
Tina Counsell
Cheryl Craigie
Shane Darwent
Kerstin Davis
Mike Davis
Courtney Dodd
Andy Dohner
Claudia Dunaway
Mignon Durham
Anna Ellis
Dana Fehsenfeld
John Ferlazzo
Devon Fero
Sallie Fero
Arlo Fishman
Kristen Flournoy
Gaetana Friedman
Jerry Friedman
Chuck Fryman
Aran Galligan
John Geci
Alexandra Geske
Shannon Gjiarette
Lisa Gluckin
Adrienne Grafton
Andrew Hayes
Lisa Heller
Christine Henry
Miles Henry
Linn Hise
Moe Hoxie
Claire Kelly
Susan Klaffky
Kimberly Kuchon
Stacey Lane
Anika Larkins
Susie Larkins
Zack Lopez
Mary McBride
Patti McCall
Shell McCall
Ian Meares
Kreh Mellick
Jenny Mendez
Wesley Middleton
Daniel Miller
Betsy Morrill
Karen Paddock
Sandy Patrick
June Perry

Open House Volunteers
Jacque Allen
Joe Anderson
Mary Bailey Thomas
Barbara Benisch
Billy Bernstein
Katie Bernstein
Lisa Blackburn
Nathan Blank
Katherine Boone
Kate Boyd
Suzette Bradshaw
Elizabeth Brimm
Edwina Bringle
John Britt
JJ Brown
Lisa Brunns
Angela Bubash
Thor Bueno
Meg Peterson
Micah Pulley
Helen Purdum
John Richards
Carolyn Riley
Jan Ritter
Richard Ritter
Mark Roegner
Cassie Ryalls
Linda Sacra
Anthony Schafermeyer
Norm Schulman
Sharon Sharp
Jon Shearin
Susie Silbert
Laura Sims
Bryony Smith
David Smith
Gay Smith
Phil Smith
Sharon Smith
Julie Stefano
Kathy Steinsberger
Anna Stoyisch
Bobbie Taylor
Janet Taylor
Joy Taylor
Steve Tengelsen
Simone Travisano
Anna Vislocky
Karen Walker
Alan White
Chris Winterstein
Tessa Witman

Named Scholarships
Endowed Scholarships
Janet Taylor Acosta Memorial Scholarship Fund
   Established in honor of Janet Taylor Acosta
Samuel A. Almon Scholarship Fund
   Established in honor of Samuel A. Almon
Milton Baxt Scholarship Fund
   Established in honor of Milton Baxt
Dr. Jerrold Belitz Scholarship Fund
   Established through a bequest from Jerrold Belitz
Abby Watkins Bernon Scholarship Fund
   Established in memory of Abby Watkins Bernon
Collins, Evans, Massey Scholarship Fund
   Established in honor of Mr. and Mrs. T. Clyde Collins Jr., Lisbeth C. Evans, and William P. Massey
Eastern North Carolina Scholarship Fund
   Established by Lisa and Dudley Anderson

and Eastern North Carolina friends of the school
Grovewood Gallery Scholarship Fund
   Established by the Grovewood Gallery of Asheville in honor of Doug Sigler
Huntley-Tidwell Scholarship Fund
   Established by Hellena Huntley Tidwell and Isaiah Tidwell
Bobby Kadis Scholarship Fund
   Established by the family of Bobby Kadis
LeBlanc Scholarship Fund
   Established by Steve and Ellen LeBlanc
John and Ione Lee Scholarship Fund
   Established by John and Ione Lee
Harvey & Boss Littleton Scholarship Fund
   Established by the Hellers of Heller Gallery and Harvey and Boss Littleton
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 friends and family of Betty Oliver
Mark Peiser Scholarship Fund
   Established by Judy and Jim Moore in honor of Mark Peiser
Michael Pierschalla Scholarship Fund
   Established in memory of Michael Pierschalla
Penland Flameworking Scholarship Fund
   Established by Judy and Jim Moore
Richard Ritter Scholarship Fund
   Established by Judy and Jim Moore in honor of Richard Ritter
School Teachers Scholarship Fund
   Established by friends and family of Dorothy Heyman
Steele-Reese Scholarship Fund
   Established by the Steele-Reese Foundation
Lenore G. Tawney Scholarship Fund
   Established by the Lenore G. Tawney Foundation
Teacher Training Scholarship Fund
   Established anonymously
Windgate Scholarship Fund
   Established by the Windgate Charitable Foundation
Christy Wright Endowment for Glass Art
   Established by friends and family of Christy Wright

“Being immersed in this community has given me a new passion for my work. . . . I am grateful to have been surrounded by such beauty in nature and to have such inspiring studios to make work in. The energy in this place is so vibrant it makes you want to create. Having so many handcrafted things to touch and look at, and knowing that all the buildings here are full of history is so very sacred. It seems that Penland draws together the most amazing spirited humans, who are full of joy for what they are learning and who crave the kind of stimulation that abounds here. Thank you for this magical tonic infusion.”

— Elizabeth Chisholm, recipient of the Abby Watkins Bernon Scholarship

This ring, made by Sarah Kindelan in Deb Karash’s spring jewelry class, is a tiny sink complete with strainer and spigots.
Anually Funded Scholarships

Advancement in Craft Scholarship  
Funded by a friend of Penland
Patricia M. “Patty” Babb Scholarship  
Funded by Jim and Mary Lou Babb
Barbara & Ed Crutchfield Scholarship  
Funded by Barbara and Ed Crutchfield
Bob & Peggy Culbertson Scholarship  
Funded by Peggy and Bob Culbertson
Dogwood Crafters Scholarship  
Funded by the Dogwood Crafters
Heart of Los Angeles Scholarship  
Funded by Cathy and Alan Adelman
Higher Education Partnership Scholarships  
Funded by the recipient colleges and universities, the UPS Foundation, and Penland School
William R. Kenan Institute Fellowships  
Funded by the Thomas S. Kenan Institute for the Arts
Isaac & Sonia Luski Scholarship  
Funded by Isaac and Sonia Luski
McColl Teacher Scholarship  
Funded by the McColl Foundation
McMurray Family Scholarship  
Funded by Charles McMurray
Antony Swider Scholarship  
Funded by the Winston-Salem Foundation
Sarah Everett Toy Memorial Scholarship  
Funded by the family of Sarah Everett Toy
Sixteen Hands Scholarship  
Funded by the artists of the Sixteen Hands studio tour

Named Endowed Scholarship Gifts

The following donors made gifts to named scholarship endowment funds in 2006-2007  
We appreciate their support of Penland’s scholarship program.
Paul Aken  
Shelby and Howard Applegate  
Bill Brown Jr.  
Gail Cunningham  
Ginger S. Duensing  
Jane E. and Arthur Graham  
Mary Gardiner Jones  
Eric May  
Jenny Mendes  
Joseph Mendes  
Mollie Mendes Family Charitable Fund  
Jane Peiser  
Schuyler R. Shipley

The Circle of Hands

Over the years, Penland has touched many lives, nurturing creativity and supporting personal and artistic growth. Many who have come to understand the importance of Penland’s mission and programs have chosen to make a legacy gift to the school. These supporters demonstrate their commitment to Penland’s future by making planned gifts in their lifetimes that will benefit the school at a future time.

Together these donors form Penland’s Circle of Hands. They have provided for Penland through a bequest or other kind of deferred gift to the school. By establishing these gifts, they assure that Penland will continue to benefit from their generosity and commitment far into the future. Penland has been notified about the following legacy gifts and is grateful to those who established them.

Anonymous  
Lisa and Dudley Anderson  
Joe Bova  
Ken Bova  
Larry Brady  
Cynthia Bringle  
Edwina Bringle  
Jan Brooks  
Robert D. Culbertson  
Theresa H. DuPre  
Mignon Durham  
Francesca Heller  
Bobby Kadis  
Frank Keitmann  
John E. Lee  
Betty Helen Longhi  
Ann S. McAden  
Jean W. McLaughlin  
James W. McRae*  
Dana Moore  
Irene Munroe  
Sana Musasama  
Rosalind Rich Rieser  
Hellena Huntley Tidwell and Isaiah Tidwell  
Julia R. Woodman

*deceased in 2006
Financial Statements

Operating Expenses, 2006 – 2007
Tuition, room, and board covered 41% of Penland’s operating expenses. The remainder came from contributions, grants, sales, and other sources.

Operating Income, 2006 – 2007
This chart reflects unrestricted operating income. The financial statement above reflects all income, including board-designated, temporarily restricted, and permanently restricted funds which are not part of the annual operating budget.
Board of Trustees
May, 2006 – April, 2007

Dan Bailey, chair
   Director, Imaging Research Center at University of Maryland, Glyndon, MD

Laura Taft Paulsen, vice chair
   Finance, Paulsen Ventures, New York, NY

Glen Hardymon, treasurer
   Attorney, Kennedy, Covington, Lobdell & Hickman, Mooresville, NC

Shelton Gorelick, secretary
   Real estate and investment, retired, Charlotte, NC

Suzanne Baker
   Educator, collector, volunteer, Winston-Salem, NC

William (Billy) Bernstein
   Artist, Burnsville, NC

Betsy Bethune
   Collector, art volunteer, Winston-Salem, NC

Cristina Córdova
   Artist, Penland, NC

Bob Culbertson
   President, retired, The Morehead Group, Charlotte, NC

Richard Eckerd
   Artist, Asheville, NC

Laura Edwards
   President, New Rhythms, Inc., Chapel Hill, NC

Gusti W. Frankel
   Attorney, Womble, Carlyle, Sandridge, and Rice, Winston-Salem, NC

John Garrou
   Attorney, Winston-Salem, NC

Harriett Green
   Director of visual arts, South Carolina Arts Commission, Columbia, SC

Edwin F. (Abie) Harris
   Architect, campus planner, Raleigh, NC

Nicholas Joerling
   Artist, Penland, NC

Steven R. LeBlanc
   Professor, University of Texas, Austin, TX

John E. Lee
   Retired physician, Atlanta, GA

Julie Leonard
   Artist, educator, University of Iowa, Iowa City, IA

Susan Leveille
   Artist, owner, Oaks Gallery, Dillsboro, NC

David R. MacDonald
   Artist, professor, Syracuse University, Syracuse, NY

John E. Marek
   Collector, retired, Cherokee Food Service, Signal Mountain, TN

Sara McDonnell
   Attorney, senior vice-president, Bank of America, Charlotte, NC

Beverly Melver
   Associate professor, Arizona State University, Phoenix, AZ

B.E. Noel
   Artist representative, New York, NY

Kaola Phoenix
   Artist, Chapel Hill, NC

Rob Pulleyn
   Artist, retired publisher, Marshall, NC

Tommie Rush
   Artist, Knoxville, TN

Christina Shmigel
   Artist, educator, Shanghai, China

Buck Shuford
   President and CEO, retired, Century Furniture Industries, Inc., Hickory, NC

Hellena Huntley Tidwell
   Arts management specialist, Atlanta, GA

Consuelo Jimenez Underwood
   Artist, educator, Cupertino, CA

Ira T. Wender
   Attorney, retired, New York, NY
Penland Staff

April 30, 2007

Jean W. McLaughlin, executive director
Amy E. Annino, gardener
Ray Bell, facilities
Lisa Blackburn, books, paper, print, photo studio coordinator
Nathan Blank, iron studio coordinator
Susan Boettcher, accounting
Katherine Boyd, development, special events
Mark Boyd, services manager
John Britt, manager of studios
Nick Briggs, facilities
Leah Buchanan, registration assistant
Claire Burdulis, drawing, painting, textiles studio coordinator
Kat Conley, store manager
Mike Davis, development, individual donors
Day Dotson, kitchen
Robin Dreyer, communications manager
Anna Ellis, office coordinator
Sallie Fero, store
Benares Finan-Eshelman, community education
Zoelle Fishman, coffee house
Anna Gardner, housekeeper
Lisa Gluckin, coffee house
Adrienne Grafton, metals studio coordinator
Kathryn Gremlley, gallery manager
Louise Grenell, gallery
Carmen Grier, gallery
Pearl Grindstaff, baker
Lisa Heller, development, database
Linn Hise, administrative assistant
Michael Holland, cook
Rodney Hopkins, nightwatch
Cheryl Hughes, housekeeper
Susan Klaffky, director of development and communications
Scott Klein, director of facilities and grounds
Stacey Lane, manager of community collaboration
Kathryn Lynch, coffeeshouse manager
Mary McBride, gallery

Penland staff members Anna Ellis, Bryony Smith, Kate Boyd, and Leah Buchanan, processing stacks of applications for summer scholarships.

Betty McClure, office coordinator
Ian Meares, clay studio coordinator
Wesley Middleton, development, grants
Chad Mohr, co-head chef
Dana Moore, director of programs
Elizabeth Morrill, gallery
Kimberly Oberhammer, kitchen, coffee house
Sandy Patrick, director of finance
Meg Peterson, community education
Vivian Ray, housekeeper
John Renick, co-head chef
Katie Schultz, coffeeshouse assistant manager
Matthew Sherwood, facilities
Bryony Smith, registrar, student affairs
Steven Tengelsen, wood studio coordinator
Simone Travisano, glass studio coordinator

Instructors
May, 2006 – April, 2007

Books
Carol Barton
Jim Croft
Anna Embree
Helen Hiebert
Aimee Joyaux
Shanna Leino
Bonnie O’Connell
Jana Pullman
Joy Seidler
Peter Thomas

Clay
Meredith Brickell
Cynthia Bringle
Richard Burkett
Linda Casbon
Sam Chung
Kim Ellington
John Hartom
Sergei Isupov
Jon Keenan
Matt Kelleher
Tom Kerrigan
Kathy King
Michael Kline
Dan Mehlman
Sana Musasama
Jeff Oestreich
Pete Pinnell
Kari Radasch
S.C. Rolf
Mark Shapiro
Shoko Teruyama
Holly Walker
Jason Walker
Paul Andrew Wandless
Gerry Williams
SunKoo Yuh

Drawing and Painting
Norman Akers
Arthur González
David Miretsky
Clarence Morgan
Andrew Safel
Tremain Smith
Virginia Wright-Frierson
Mary Ann Zotto

Glass
Hank Adams
Mark Angus
Junichiro Baba
Scott Benefield
Pat Bennett
Eddie Bernard
Vittorio Costantini
Dan Cutrone
Cedi Djaba
Matt Eskuche
Martin Janecky
Ingalena Klenell
Tom Kreager
Beth Lipman
Janis Miltenberger
Sally Prasch
Vanessa Somers

Iron
Jay Burnham-Kidwell
Al Frega
Jeffrey Funk
Hoss Haley
Toby Hickman
Susan Hutchinson
Alice James
Bruce Le Page
David Ponsler

Metals
Mary Chuduk
Lisa Colby
Chuck Evans
Susie Ganch
Joanna Gollberg
Mi-Sook Hur
Deb Karash
Richard Mawdsley
Dawn Nakanishi
Komelia Hongja Okim
Alan Perry
Mary Preston
Suzanne Pugh
Chris Ramsay
Heidi Schwegler
Kiwon Wang

Photography
Janet Beller
Kathleen Campbell
Alida Fish
Regina Flanagan
Sara Van Keuren
Jeanie Pearce
John Reuter
Jim Stone

Printmaking
Lynne Avadenka
Julie Belcher
Bruce Botts
Kevin Bradley
Peter Gourfain
Steve Miller
David Mohallatee
Phillip Sanders

Textiles
David K. Chatt
Barbara Cooper
Hollie Heller
Patti Quinn Hill
Beth Ross Johnson
Jorie Johnson
Lisa Klakulak

Wood
Jon Brooks
Michael Doerr
Jenna Goldberg
Peter Pierobon
Michael Puryear
Mark Sfirri
Travis Townsend
Karen Wales
Howard Werner

Instructor Michael Puryear working on a bamboo lamp during a class he taught in bamboo and rattan furniture as part of the Craft and Social Consciences session.