Penland School of Crafts
Penland School of Crafts is a national center for craft education located in North Carolina's Blue Ridge Mountains. Penland’s focus on excellence, its long history, and its inspiring retreat setting have made it a model of experiential education. The school offers workshops in books and paper, clay, drawing and painting, glass, iron, metals, photography, printmaking and letterpress, textiles, wood, and other media. Penland sponsors artist residencies, a gallery and visitors center, and community education programs. Penland School of Crafts is a nonprofit, tax-exempt institution.

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

The Penland Vision
Penland is committed to providing educational programs in a total-immersion environment that nurtures individual creativity. Penland’s programs embrace traditional and contemporary approaches that respect materials and techniques while encouraging conceptual exploration and aesthetic innovation.

Cover Information
Front cover: Adrift (detail), recycled letterpress type, wire, fabricated steel, cast bronze; this piece, by core fellow Jessica Heikes, was part of The Core Show 2010 at the Penland Gallery. To see more of Jessica’s work, visit jessicaheikes.com.

Back cover: Student Eli Corbin working on a monotype in the print studio.

Inside front cover: The Penland auction tent during Friday night of the 2010 Annual Benefit Auction.

Inside back cover: Student Ben Grant using a lathe in the wood studio.

Annual Report Credits
Editor: Robin Dreyer; design: Leslie Noel; writing: Robin Dreyer, Jean McLaughlin, Wes Stitt; assistance: Kate Boyd, Mike Davis, Stephanie Guinan, Tammy Hitchcock, Polly Lorien, Nancy Kerr, Susan McDaniel, Jean McLaughlin, Jennifer Sword, Wes Stitt; 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.
We are asked frequently and with sincerity, “How is Penland doing?” Given the changing environment around us, it’s not a surprising question. Our response is simple and honest—Penland is doing very well because of your support and the commitment of many others. We have made difficult choices to reduce costs, and at the same time we have kept all staff positions and each of our programs. Our enrollment has been strong and steady, we have met or exceeded our fundraising goals, and, as a result of long-range planning, we have even made substantial improvements to our physical plant—all in a difficult economy. Penland is in good shape, and we are grateful for the love and support you have for this most important place.

This report covers fiscal year 2011 (May 1, 2010 – April 30, 2011), a year in which 1,373 students enrolled in Penland’s workshops; 49 percent of them received some kind of financial assistance. They took classes as varied as encaustic painting, puppetry, Japanese embroidery, felted sculpture, drawing with enamels, copper weathervanes, tile mosaics, and dozens of other topics taught by enthusiastic and committed artist educators. Seven people took part in our three-year resident artist program and nine worked and studied as core fellows. The school received financial support from such varied sources as the benefit auction, the state of North Carolina, the National Endowment for the Arts, 19 foundations, and 1,197 individuals.

During this year we assessed our recent past and looked ahead to create a five-year strategic plan to guide our educational programs, the stewardship and evolution of our physical environment, and the ways in which we secure and allocate resources. In the process we asked important questions: What must we do to lead and sustain craft education? How do we care for our complex, historic facility? How do we ensure that Penland will serve creative people for years to come?

One aspect of this future planning came in the form of systems, now in place, to create greater fiscal strength. In 2009, the board established an operating reserve fund to prepare the school for emergencies. The long-term goal is for the fund to equal one-third of the annual operating budget, or approximately $1.5 million. At the close of fiscal year 2011, this fund held $453,467, a substantial step toward meeting that goal. Recognizing its responsibility to maintain the school’s 56 buildings and 420 acres, the board also created building reserve and equipment reserve funds. The stewardship cost of ongoing maintenance is projected to be between $300,000 and $500,000 each year.

Support for the building and equipment reserve funds will come through growth in annual, endowment, and capital gifts. We made great progress toward these goals in fiscal year 2011. The annual fund grew from $494,725 to $521,263, and we plan to increase it incrementally over the next five years. We also achieved strong growth in our endowment, from $7,081,781 to $12,995,757, thanks to dedicated support for key programs and scholarships. And, after a rigorous review process, Penland was awarded a $600,000 building reserve grant from the Kresge Foundation to seed our building reserve fund and solidify our plan for its use and replenishment.

We invite you to read our annual report for the details of our programs, activities, and accomplishments during fiscal year 2011. We salute you, our supporters, for enabling us to undertake this work. With your ongoing support we look forward to greeting you by saying, “Penland is doing better than ever.”

Jean W. McLaughlin, executive director
Glen B. Hardymon, chair, board of trustees
As part of Penland’s periodic strategic planning process, a group of staff and board members revisit a document that covers guiding principles, including an outline of the school’s educational philosophy and a list of core values. This is the document as revised in 2011.

Mission

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

Educational Philosophy—education at Penland is based on these 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 constantly expanding its definition while preserving its traditions.

Skills and ideas are equally important and their exploration has value that carries into life beyond the studio.

Core Values—these inform our decision-making:

We respect artists, artistic integrity, and artistic quality.

We honor open communication, honesty, and integrity.

We respect and preserve Penland’s history as we plan for its future.

We welcome and respect diversity and aim to be accessible for those who are differently abled.

We value long-time friends of craft and encourage the next generations of makers and collectors.

We serve as an asset and resource to the community, the region, and the nation.

We take risks to be a leader in craft education.

We foster a dynamic, supportive, working and learning environment for students, instructors, and staff.

We care for the physical place and are good stewards of the environment.

We support robust financial and strategic planning as a road map to sustainability.

Goals—the plan addresses these three goals:

To lead in the field of craft by offering excellence in craft education to a diverse constituency.

To preserve and restore Penland’s historic properties and grounds and thoughtfully improve the campus for current programs and future generations.

To enhance the financial and human resources that support the mission of Penland School of Crafts.
Penland Workshops
Fiscal Year 2010–2011

Students: 1,373
Instructors: 137
Classes: 124
Studios: 15

Penland's workshop programs are at the heart of the school's mission to support individual and artistic growth and to help people live creative lives. Students engage with one or two carefully chosen instructors and a small group of fellow students in the intense study of one subject for a limited period of time: one, two, or eight weeks. This happens in an environment where basic needs are met, allowing students to be completely absorbed in their work. People work in close proximity to other studios so the potential for collaboration and the cross-fertilization of ideas is always high. Penland's fiscal year 2011 included workshops in books, clay, drawing, glass, iron, letterpress, metals, painting, paper, photography, printmaking, textiles, and wood plus special classes in teacher training, repeat patterns, working with plastics, and exploring sources of inspiration.

With no standing faculty, Penland can offer classes taught by full-time studio artists as well as artists who teach in college and university programs. Teachers come from all over the country and from overseas. Like their students, instructors arrive at Penland just before classes begin and work intensely until it’s time to say goodbye. Everyone shares the experience of working outside the context of their normal lives, which adds to the sense of community that develops during a Penland session.

Among the ninety-eight workshops offered in summer 2010 was a class team-taught by ceramic artists Kathy King and Paul Andrew Wandless in which screen printing, relief printing, lithography, and monoprinting were adapted and applied to the surfaces of clay objects. A class in flameworked glass taught by Jin Won Han used computer-aided design to create sculptural forms which were then realized through hand processes in glass. Among a range of offerings in printmaking was a class led by Jenny Schmid exploring the labor-intensive and exceptionally beautiful technique of mezzotint.
Our textiles studios hosted classes in weaving, surface design, quiltmaking, hatmaking, embroidery, and one in fashion design taught by former core fellow Vincent Martinez, who runs a fashion program at Grady High School in Atlanta. Renowned furniture maker Wendy Maruyama taught an intermediate-level wood class aimed at guiding students toward new ways of approaching their work. And sculptor Christina Shmigel taught a workshop for artists working in any medium that used images, sketching, model making, and unfamiliar materials to help students “deepen their understanding of the wellsprings of their work.”

Fall 2010 presented seven, eight-week workshops, including a class in the fundamentals of blacksmithing taught by Mark Aspery, who runs a blacksmithing school in California and is writing a series of textbooks on the subject. Six, one-week classes were also offered, among them a workshop in making brushes. Students used a variety of animal hairs and other fibers to make brushes for ceramics, calligraphy, and painting.

In the spring of 2011, resident artist Devin Burgess taught functional and sculptural glassblowing as part of a slate of seven, eight-week classes. One-week classes included a workshop by Scott Ludwig in hybrid printmaking, which combined inkjet prints with photopolymer plates, resists, and traditional intaglio and relief processes.
The Penland Resident Artist Program is one of the longest artist residencies in the country, offering three years of low-cost studio and housing to self-supporting artists who are at transitional points in their careers. The main responsibility of resident artists is to make their own work and to keep their studios open to the public. Some residents use the time as a springboard to a full-time studio practice; some use the program to move from one kind of work to another—jeweler Amy Tavern, for example, arrived making production work and is now creating more complex, one-of-a-kind pieces. Others use the program to explore and incorporate new materials into their work, to build and refine the equipment needed to move their work forward, or to work through technical challenges—often with input and assistance from other artists in the community.

Resident artists in fiscal year 2011 were glass and bead sculptor David Chatt, book and paper artist Margaret Couch Cogswell, glassblower Devin Burgess, jeweler Amy Tavern, sculptor/painter Daniel Marinelli, furniture maker Sarah Martin, and jeweler Jeong Ju Lee. Chatt, Cogswell, Burgess, and Martin all completed their residencies in early 2011, and the school welcomed four new resident artists: potter David Eichelberger, weaver Robin Johnston, wood sculptor and furniture maker Tom Shields, and potter gwendolyn yoppolo.

Resident artists exhibited their work at SOFA Chicago, the Bellevue Art Museum (WA), the Philadelphia Museum Craft Show, the American Crafts Council Baltimore show, and other venues.

Penland School was invited to partner with United States Artists in the pilot phase of their new USA Projects micro-philanthropy website. This partnership gave all current and former Penland resident artists access to this resource. David Chatt and Amy Tavern were both able to fund special projects through the site as were former resident artists Jennifer Bueno, Susie Ganch, Rob Levin, IlaSahai Prouty, and Billy Bernstein, who raised money for the publication of a book of poetry by the late Betty Oliver, a beloved Penland instructor. These artists raised a total of over $44,000 to support their projects.
The Penland Core Fellowship occupies a special niche in the craft world. This program provides artists with two years of housing, meals, studio space, and access to Penland classes. Core fellows work part-time for the school, which helps defray the cost of the program and also provides them with work experience in areas such as cooking, gardening, dining hall management, and organizing events. Although the program has no upper age limit, most participants are in their twenties and thirties, and for many it works as an alternative to or preparation for graduate school.

While core fellows are free to focus on a primary medium or experiment across studios, one of the strengths of the fellowship is that it allows participants to expand their aesthetic language. For example, Ele Annand joined the program with a high level of experience in block printing. During her first year, she took the carving skills she had developed in that medium and extended them into sgraffito clay, carved wood, and glass casting.

The 2010 core fellows were Eleanor Annand, Daniel Beck, Jason Burnett, Leah Frost, Ian Henderson, Jessica Heikes, Rosina Saqib, Amanda Thatch, and Mark Warren. Burnett, Frost, Heikes, and Warren completed the program in February 2011. Joining the program in March 2011 were Bob Biddlestone, Rachel Garceau, Seth Gould, and Jack Mauch who were selected from among eighty-three applicants.

“My program in college was not very technical, and in my studio I continually felt stymied by materials I was attracted to but didn’t really know how to use,” says core fellow Amanda Thatch. “My relationship to media has certainly changed here; I have many more options now and so much more confidence.” Amanda took classes mostly in textiles and book arts, though she also counts several metals classes among her favorites. “I have learned so much about so many different materials,” she reflects, “and so many different approaches to art and living in community. Because I make things, I get to have experiences that I would never be able to have otherwise. As a core student, I’ve been able to take fourteen Penland classes in two years. That’s a pretty incredible gift.”
Scholarships

Penland is committed to making it possible for students from a wide range of backgrounds to benefit from its educational programs. To this end, the school has extensive and varied opportunities for financial assistance. Penland has scholarships that offer students greatly reduced tuition and require them to do some work during their session; some students receive full scholarships with a work component; a few students receive full scholarships with no work obligation. The school has scholarships partially or fully funded by other institutions, and there are discounts for school teachers and local residents who take unfilled spaces at the last minute.

In fiscal year 2011, 49 percent of Penland’s students received some form of financial assistance including 262 work-study scholarships, 60 full scholarships, 157 studio assistantships, and 82 stand-by discounts. Twenty students attended Penland free of charge as part of the Higher Education Partnership Program. These were students enrolled in a college or university that selected them for the scholarship and also helped support it. The William R. Kenan Fellowships, funded by the Thomas S. Kenan Institute for the Arts, provided full scholarships for ten recent graduates of the high school visual arts program at the University of North Carolina School of the Arts.

Penland’s scholarship programs are made possible by donations to the annual fund, the Alvin Lehman Foundation Fund, the Claire Lucas Fund, the Windgate Charitable Foundation, other foundations, special scholarship endowments, the sale of work at end-of-session auctions, and Penland’s general operating budget. For a list of specially funded scholarships, see page 27.

Lea McCormick Griggs is a graduate of the University of North Carolina School of the Arts. He received a 2010 William R. Kenan Fellowship, which he used to take a Penland class in flat glass imagery with British artist Mark Angus. “I would like to thank you for giving me the opportunity to participate in the Penland experience,” he said in a letter he wrote after the class. “Schools like this empower and dwarf individuals at the same time, allowing students to grow exponentially and broaden their technique while seeing themselves as a smaller part in a community. Penland has brought me to life this summer and has also placed my work in perspective... This experience brought me closer to a community of other artists, producing lasting relationships with new friends and colleagues.”

Marsha-Gail Davis, who received the 2010 Bob and Peggy Culbertson Scholarship, working on a large and stylish hat to complement a dress she made in Vincent Martinez’s textiles class titled Fashion, Art, and Silhouette.
Community Collaboration

Penland engages in a variety of programs that connect the school to the surrounding community. The school is committed to a lasting partnership with the Mitchell County public schools, and central to this effort is the Teaching Artist Initiative, designed to broaden Penland’s impact and create ongoing relationships with classroom teachers. In fiscal year 2011, the Teaching Artist Initiative served 523 students through arts activities integrated into their regular curriculum. For example, astronomy and nature studies are part of the third grade curriculum, and every third grader in the county works with Meg Peterson, Penland’s teaching artist, to make their own moon and nature journal—a handmade book used to record observations about the cycles of the moon and plant growth.

Subs with SuitCASEs (Creative Approaches to Substitute Education) creates opportunities for local studio artists by giving them training and materials to become well-prepared substitute teachers who bring compelling arts activities into the classroom. To learn more about this program, visit subswithsuitcases.org.

Penland has two collaborations with nearby Mayland Community College. The Dual Enrollment Craft Study Program provides nine-week studio classes for students from Mayland and local high schools. The high school students receive both high school and college credits. Students in the Mayland/Penland Associate of Arts Degree Program take studio classes at Penland and general education classes at Mayland, resulting in an associate’s degree that is transferrable to most four-year college programs.

Kids Camp brought eighty-nine children to Penland for art-based, summer day camps with topics that included photography, drama, painting, and Appalachian folk arts. Thanks to a grant from the Community Foundation of Western North Carolina, a church donation, and individual donations, forty-one of these children received scholarships. Penland’s annual community open house brought 450 guests and 110 volunteers to Penland for an afternoon of hands-on activities in Penland’s studios, including glass bead making, forging garden stakes, throwing clay pots, and making wooden xylophones.

Penland also supported community activities such as the Spruce Pine Troutacular Festival and the Fire on the Mountain blacksmithing festival. And a Penland clay class, led by Carlos Alves and Katrina Plato, created a fifty-foot long ceramic mural celebrating mountain culture, which was installed by community volunteers on a brick wall at the entrance of Mitchell High School. For information on these and other Penland community programs, visit penland.org/programs/community_education.html.
Each year Penland has a variety of ongoing or one-time programs that aren’t part of the regular class schedule. In fiscal year 2011, these included a writers residency, a professional development workshop, winter residencies and studio rentals, an off-campus exhibition, and a trip to London for Penland friends.

Ingrid Schaffner was the first writer selected for the Andrew Glasgow Writers Residency, which provides short residencies to writers who would benefit from spending time in the Penland environment. In addition to visiting studios and writing, Ingrid gave a talk about her work as a curator at the Institute of Contemporary Art in Philadelphia.

Fourteen artists, three of whom were writers, participated in January residencies in the print and letterpress studios. They worked under the guidance of printmaker Matthew Thomason or letterpress printer Nancy Lober, who were then able to spend the month of February making their own work. Penland offers independent study through winter rentals in some of its studios and this year twenty-three artists took advantage of that opportunity.

In October 2010 the nonprofit organization Creative Capital conducted an excellent workshop on business practices and marketing for artists. Twenty-four artists, including six core fellows, took part. Also in October, Penland hosted a symposium organized by the American Craft Council. Titled Why Craft Now?, the gathering brought together craft artists and educators from across the country for conversation, debate, and information sharing.

Director Jean McLaughlin and trustee Sarah Elson led a craft tour of London, in conjunction with the COLLECT Fair, which included visits to museums, artist studios, and collectors’ homes. The trip established new relationships for Penland with a number of artists and institutions in the London craft community.

A group of Penland staff members worked together to create a special exhibition of large-scale work by four Penland artists, which was installed at the newly-opened gallery of the Milton Rhodes Center for the Arts in Winston-Salem, North Carolina. The artists were paper cutter Béatrice Coron, mixed-media sculptor Anne Lemansk, glass sculptor Janis Miltenberger, and ceramic sculptor SunKoo Yuh.

In November 2010, Penland presented an exhibition of large-scale work at the new gallery at the Milton Rhodes Center for the Arts in Winston-Salem, North Carolina. This mixed-media sculpture by Anne Lemanski, titled 21st Century Super Species: Jack-dor, was the centerpiece of the show.
The Jane Kessler Memorial Archive is Penland’s repository for documents and articles related to the school’s history. Most of its holdings are paper records, photographs, correspondence, and other documents. The archive also includes a small collection of objects and artwork. Penland’s archivist, Michelle Francis, systematically collects publications, documents, and records as they are generated; these not only include official documents such as catalogs and board records along with posters promoting student events and other less formal items. Penland classes occasionally create collaborative or commemorative pieces and donate them to the archive, and the school regularly receives gifts of documents and artifacts from the past.

Donations to the archive during fiscal year 2011 included a collection from Irene Marshall Martin who taught metals at Penland in the summer of 1949. Donated by Martin’s daughter, Marsha Cobb, the collection includes three handwoven skirts purchased at Penland, a bamboo shepherd’s pipe made at Penland, and scans of photographs and documents. The documents include a letter from Penland founder Lucy Morgan inviting Ms. Martin to teach, in which Morgan says, “I believe you would get a great deal of joy out of the work here and that it would be a vacation as well as a lot of hard work. There are no rules to work by, no complicated records to keep.”

Shari Clifton Flythe donated a collection of photographs made at Penland in the 1960s by her mother, Dorothy Clifton, who took photography classes while her husband, Roy Clifton, taught lapidary. Agnes Stevens donated weaving notes, drafts, and weaving publications compiled by her grandmother, Corinne Blount Selby, who was a Penland student in 1947.

Whenever she can, Michelle Francis adds to the school’s collection of articles made by the production department of the school, which existed from the 1920s through the 1960s. Michelle recently acquired a number of pewter items including a plate etched with a pine tree design, a bowl with oak leaf handles made by John Rufus Morgan, a water pitcher made by Rufus Wyatt, and two small candlesticks made by Howard “Toni” Ford, who was a long-time Penland instructor and neighbor.
Penland Gallery 2010 Exhibitions

**Artist, Educator, Mentor, Rascal: Dolph Smith & Friends**  
*Celebrating book arts instructor Dolph Smith’s years of teaching.*

**The Weight of Black**  
*Work that uses the color black as an integral element.*

**All This Happened, More or Less**  
*Five artists’ use of implied narrative.*

**The Core Show 2010**  
*Work by Penland’s current core fellows.*

**The Penland Gallery and Visitors Center**, which is the school’s front door to the general public, sells work made by artists affiliated with the school, shows work by each session’s instructors, offers invitational exhibitions, welcomes arriving students and instructors, conducts tours of the campus, and provides visitors with information about the school, the artists, and craft processes. Although sales from the gallery support the school and provide income for the artists, the primary mission of the gallery and visitors center is educational. All of its activities are aimed at providing information and expanding the public’s understanding and definition of craft.

In fiscal year 2011, the gallery welcomed 10,686 visitors and showed work by 291 artists. The gallery returned $213,926 in commissions to artists whose work was sold. Five hundred and twenty-four people participated in a total of sixty-two tours. In addition to regularly-scheduled, twice-weekly tours, the gallery arranged special tours for groups including the Asheville Public Arts 360 Conference, Appalachian State University, the Raleigh Fine Arts Society, and the Open World Leadership Program.

The gallery provided assistance to individuals, organizations, curators, and galleries interested in Penland School and Penland-affiliated artists. Gallery staff worked with patrons, corporate clients, design firms, and art museums interested in commissioned works or special purchases. Gallery director Kathryn Gremley consulted with resident artists, core fellows, and artists in the community on pricing and presenting their work. And she also worked with deputy director Jerry Jackson and other staff members to produce a beautiful exhibition at the Milton Rhodes Center for the Arts in Winston-Salem, North Carolina.
The Penland facilities and grounds staff is responsible for the maintenance and improvement of the school’s 420 acres and 56 buildings. These include structures built in the nineteenth century and buildings that were completed during the year covered by this report. Penland is located in the Blue Ridge Mountains, and the central campus cascades down the side of a steep hill, creating challenges for storm water management, road maintenance, accessibility, and site preparation for new buildings. In addition to coordinating the work of two general maintenance technicians, a studio technician, and a gardener, Penland’s director of facilities and grounds, Scott Klein, worked closely with the administrative and program staff and the board of trustees in planning new facilities. Scott also worked with architects, hired contractors for major renovations and new construction, and supervised their work.

Ongoing maintenance in fiscal year 2011 included bathroom renovations, furnace and water heater replacement and repairs, steam-line repairs, replumbing acetylene, oxygen, and propane lines in the metals studios, refinishing floors, replacing exhaust fans, repairing waterlines, and building new furniture in various studios.

Two major construction projects were completed during this fiscal year. The guest house is a beautiful building in a secluded location near the wood studio. Privately funded, this comfortable house designed by Dail Dixon, FAIA, is being used to house guests of the school and is also the site of weekly instructor gatherings. The new clay and metals porches, also designed by Dixon, replaced an aging set of porches and created new outdoor workspaces. The project was completed a few weeks into the spring session and students began using the space the minute the paint was dry. The Cannon Foundation, the Nicholson Foundation, and forty individual donors made this project possible.

Two major projects started during the year were part of the ongoing effort to upgrade student housing. A new housing building located west of the Pines dining hall will accommodate between twenty-four and forty-two students. The schematic design for this building was prepared by Dail Dixon with construction documents and construction oversight handled by Bowers, Ellis, and Watson, PA. Five sleeping cabins connected by a walkway to a bathhouse make up the second project, which will house twenty students. Dixon designed these buildings to sit lightly on the land, each with a different roof line, giving the group a jaunty appearance when seen from a distance.
The Penland Annual Benefit Auction is a highlight of each year and the school’s most important fundraising event. It’s a time when artists, staff, supporters of the school, and volunteers get together for a festive weekend. The auction, which brings more than 700 people to the campus, showcases work by current and former instructors and resident artists, and it raises a significant portion of Penland’s annual income. The 2010 auction was attended by 527 patrons and artists and was run by the Penland staff along with 204 volunteers.

The auction began with a luncheon, photography workshop, and auction preview for Lucy Morgan Leaders (see opposite page). The rest of the weekend included meals, live music, beautiful exhibitions of the auction work, a sale of work by core fellows, an open house at the studios of the Penland resident artists, and the sale—in live and silent auctions—of 225 pieces of art. The auction featured a commissioned work by steel sculptor Hoss Haley, titled Toric Knot, which brought the highest price at the event: $34,000.

Photographer Evon Streitman was honored as Penland’s 2010 Outstanding Artist Educator. A widely respected fine art photographer, Streitman helped create Penland’s photography program and taught at the school dozens of times. Helping to honor her were several of her former students and fellow Penland instructors led by trustee Alida Fish.

The benefit auction is an inspiring display of support for the school—support shown by the generous donations of the artists, by the tireless work of staff and volunteers, and by the attendance, enthusiasm, and lively bidding of auction patrons.

The 2010 auction volunteers posing with Hoss Haley’s steel sculpture, Toric Knot.
Donor Profile: Ira & Phyllis Wender

“If you think about the fact that 1,400 people each year get a chance to practice art at Penland, that’s quite wonderful,” says Ira Wender, explaining why he and Phyllis, his wife of forty-five years, support the school. “And they have a great experience,” he adds. “It’s striking. It’s very rare that you meet anyone who attended Penland who doesn’t love it and remember it with great fondness.”

Ira and Phyllis discovered Penland after Jean McLaughlin became the school’s director in 1998. Phyllis had a family connection with Jean’s husband and the couple visited the school shortly after Jean started at the school. Ira was a partner in several law firms, mostly in New York City, and he worked for a decade as a banker. He also taught law at Harvard and at New York University. Phyllis is a literary agent who represents some well-known writers including the actress Jamie Lee Curtis, who is a successful author of children’s books, and the estate of playwright Wendy Wasserstein.

A few years after their first Penland visit, Ira was invited to join the board of trustees. He served for eight years; his second term ended in 2010. He brought to the board a keen understanding of financial management and a willingness to advocate for issues he felt strongly about. And, although he is not an artist himself, he also brought a genuine commitment to the school’s mission. “I am a great believer in teaching the arts. It makes me sad that kids in schools don’t get an arts education any more. I think that’s dreadful. Education has become less about learning and all about getting a job, and I think we are screwing up education at every level. So I’m strongly for institutions like Penland. I think they are a great service to human beings.”

Although Ira has retired from his law practice, he still puts time into a few business concerns, and he’s on several nonprofit boards including the Putney School, a Vermont boarding school where art classes are taught in the Wender Arts Building. Phyllis recently sold her literary agency to another company, but continues to work there as an agent. And the Wenders are ongoing, generous supporters of Penland.

“We think the arts should be a big part of every person’s human experience,” Ira says. “Penland is a really first-rate place doing a wonderful thing, and we’d like to help it continue to be as wonderful as it is. And that takes money; there’s not much that’s free.”

—Robin Dreyer

Lucy Morgan Leaders

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 operating needs of the school. Lucy Morgan Leaders honor and continue the work of Penland’s founder, Lucy Morgan, by investing in Penland and helping all who come here to grow personally and artistically. This listing includes gifts from individuals received in Penland’s fiscal year 2011 (May 1, 2010 to April 30, 2011). Lucy Morgan Leader art donors are listed on page 37.

Bill Brown Visionary
($10,000 and above)
Laura Taft Paulsen and William F. Paulsen
Rob Pulley
Betsy and Marcus Rowland
Barbara and Samuel Wells
Ira and Phyllis Wender

Laura Edwards and Elaine Andrews
Irene de Watteville
Robyn and John Horn
Susan Parker Martin and Alan Belzer
Auction volunteers and Lucy Morgan Leaders, including former trustees Shelton Gorelick (left, in blue shirt) and Susan Larson (right), during a hands-on photography workshop that was part of the 2010 annual benefit auction. Each year the auction weekend begins with a luncheon, workshop, and auction preview for Lucy Morgan Leaders.

Craft Leader
($5,000 - $9,999)
Anonymous
Polly Allen
Lisa and Dudley Anderson
Elizabeth Aralia and Nicholas Graetz
Suzanne and Bud Baker
Lutu and Tom Coffey
John and Jennifer Culver
Sarah Lee Elson and Louis Goodman Elson
Lisbeth C. Evans and Jim Lambie
Glen and Florence Hardymon
Steven and Ellen LeBlanc
Dr. and Mrs. John E. Lee
Lincoln Financial Group Foundation, Inc.
Little Acorn Fund
Sara and Bob McDonnell
Jean W. McLaughlin and Tom Spleth
Kaola and Frank Phoenix
Laura Heery Prozes and Andy Prozes
Buck and Helgi Shuford
Hellenia and Isaiah Tidwell

Studio Sustainer
($2,500 - $4,999)
Anonymous
John and Judy Alexander
Mary Lou Babb and James G. Babb Jr.
Cynthia Bringle
Kat and Mark Cobb
Bob and Peggy Culbertson
Janice Farley
John and Linda Garrou
Laura and Michael Grace
Jim and Marlene Hubbell

Jerry Jackson
Bobby and Claudia Kadis
Thomas S. Kenan, Ill and Chris Shuping
Ruth D. Kohler
Virginia Kraus and Jay Westwater
Dr. Kent and Dr. Bob Leslie
Isaac and Sonia Luski
John Marek
Charles L. McMurray
Patricia Nevin
Tom and Toni Oreck
Sandy and Anne Overbey
Lana Wilson
Lauren Jones Worth and David Worth

Artist Advocate
($1,000 - $2,499)
Anonymous (2)
Marla and Joel Adams
Cathy and Alan Adelman
Barbara Benisch and Jacque Allen
Suzanne and Walter Allen
Patricia L. Amend and Stephen M. Dean
Christopher Amundsen
Robert Annas and Doug Shaw
Daniel W. Bailey and Emily Stanley
Dawn Barrett and R.D. Oxenaar
Joan Bax
Helga and Jack Beam
Katherine M. Belk
Elizabeth and James Bethune
Daniel A. Bloom and Barry Golivesky
Philip and Amy Blumenthal
Kristin Hills Bradberry and John Bradberry
Dr. Larry Brady
Wade and Brenda Brickhouse
Edwina Bringle
Harold and Kathryn Brown
Joseph M. Bryan, Jr.
Claudia Burke
Linda Carter
David Charak
Emily and Charles Clark
Nancy Clark
CNA Foundation
Joan Levy Coale
Dorothy and Clyde Collins
Marilue M. Cook
Robert and Elizabeth Cooper
Ann and Thomas Cousins
John Cram and Matt Chambers
Rebecca M. Crowell
Mike Davis
Rick and Dana Davis
William A. and Betty Gray Davis
It is an honor to support such a fine institution that is making a difference in the lives of so many artists and the craft movement as a whole.

—Paul Wisotzky, studio assistant in clay and a Lucy Morgan Leader

Clay studio coordinator Susan Feagin helping a guest at the community open house.
The Annual Fund
May 1, 2010 – April 30, 2011

The Penland annual fund supports the annual operations of the school, from utilities that keep our buildings heated to propane for studio operation and 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 fiscal year 2011, 745 annual fund donors gave $521,263 to the school, providing essential operating support for our mission. Penland is grateful for the generosity of our annual fund donors. The list that follows names donors who have made gifts of $999 or below between May 1, 2010 and April 30, 2011. Gifts of more than $1,000 are listed in the Lucy Morgan Leader section, beginning on page 15. Art donors are listed beginning on page 37.

We have made every effort to recognize donors who have made gifts during this timeframe. 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, 2011 will be recognized in our next annual report.

Patrons
($500 - $999)
Anonymous
John S. Arrowood
Frank and Ranlet Bell
Paulus Berensohn
David and Laura Brody
Philip Broughton and David Smith
B.C. Burgess Trust
Dr. Felicia R. Cochran
Helen Romayne Cox
Elizabeth B. Craven and Michael Warner
Veva Edelson
Bert and Shan Ellentuck
Louise Erskine
Spencer and Mary Ann Everett
Greg and Cindy Feltus
  In honor of Robyn and John Horn
Betty Foster
Chris and Susie Fox
Gary and Patricia Griffin
Bill and Mary Ellen Gumerson
  In honor of Elizabeth Rowland
Jonathan Halsey
James Hatley
  In honor of Mike Davis
Geoffrey Isles
Lois Joerling
Arthur and Anita Kurtz
Lorne E. Lassiter and Gary Ferraro
  In honor of Kate Boyd
Lorinna W. Lowrance
Adrian and Page Luxmoore
Wendy Maruyama and Bill Schairer
Katherine McCarty
Nathan and Carole Metzger
George C. Newman
  In honor of Hollbrook Newman
John and Linda Ruck
Emily and Zach Smith
Patricia and Philip Smith
Evan Streetman
Ellen B. Turner
T. Tim Turner
Mary B. Uhland
The Winston-Salem Foundation
Julia and Richard Woodman

Sponsors
($250 - $499)
Charles E. and Anna Reamer Baker
Mr. and Mrs. William T. Barnett
Jill Beech
Charlotte and Charles Bird Fund
  at the San Diego Foundation
Alan and Rosalie Blumenthal
Christopher M. Brookfield
Leonard and Libby Buck
Deborah and Michael Caliva
Thomas and Cindy Cook
William J. Craemer
William P. Daley
Lucy C. Daniels
Bert Dillon
Mignon Durham
Lynn and Barry Eisenberg
Catharine Ellis and Kent Stewart
Edward and Kathleen Evans
Ilene Fine
Arlene Fisch
Kathleen A. FitzGerald
James E. Friedberg and Charlotte Moss

—Sarah Seabolt, recipient of the 2010 Betty Oliver Scholarship, who was a student in Meg Peterson’s teacher training workshop titled Noticing What’s Going On.

Student Maisha Barrett working in a summer class in traditional Japanese embroidery taught by Carl Newman.
Student Virginia Chavis giving writer and curator Ingrid Schaffner an introduction to the craft of letterpress printing. Ingrid was at Penland for two weeks as the recipient of the first Andrew Glasgow Writers Residency. She is a curator at the Institute of Contemporary Art in Philadelphia. “I am grateful for two weeks of solitude to focus on writing in the naturally beautiful and creatively energized place that is Penland,” said Ingrid. “It took some getting used to the fact that nothing more was expected of me than to follow my own sense of curiosity. . . . Given this gift of time, I was also determined to take advantage of the invitation to step outside my own work and see what Penland had to offer. I visited studios, attended evening lectures by the faculty and their assistants, and talked to students.”
The Tiny Gallery was a project of resident artist Margaret Couch Cogswell and staff member Mark Boyd. They built this small, walk-through structure (with a translucent roof for nice light) and filled it with small-scale work made by a number of artists in the community. It was set up for a day outside of the Pines dining hall.
Dale and Larry Polsky
Cindy Dawn Powell
April C. Price
J. Timothy Prout
Jane Quimby
Dr. Alan and Sue Rapperport
Millie Ravenel
Karla Reed
Don Reitz
Grete E. Reppen
Emily Vaughn Reynolds
Chris Rifkin
Sang Parkinson Roberson
Lisa C. Robey
Bill and Joan Rocamora
Judith A. Rosen
Nancy Rossi
Geoffrey Roupas
Michael Rutkowski
Andrew Saftel and Susan Knowles
Jane and Ronald Schagrin
Schaller Gallery
Norman and Gloria Schulman
Mrs. Anna Rita Scott
Dawn and Vig Sherrill
Sally J. Shore
Denise Shoukas
C. Miller Signor
Silver Peak REIT, Inc.
Annie Silverman
Robin A. Sirkin
Stephanie L. Smart
Bonnie and Jere Smith
Dolph and Jessie Smith
Paul J. Smith
Steve and Lark Smith
Sam and Cindy Smoak
Charlotte Sommers
Sydney R. Sonneborn
Harry V. Souchon
Specialty Technical Consultants, Inc.
Mark Spencer
Kathleen and Darwin Stanley
Susan Stickney-Bailey and
Edward Cary Stickney
Linda Strong
Ruth T. Summers and Bruce W. Bowen
Jim Tanner
Lucia Taxdal
Dan and Rebecca Terrible
Pat Thibodeaux and Glenn Squires
Katie Tillman
Ellie and Jon Totz
Bob and Jane Trotman
Carl W. Tyler, Jr.
Tyler Glass Guild
Alexandra E. VandeGrift
Ursula Vann
Margaret vonRosen
Diana and Albert Voorthuis
Leah and Richard Waitzer
Diana Parrish and Max Wallace
André Bruce Ward and Jack Kendall
Susie Ward
Rebecca A. Wentworth
Brother Robert Werle
Ann N. White
James A. Wilkinson
Andrea C. Willey
Mr. and Mrs. Michael Wirsing
Julia and Richard Woodman
Stephen Lowe Young

**Associates**

*(under $100)*

Anonymous (2)
Karin Abromaitis
Roger and Deane Ackerman
Ashleigh Adamsky
Susan L. Alban
Reene B. Altman
Klaus Anselm
Mr. and Mrs. Shepard L. Ansley
Harvard and Jean Armus
Lois Arnow
Dr. and Mrs. C. W. Arrendell
Herb and Donna Babcock
Peg G. Bachenheimer
Arthur and Rhonda Baines
Dorothy Gill Barnes
Karene T. Barrow
James R. Barrows
Joan Bartram
Joan M. Bass
Constance M. Baugh
Anne and John Baum
Earl and Jackie Bell
Eleanor Bemis
Susan Benoit
Susan E. Bergman
Allen Berk
William and Katherine Bernstein
Florence and Wayne Berryhill
Susan Bessey
Thomas and Melinda Blue
Terry and Susan Bock Tyson
James Bonner
Mary Beth Boone
Natalie R. Boorman
Clara B. Boza
Molly I. Brauhn
Jessie Couch Brinkley
William C. Brouillard
Taylor Browning
Paper Buck
Susan E. Burns
Michael and Mary Jo Campbell
Alice Cappa
Vivianne L. Carey
Anna L. Carlton
Jacquelyn Casey
MacFarlane and Marguerite Cates
Johannes Causey
Pam Chastain Design
Norma Cheren
Kyoun Ae Cho
Morgan E. Clifford
Margaret and Dan Cogswell
Vicki E. Cohen
Beatrice Coron
Cappy Couillard and Greg Gehner
Linda Darty and Terry A. Smith
Daria De Koning
Ellen Disanayake
Kim L. Dolce
Mr. and Mrs. B.K. Dorsey
Emily Arthur Douglass
Duncan and Floyd CPAs, P.A.
Karen Dunphy
Rosanne Elkins
Stanley and Rhoda Epstein
Thomas W. Eshelman and Jeanne Finan
Gisela Evitt
Cass and Andy Faller
Susan Fecho
Len and Joyce Fidler
Judith G. Fields
Heather Fletcher
Rainer and Vernessa Foelix
W. Ann Forbes
Mary Francis
Ed and Sue Frankel
Jose Fumero and Herbert Cohen
Benjamin Galata
Donna J. Globus
Patricia T. Glowa
Jenna Goldberg
Martin I. Goldstein
Maria L. Grandinette
Tina L. Granville
Gregory W. Guenther
Corine Guseman
Peggy Hale Towson
Robert W. Hamilton
Gail M. Hapner
Photographer Evon Streetman, who was honored at the annual benefit auction as the 2010 Outstanding Artist Educator, with a couple of her biggest fans: photographers Jim Henkel and Jim Abbott. Evon helped start the photography program at Penland, building darkrooms, recruiting teachers, and shaping its artistic direction. She also made many of her iconic images at or near the school. She is professor emerita from the University of Florida where she taught for twenty-two years, and her accomplishments as an artist and teacher have also been honored by the Society for Photographic Education. Evon’s friend Mark Sloan, director of the Halsy Institute of Contemporary Art at the College of Charleston, said of her, “I think the reason she is so revered by so many people is because her brand of teaching transcended whatever the subject was that she was ostensibly there to teach.”

Kaye Hardister
Cheryl A. Harper
Edwin R. Harris and Mildred Harris
Lucia Harrison
Michael Dwayne Hawks
Stacey Hettes
Maureen Hicks
John and Mimi Hileman
Sheila Hoffman
Mary Jane Hofmann and Charles H. Hofmann, Sr.
Cathy Holt
Jefferson Holt
Phil Hames
Maren Hove
Chuck and Janis Humphrey
Tomoko G. Ichikawa and Matthew Mayfield
Marcy Irby
Amy R. Ivanoff
Coles and Charles Jackson
Florence K. Jaffa
Joyce and Gilbert Johnson
Mary Ellen Jutras
Mitchell Kahan
Judy Kandl
Donna G. Kanich
Nicholas Kecik
Kristianne D. Kloss
Philip J. Koechler
Janet Koplos
Suzanne Krill

Betsy Kruger
Elaine W. Lamb
June and Ken Lambla
Jacklyn V. Lane
Richard and Mary Lane
Lois Langston Staton
Jerry Leaders
Leita Leavell
Janine B. LeBlanc
Joe S. Lee
Rob and Wanda Levin
Allan L. Levine
Jing Li
Thomas Loeser and Bird Ross
Patty and Web Lonas
Danielle Luscombe
Robert Lynch and Diane Brace
Theresa MacFarland
Maya D. Machin
Warren and Nancy MacKenzie
Barbara Maloney
Roger and Betsy Mandel
Linda M. Marcuson
Nicole J. Markoff
Karim Martin
Kathleen Martinson
Elizabeth Mather
Heath Matsyek-Snyder
Peggy McBride
Ruth Morgan McConnell
Elizabeth McCord
Dale Lee McEntire
Duncan and Nancy McGehee
Pamela McKee
Terrie McNamara
Alice Merritt
Nancy Merritt
Ron and Hester Meyers
Chris H. Miller
Brandly Monroe
David Battick and Rebecca Moyer
Valerie Musselman
Holbrook Newman
Kate L. Newsom
Elin Noble and Lasse Antonsen
Robin Noble-Lehan
Bruce and Nancy Novell
Craig Nutt
Barbara Odil
Paul and Elmerina Parkman
Andra Patterson
Deborah Patton
Thomas Paulson and Rebecca Causey
Brian S. Pearson
Nan P. Perkins
Participants in the American Craft Council symposium titled Why Craft Now? which took place at Penland in October, 2010. The group brought together artists, educators, gallery owners, and writers for a weekend of conversation about where craft is headed, including such topics as “Our Digital Lives” and “Social and Environmental Responsibility.”
Government and Foundation Grants

Penland receives support each year from a variety of private foundations, and local, state, and federal government agencies. These awards directly supported the operating and capital needs of the school including Penland’s studio operations, residency programs, community collaborations, scholarships, student housing, and historic preservation. Penland manages and reports on each grant according to the timeframe and guidelines of the granting institution. This report includes institutions from which grant funds were received in Penland’s fiscal year 2011 (May 1, 2010 to April 30, 2011).

Arts & Science Council of Charlotte/Mecklenburg
The Mary Duke Biddle Foundation
Community Foundation of Western North Carolina
The Doctor Foundation
Dover Foundation, Inc
Flora Family Foundation
Foundation for Mitchell County
The Golden Pearl Foundation
The Grable Foundation
John Wesley and Anna Hodgin Hanes Foundation
Thomas S. Kenan Institute for the Arts
The Kresge Foundation

Mitchell County Board of Education
National Endowment for the Arts
National Trust for Historic Preservation Fund
North Carolina Arts Council
North Carolina Rural Economic Development Center
Samuel L. Phillips Family Foundation
The Randleigh Foundation Trust
The Seth Sprague Educational and Charitable Foundation
The Sulzberger Foundation
United Way of Mitchell County
Windgate Charitable Foundation
The Winston-Salem Foundation

“I specifically took a hot sculpting glass class, a process/technique I have always been intimidated by, but with the encouragement of my teachers and peers as well as the fast-paced class, there was little room for a comfort zone. It is this comfort zone that can hold your work back. Intensive classes in community atmospheres such as this can push your work in a direction it would not normally turn.”

—Colleen Castle, recipient of a 2010 Lucy Morgan Scholarship, who was a student in Marc Petrovic and Ross Richmond’s class titled Hot Glass Sculpting

Cutting the ribbon after the completion of the new clay and metals porches. This project was funded in part by grants from the The Nicholson Foundation and The Cannon Foundation (made in fiscal year 2010). Left to right: facilities director Scott Klein, trustee Frank Lortscher, artists Lisa Joerling, Nick Joerling, and Paige Davis.
Other Gifts

Andrew Glasgow Writers Residency
The Andrew Glasgow Writers Residency provides emerging and established writers, scholars, and curators with time to conduct research and write on topics that advance the field of crafts. This program is intended for writers who would benefit from focused time in a retreat environment, who have project goals related to craft, and who want to interact with studio artists in the Penland community. The following individuals made gifts during fiscal year 2011 (May 1, 2010 to April 30, 2011) to support this program.

Anonymous
  In honor of Suzanne Dawkins and David Guinn
Jim Gentry
  In honor of Andrew Glasgow
Andrew Glasgow
  In honor of Brad, Drew, and Gabby Glasgow; in honor of Don and Cynthia Glasgow; in honor of Elizabeth Glasgow; in honor of Tony, Michele, Madison Walker, and Anslee Glasgow; in honor of Wil and Joyce Glasgow
Wil and Joyce Glasgow
Rick and Sharon Gruber
Dr. Allen W. Huffman and Mrs. Barry G. Huffman
Andrea and Bob Maricich
Jean W. McLaughlin and Tom Spleth
Devra Nusbaum
Laura Taft Paulsen and William F. Paulsen
Jeff and Diane Pettus
Randy Shull and Hedy Fischer
Carole Thielman
United States Artists

Special Events Contributions
These supporters served as hosts of Penland friends and alumni gatherings during fiscal year 2011 (May 1, 2010 to April 30, 2011). This also includes individuals who were participants in off-site educational experiences during the same timeframe.

Lisa and Dudley Anderson
Sarah Lee Elson and Louis Goodman Elson
Florence and Glen Hardymon
Susan Parker Martin and Alan Belzer
Laura Taft Paulsen and William F. Paulsen
Kaola and Frank Phoenix
Rob Pulley
Christina Shmigal and Patrick Moreton
Barbara and Samuel Wells
The Arts Council of Winston-Salem and Forsyth County
Six Days in November
Suntrust
The Winston-Salem Foundation

Restricted Gifts

Archives
Beverly and Gene Ayscue
  In memory of Oscar Bailey
Doris Bushong

Community Education
Nancy Baldwin
William and Katherine Bernstein
Lisa Blackburn and John Hartom
Laurel Lovrek
Mountainside Wine
David Pike
Carolyn and Jack Riley
Margot Rossi
Kay Goins Royer and Ron Royer
Sue Sabes
Charles and Jane Stover

Kids Camp Contributions
Siah Annend
Ruth Ann and John Marotta
Kelly Rothe and Jeff Polgar
Jill Siler
St. Thomas Episcopal Church

A Mitchell County third-grader with a journal book he made as part of Penland’s Teaching Artist Initiative, which provides art education to local third, fourth, and tenth graders. The program engages children with art projects that have content developed to support their school curriculum.
Scholarship Student Profile:
ALEX ANDERSON

For Alex Anderson of Seattle, Washington, a Penland workshop with potter Sam Chung was a perspective-changing experience. “I had avoided handbuilding, because I saw it as imprecise and less elegant than thrown forms,” he admits, “but the techniques I learned from Sam expanded my understanding of what is possible with clay.” In Sam’s class, Alex felt encouraged to explore altering the forms he throws on the wheel, and combining handbuilt and thrown pieces. “It changed my approach to my work,” he says.

Alex’s participation in Sam’s workshop, *Fusing Form, Surface, and Idea*, in the summer of 2010, was made possible by the Orville and Pat Chatt Memorial Scholarship, funded by Mary Schnelly, Gene Phelps, David Chatt, and other friends of the Chatt family. Named in honor of the parents of David Chatt, a recent Penland resident artist and also a Seattle native, the scholarship offers full tuition for a summer session to a student living in the Pacific Northwest who shows artistic promise and financial need. “I would definitely not have been able to take this class without a scholarship,” Alex says, “because my college tuition is quite high, so an additional educational expense would not have been possible. I’m grateful for this wonderful opportunity.”

Now in his junior year at Swarthmore College in Pennsylvania, Alex is majoring in studio art and Chinese, and he is spending the current semester abroad, exploring and studying Jingdezhen, China’s famous “city of porcelain.”

“So far I have been exposed to amazing artists and masters in every segment of the ceramic world whose families have worked in their respective fields for generations,” he said. “It is truly exciting to be in a place where tall porcelain vases line the streets and artists’ studios are everywhere and always open.”

Alex describes his current studio work as functional sculpture. “I appreciate a strong, functional teapot or vase, but I like my work to have meaning,” he says. “However, I also make many pieces with the simple purpose of being beautiful.” He recently finished a series of oyster-shaped teapots, inspired by the way oysters turn irritants into pearls. These pieces represent the process of creating beauty and value from negative experiences. He plans to work next on a series of vases, beginning with the idea of “the societal pressures people face to achieve an image that aligns with what they consider to be attractive.”

Alex has been documenting his adventure in China and its effect on his own work. You can follow along on his blog: alexandersonceramics.tumblr.com. – Wes Stitt
Scholarships

These individuals made gifts in fiscal year 2011 (May 1, 2010 to April 30, 2011) to establish or increase the endowments of named scholarship funds. Endowed scholarship funds are an important source of support for a stable scholarship program. These funds will ensure that artists for generations to come are able to study at Penland and pursue their artistic dreams. A full Penland scholarship can be endowed for $50,000 and a work-study scholarship can be endowed for $35,000. If you are interested in learning more about creating or supporting an endowed scholarship fund, please contact our development office. “Principal gift to fund” refers to gifts of $10,000 or more.

Larry Brady and Edward Jones Scholarship Fund
Dr. Larry Brady
Principal gift to fund
Lisa and Dudley Anderson
John S. Arrowood
Bank of America Matching Gifts Foundation
Gerald and Allison Berkowitz
Christopher Brady and Laurie Paratore-Brady
Colin and Sandra Brady
Allen L. Brooks
David Butler
Robin Carson
Lance and Lenore Deutsch
Robert Frank Dogens
C. Dwight and Kathi Jo Donaldson
Charles and Edna Forbes
Foundation for the Carolinas
Matching Gift Program
Don Franklin and Billy Bolton
Jose Fumero and Herbert Cohen
GE Foundation
Hemby Neonatal Intensive Care Unit
Jane Hunter
Richard P. Hurley
Martin Gregory Jenkins
John R. Jesso and Stacy Sumner Jesso
Jean and Edwin Jones
Richard E. Jones
Vicki Jones
Andrew Kastanas
J. Scott King
Peter J. Larson, MD
Carl Larson
Barbara Laughlin
Ted Leger and Allen Taylor
Wesley Mancini and Bob Scheer
Eric Robert Martinez and
Frank Morrison Sutton
McColl Center for Visual Art
Amy K. McGrath
Janice McRorie
Gary Michael Olsen
Toni M. Perrone and Nina Cleaninger
Laura and Stephen Philipson
James F. Plowden, M.D.
Presbyterian Health Care Foundation
Betty and Dennis Rash
Patricia and B.D. Rodgers
Tommie Rush and Richard Jolley
Dr. Les Silberstein
Marc and Mattye Silverman
Ward Simmons
J. Paul Sires and Ruth Ava Lyons
Cinda B. Smith
Ted Smith
George and Barbara Stinson
Clifford and Deborah Summy
Superior School of Real Estate, Inc.
Marcia and Charles Teal
The Charlotte Lesbian and Gay Fund Board
John A. Thompson, Jr. and Lee Rocamora
Tom Warshauer and Andy Dews
Angela and David Wilson
Michelle Witherspoon
Albert Woodard
Michael Wright and Bob Glascock
Carey G. Bringle, Jr. Scholarship Fund
Cynthia Bringle
Edwina Bringle
Laurel and Perrin Radley
Orville and Pat Chatt Memorial Scholarship Fund
David Chatt
Mary Schnelly and Gene Phelps
Principal gift to fund
Paul H. and Ginger S. Duensing Scholarship Fund
Ginger Duensing
Principal gift to fund
Glass/Apple Scholarship Fund
Paul Edwin Glass Jr. and Susan Payne Glass
Principal gift to fund
Apple Foundation (Ben Vernon, Trustee)
Principal gift to fund

“The Lucy Morgan Scholarship supports emerging artists like me on a financial level, but more importantly, it proves to the recipient the value of community, work ethic, and creative synergy. I say creative synergy only because what I produced would not have been possible without the bonds I formed and the input I received from those around me.”

—Christopher Kojzar, recipient of a 2010 Lucy Morgan Scholarship, who was a student in Thomas Lucas’s printmaking class titled Printmaking Interchange

These objects were part of an exchange organized by the third session wood class. Everyone on campus was invited to bring eight small pieces to the exchange. Then each participant got back a paper bag with seven items made by others—one complete set of the pieces was saved for the scholarship auction.
Scholarships

Bobby Kadis Scholarship Fund
Danny and Caroline Kadis
Donna Kadis
Jeff and Shauna Kadis

Marcia Macdonald Scholarship Fund
Brigid Flannery
Israel and Majorie Goldberg
Jenna Goldberg
Paul and Roslyn Slovic
Ellen Wieske and Carole Ann Fer
Arthur and Heather Wimble

Ann Skipper McAden Scholarship Fund
Estate of Ann Skipper McAden
Principal gift to fund

Mendes Family Scholarship Fund
Jenny Mendes and Mark Roegner
Principal gift to fund
Joseph Mendes and Mollie Mendes Family Charitable Fund
Principal gift to fund

John Neff Memorial Scholarship Fund
Mr. and Mrs. William T. Barnett

This is a moment from an outdoor performance by students in a class titled Moving Faces: Puppetry and Portraiture taught by Clare Dolan and Erica Mott.

Named Scholarships

These endowed and annually funded scholarships were awarded in fiscal year 2011 (May 1, 2010 to April 30, 2011). Most of Penland’s named scholarships are awarded for summer classes but a several of them apply to spring and fall concentrations. If you are interested in learning more about how to establish an endowed or annually funded scholarship, please contact our development office.

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 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

Orville and Pat Chatt Memorial Scholarship Fund
Established by friends and family in memory of Orville and Pat Chatt.

Carey G. Bringle, Jr. Memorial Scholarship Fund
Established by friends and family in memory of Carey G. Bringle, Jr.

Jane Peiser
Principal gift to fund
Susan and David Larson
Principal gift to fund

Betsy and Marc Rowland Scholarship Fund
Betsy and Marc Rowland
Principal gift to fund

Norm & Gloria Schulman Scholarship Fund
Norm and Gloria Schulman

Charles E. and Ellen H. Taylor Family Foundation Scholarships
Charles E. and Ellen H. Taylor Family Foundation
Principal gift to fund
C. Matthew Taylor
Principal gift to fund

Sarah Everett Toy Scholarship Fund
Dr. and Mrs. John E. Lee
Principal gift to fund

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

Paul H. and Ginger S. Duensing Scholarship Fund
Established by friends and family in memory of Paul Hayden Duensing

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

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
Penland School of Crafts Annual Report May 2010 – April 2011

Scholarships

John and Ione Lee Scholarship Fund
Established by John and Ione Lee

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

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

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

Mark Peiser Scholarship Fund
Established by Judy and Jim Moore in honor of Mark Peiser

Penland Flamew orking Scholarship Fund
Established by Judy and Jim Moore

Penland Vision Scholarship Fund
Established by Judy and Jim Moore

Michael Pierschalla Scholarship Fund
Established in memory of Michael Pierschalla

Richard Ritter Scholarship Fund
Established by Judy and Jim Moore in honor of Richard Ritter

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

School Teachers Scholarship Fund
Established by friends and family of Dorothy Heyman

Norm and Gloria Schulman Scholarship Fund
Established by friends of Norm and Gloria Schulman

Steele-Reese Scholarship Fund
Established by the Steele-Reese Foundation

Lenore G. Tawney Scholarship Fund
Established by the Lenore G. Tawney Foundation

Teacher Training Scholarship Fund
Established anonymously

Sarah Everett Toy Memorial Scholarship Fund
Established by Sarah Lee Elson and Louis Goodman Elson, John and Ione Lee, and Janet Lee

Windgate Scholarship Fund
Established by the Windgate Charitable Foundation

Christy Wright Endowment for Glass Art
Established by friends and family of Christy Wright

Annually Funded Scholarships

Arts & Science Council of Charlotte/Mecklenburg Scholarship
Funded by Arts & Science Council of Charlotte/Mecklenburg, Inc.

Patricia M. “Patty” Babb Scholarship
Funded by Jim and Mary Lou Babb

Elizabeth Brim Scholarship
Funded by Dr. Kent Leslie

Bob and Peggy Culbertson Scholarship
Funded by Bob and Peggy Culbertson

Furniture Society/Powermatic Scholarship
Funded by Powermatic

Heart of Los Angeles (HOLA) Scholarship
Funded by Cathy and Alan Adelman

Higher Education Partnership Scholarships
Funded by recipient colleges and universities, the Windgate Charitable Foundation, and Penland School

William R. Kenan Institute Fellowships
Funded by the Thomas S. Kenan Institute for the Arts

Isaac and Sonia Luski Scholarship
Funded by Isaac and Sonia Luski

McMurray Scholarship
Funded by Charles McMurray

Patricia Nevin Scholarship
Funded by Pat Nevin

Mary Anna Box and Melvin Sidney Stanforth Scholarship
Funded by Jerry Jackson

UNC Chapel Hill Minority Student Scholarship
Funded by Dr. Olive Greenwald and UNC-Chapel Hill Art Department

Instructor Phil Garrett doing a painting demonstration during his fall 2010 workshop, which began with a month of making monotypes in the printmaking studio and then moved to the drawing and painting studio for a month of painting.
Campaign for Penland’s Future

The following gifts were received, or written gift intentions were completed, prior to April 30, 2011. The Campaign for Penland’s Future is a comprehensive campaign to secure increased annual giving, grow the endowment, and address needed capital improvements. The campaign was endorsed by the board of trustees in April 2010 and will continue until the goal is achieved. These individuals and foundations have committed their support toward Penland’s future programs, facilities, and services. This and subsequent annual reports will reflect the campaign’s cumulative gifts.

$5,000,000 and above
Windgate Charitable Foundation
$1,000,000 - $4,999,999
Robyn and John Horn
$500,000 - $999,999
The Kresge Foundation
$250,000 - $499,999
Laura Edwards and Elaine Andrews
Laura Taft Paulsen and William F. Paulsen
$100,000 - $249,999
Anonymous
Randolph D. Fox Trust
John Wesley and Anna Hodgin
Hanes Foundation
William States Lee Foundation
Susan Parker Martin and Alan Belzer
The Nicholson Foundation
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Student Bill Worcester making a copper weathervane in a class taught by James D.W. Cooper.
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Student Emily Acheson-Adams working in the print studio during a class with Jenny Schmid titled Mezzotint Maddness. Emily is a graduate of the University of North Carolina School of the Arts who now attends the School of the Art Institute of Chicago. She received a Kenan Fellowship to come to Penland. “I feel so lucky to have worked with so many talented artists and to have learned an entirely different form of printmaking from one of my favorite printmakers,” she said. “It has been such a thrill to work with Jenny Schmid, an artist I have long admired and can now call a friend. I am sad to leave Penland, but when I return to Chicago I will be armed with new skills and broader insight for my work.”
Instructor Julia Woodman demonstrating copper forming techniques during her fall metals workshop. Julia is an accomplished metalsmith who has taught several times in the metals studio and been a student many times in the iron studio. She is also a frequent auction volunteer.
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Student Amanda Murdaugh working in the iron studio during the spring 2011 workshop taught by Elizabeth Brim. Amanda, who attended with a work-study scholarship, was returning to Penland for her fifth class. She is a jeweler, and all of her previous classes were in the metals studio. During that spring session her mother, Cathie, was also at Penland taking a clay class. For Amanda, Penland has always been connected to family—Cathie has been taking classes at Penland since the 1970s, and the Murdaughs have volunteered many times for the auction.
Donor Profile: Rick & Brenda Wheeler

Though they have yet to take a class, Penland enthusiasts Rick and Brenda Wheeler have been coming to Penland regularly for about ten years, visiting friends enrolled in workshops and attending the annual benefit auction. “We kept hearing about the auction,” says Brenda, “but we thought it was a very elite thing. Then we received an invitation, and we’ve been coming ever since. It’s a very special place.”

“Penland is one of the places in the world where I feel most comfortable,” says Rick, a salesman for extruded and fabricated aluminum products at Loxcreen Company. “The core of what goes on there speaks to us. Someday we want to have a home there, where we feel surrounded by all the positive aspects of life.”

The Wheelers live in Columbia, South Carolina, which they describe as “an artistic city.” They have been collectors of glass and figurative ceramics since the early days of their marriage, when gifts from artist friends and art gifts to each other sparked an interest. “I gave Brenda a painting for Christmas one year,” Rick recalls, “and she gave me a glass sculpture by Curtiss Brock, and that started us off. Our passion for it continues to grow,” he adds, “and Penland has played a key role in prompting us to collect more seriously.” He wants to take a class someday; his first choice would be glassblowing, but he would love to try ceramics, too. Brenda would like to come one day for a jewelry class. “Every year, when we visit, some piece of jewelry leaves with us,” she says, including, most recently, a brooch by resident artist Amy Tavern.

The Wheelers support Penland as Lucy Morgan Leaders, and, as members of the Circle of Hands, have made a gift to the school in their will. This charitable strategy is especially important to Brenda, who, as an estate planner with First Citizens Bank and executive member of the South Carolina Planned Giving Council, educates her clients and the public on how to protect, grow, and pass on their resources to the next generation. “It’s important for people to think about their passions when planning a legacy,” she advises. “In our case, we feel close to Penland, and want to be sure it continues for a long, long time.” — Wes Stitt

Penland’s Circle of Hands includes donors who have chosen to make a legacy gift to the school through a bequest or other planned or deferred gift. Circle of Hands donors demonstrate their commitments to Penland’s future by establishing a gift process now that will benefit the school at a future time. These gifts can ensure that the donor’s current support will continue. If you are considering a legacy gift to Penland, please contact the development office.

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Penland School of Crafts Annual Report May 2010 – April 2011
In-Kind Donations

These individuals made non-cash gifts to Penland during fiscal year 2011 (May 1, 2010 to April 30, 2011). These in-kind donations included gifts non-auction related art, equipment and supplies, goods and services, and lodging.

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Instructor Paul Wong working in the Penland book and paper studio during his paper class titled Pulp Dyna-Matrix. Paul is the artistic director of Dieu Donné, a nonprofit artist workspace in New York City.
Donor Profile: Alida Fish

A photographer since childhood (beginning when her grandmother gave her a darkroom kit as a birthday gift), Alida Fish first came to Penland in 1971 to take a photography workshop while on vacation from work at an economic research firm. She fell in love with the school’s weekend cook and returned later that year; they were married on the knoll. Alida stayed on at Penland for two years, working for the school in exchange for room, board, and classes. “You might say we were prototypes for today’s core fellows,” she reflects. “For me, it was a remarkable opportunity. I learned an enormous amount not only about photography but also about all the craft media. I met extraordinary people and received the encouragement and support to continue to pursue my passion for photography.” In the years since, the confidence and understanding she credits to her time at Penland have led to what she describes as “a remarkably rewarding career.” This career has included an MFA from Rochester Institute of Technology; an exploratory studio practice in photography, printmaking, and painting; work in collections like the Philadelphia Museum of Art, the State Museum of Pennsylvania, and the George Eastman House; fellowships from the NEA and the Polaroid Corporation; and a long tenure as professor, chair, and dean at the University of the Arts in Philadelphia.

Combining silver and other historic photographic processes, digital manipulation, and hand-painting, Alida’s strange, beautiful still lifes have a quiet sense of the fantastical, the not-quite-real. “I love to subtly transform photographic documents to convey images that live primarily in my head,” she says. Her subjects—plants, curiosities, sculpture, and bodies—glow in the soft light of antique photographic techniques, illuminating some quiet corner of the living, the uncanny, the remnants or remembrances of life now gone.

Alida has maintained a close relationship with Penland and returned many times over the years. She has taught fifteen summer workshops and two concentrations, and currently serves as a member of the board of trustees. “I keep coming back because it nourishes my soul,” she says. “It sounds corny, but it’s true! There is an openness in the way people work at Penland, in the energy in the studios, and in the flow of ideas that always seems to pick me up.”

Alida also supports the school by donating her own artwork, and by organizing a special photography portfolio for the benefit auction. “Each year, we invite ten or twelve former faculty to donate a photograph,” she explains. “Each photograph donated for the special portfolio has either been created at Penland or has been influenced by the artist’s time at Penland.” All of the money raised from the sale of these photographs goes to a fund established to create a new photo studio and endow a studio assistant and scholarship student in that studio. “It’s an ambitious vision,” Alida says, “but these photographers are quick to donate the best of their work. When hundreds of artists, art lovers, and other insightful, smart people from all walks of life are willing to step forward and give what they can to see Penland continue into the future, you know there is something fundamentally significant going on.” – Wes Stitt
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Art Donations
Penland benefits from the extraordinary generosity of its community of artists. Each year many current and former instructors and resident artists donate work to the Annual Benefit Auction. Artists also donate to Art for Penland, a web-based art sales program. Lucy Morgan Leader art donors contributed work valued at $1,000 or more. This list includes work donated to the 2010 Annual Benefit Auction.
Auction Art Donations/Auction Sponsor & Patrons

Auction patron Rob Williams helping to raise money for Penland—by bidding often!

Penland’s 25th Annual Benefit Auction

In addition to providing significant resources for Penland’s annual operations, the benefit auction is an opportunity for collectors and art lovers to visit Penland and to see and acquire exceptional works of contemporary art and craft. Penland received the support of 225 artists who donated work and 204 volunteers who make the weekend a great success. We thank all of the patrons, artists, sponsors, and volunteers who were a part of the 25th Annual Benefit Auction held on August 13 and 14, 2010.

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“I love Penland, I do, I do, I do! There are places on earth that have the power to open your soul to possibilities, train your hands to be creative, and uplift your heart through friendship and community. Penland does all that for me plus more.

Penland is the vehicle of change for my art making, which empowers me to change my life.”

—Carola Jones, recipient of a 2010 Lucy Morgan Scholarship and frequent volunteer at the community open house and the auction.
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James and Sharon Miller
Judy and Jim Moore
Scott Mullennix and Hilary M. Wilson
Cathie M. Murdaugh
Pamela Myers
Kim Nikles
Kit and Bill Pannill
Greg Parker and Randy Dickerson
Jeannie Pearce
Edith Peiser
Toni M. Perrone and Nina Cleaninger
Alan Peterson and Priscilla Kistler
Lucy Phillips
Scott Provancher
Patricia and Ron Pyle
Eve Rapp
Maynette Regan
John and Linda Ruck
Dabney and Walker Sanders
Mary Schmelly
Barbara Schroeder
Kellie and Jeff Scott
Barbara and Robert Seiler
Dawn and Vig Sherrill
Michael and Margery Sherrill
Robert Shore and Brian Caldwell
Buck and Helgi Shuford
Randy Siegel
C. Miller Signon
Brent H. Skidmore and Cheryl Hemmer
Cindy Spuria
Ruth T. Summers and Bruce W. Bowen
Andrew and Carson Tate
Tim Tate
Amy Tavern
Charlie Taylor
Mary E. Tevington
John A. Thompson, Jr. and Lee Rocamora
Dr. Russell Tippins and Randy New
Patti Tracey and Chris Hudson
Ben and Lynn Trotter
Richard Wagner
Ruth R Warner and Robert J Warner
H. Lawrence Watson, Jr.
Laura Way
Ed Westreicher and Phillip E. Hoover
Nancy White
Wendi Williams and Aprille Shaffer
Chancellor Randy Woodson and Susan Woodson
Diana Gayle Wortham
Martin Yate

Auction volunteer Shaan Hassan enthusiastically displaying a glass vessel by Kenny Pieper.
Auction Volunteers

Penland’s Annual Benefit Auction volunteers are an amazing group of people who come to Penland every August and volunteer in myriad ways to make the weekend event possible. They come from all across the US and range in age from eighteen to eighty-five. Many of them take time off from their jobs to join their auction friends, year after year, to work hard and help this event produce important operating support. These individuals epitomize the Penland spirit. This listing includes individuals who volunteered for the 25th Annual Benefit Auction held on August 13 & 14, 2010.

Jack Abgott
Cathy Adelman
Maranda Allbritten
Camille Ames
Joanna Angell
Sarina Angell
Timothy Ayers
Chris Ayscue
Gene Ayscue
William Barnes
Heather Barrett
Sue Baum
Marie Beach
Stan Beach
Helga Beam
Jack Beam
Patrick Beggs
Patricia Benard
Jessica Benzaquen
Bob Boardman
Judi Boardman
Dave Bond
Candace Borden
Mark Boyd
Burtie Bragg
Cynthia Bringle
Edwina Bringle
Lori Buff
Paul Burgo
Allie Burleson
Cheryl Burnett
Antonia Campanella
Jill Carway
Lindsey Cero
Charles Chandler
Pat Chandler
Jennifer Chang
Michael Chmielewski
Cami Ruh Clemo
Charles Coffey
Camille Cogswell
Will Cogswell
Betsy Coogler
Niki Coverstone
Luke Daniels
Shane Darwent
Lisa Day
Desiree DeLong
Bert Denker
Ellen Denker
Karen Derksen
Betsy Dewitt
Artie Dixon
Dail Dixon
Megan Dolan
Patrick Dolan
Janice Donatelli
Miles Dreyer
Peg Dufresne
Merrick Earle
Angela Eastman
Shan Ellentuck
Lee Ellis
Dan Estabrook
Susan Feagin
John Ferlazzo
Michelle Francis
Collette Gabrielle
Mary Clare Galvin
Bob Garron
Lisa Gluckin
Jeff Goodman
Daniel Gottlieb
Iris Gottlieb
Kathryn Guy
Shaan Hassan
Bonnie Hayes
Tim Hayes
Laura Hein
Lindsay Hendricks
Megan Hicks
Randy Hinson
Sarah Holden
Faye Holliday
Donna Holt
Sarah Holt
Darko Hreljanovic
Lucas Hundley
James Hyatt
Keiko Ishii
Patricia Jay
Bethany Jesseph
Lisa Joerling
Beth Johnson
Marsha Johnson
Carola Jones
Dean Jordan
Aimee Joyaux
Alain Joyaux
Soulie Kaghazi
Sally Kemp
Beth Kirby
Arlene Lane
John Leavitt
Amanda Lee
Mark Levine
Patty Lingle
David Little
Polly Lörien
Frank Lortschter
Bill Lupoletti
Kate Lydon
Janet Macy
Suzanne Marsh
Aurelia Mayer
Maxine McCoy
James McDonald
Devin McKim
Edward McKim
Ron Meier
Sue Meier
Barbara Middleton
Michelle Moore
William Moore
Wick Mott
Amanda Murdaugh
Cathie Murdough
Marvin Murdough
Shannon Myers
Berkeley Nebbett
Pat Nevin
Kim Oberhammer
Pat O’Donnell
Mark Oliver
Toni Oreck
Alison Overton
Susan Owen
Lauri Paggi
Michael Panciera
Candace Pederson
Jennifer Phelps
Benjamin James Plato
Neil Prime
Ann Prock
Rob Pulleyn
Elaine Quave
David Ramsey
Kim Reavis
Neil Richter
Trish Salmon
Alyssa Salomon
Lies Sapp
Jack Schaefer
Bill Schmitz
Joe Schnauffer
Valerie Schnauffer
Charles Schultz
Mary Gay Schultz
Connie Schulze
Deborah Seay
John Selser
Gary Shaw
Kate Shaw
Kimberly Shelton
Chris Shepherd
Ursula Shuler
Gordon Simmons
Terry Joe Sleds
Gay Smith
Becky Snavely
Russell Snipes
Kathy Steinsberger
John Ster
Mary-Blue Ster
Cici Stevens
Kent Stewart
Wes Stitt
Ruth Summers
Erin Taylor
Mary Bailey Thomas
Sophia Treakle
Glennmore Trencare-Harvey
Brook Trevathan
Teena Tuenge
Cherry Turner
Gwen Van Ark
Jon Van Ark
Daniel Van Ark
Denise Vanderwoude
Valentina Vella
Dede Vergot
Christian Voisin
Volunteers

Community Open House Volunteers
Penland's annual community open house invites the public into our studios for an afternoon of hands-on craft activities. The 2011 open house was made possible by the generous participation of 110 volunteers.

Kim Alderman
Jacque Allen
Amanda Alexander
Joe Anderson
Ele Annand
Bailey Arend
Laura Aultzman
Gene Ayscue
Aaron Bagelman
Caron Baker
Dan Barron
Amy Barron
Daniel Beck
Pat Benard
Barbara Benisch
Billy Bernstein
Katie Bernstein
Bob Biddlestone
Stephen Biggerstaff
Katherine Boone
Kate Boyd
Pam Brewer
Elizabeth Brim
Edwina Bringle
Matt Bugnaski
Micah Cain
Cristen Cameron
David Chatt
Annie Cicale
Kathleen Clarke
Kate Colclusier
Niki Coverstone
Jane Crowe
Kerstin Davis
Mike Davis
Andrew Dutcher
Miles Dreyer
Veva Edelson
Ross Edwards
Catherine Ellis
Hannah Fearing
Kristen Flournoy
Marie Fornaro
Michelle Frances
Rachel Garceau
John Geci
Lisa Gluckin
Pili Gonzalez
Seth Gould
Alan Gratz
Alex Greenwood
Sue Grier
Stephanie Guinan
Eileen Hallman
Caroline Harkins
Ian Henderson
Miles Henry
Anne Hosey
Moe Hoxie
Bill Jackson
Judi Jetson
Gregg Johnson
Dylan Katz
Nancy Kerr
Carrie Klase
Mikey Krupiarz
Kate Littleton
Polly Lóríen
Frank Lortscher
Laurel Lovrek
Courtney Martin
George Matthews
Jack Mauch
Billy McClain
Susan McDaniel
Jasmin McFayden
Marsha McLawhorn
Lynn McLure
Raine Middleton
Jennifer Moore
Dana Moore
Betsy Morrill
Pat Nevin
Cindy Ollis
Marian Parkes
Rosemary Peduzzi
Brad Pierce
Nelle Fastman Pingree
Liz Potenza
Linda Sacra
Rosina Sajib
Dea Sasso
Gloria Schulman
David Smith
Jim Sockwell
Pablo Soto
Amy Tavern
Terry Taylor
Wendy Thoreson
Gretchen Travers
Mike Travers
Char Walker
Don Walker
Amy Waller
Lily Walton
Tracie Waters
Hye-Sook Wentzel
Jim Wike
Cory Williams
Jacob Yelton

Other Volunteers
These individuals volunteered their time and energy in a variety of ways that helped in the operations of Penland and the maintenance and improvement of our grounds and facilities. They also volunteered in our studios and in campus tours, special events off campus, and many other invaluable ways.

Sharon Barnes
Cynthia Bringle
Edwina Bringle
Elizabeth Brim
Jan Brooks
Elaine Giovando
Gary Griffin
Mary Kanda
Marsha McLawhorn
Flo Perkins
Victoria Rabinow
Gail Rieke
Valerie Schnauder
Gloria Schulman
Doug Stewart
Amelia Stickney
Linda Threadgill
Robin Warden
Staff Profile: Kathryn Gremley

When Kathryn Gremley greets members of the public at the Penland Gallery and Visitors Center, she does so with a knowledge of the school that is both broad and deep. She has worked at the Gallery and Visitors Center for fifteen years—for the first ten years as the exhibits manager and for the past five years as director—but her relationship with the school goes all the way back to 1981. “I had gone to several colleges for art and dropped out several times,” she laughs. “I was reading American Craft and I kept seeing Penland in the artists’ bios. I figured if all these great people went to Penland, I should check it out.”

She came for a fall Concentration in weaving and fell in love with the place. She returned in the spring, then stayed on as a core student, and was then invited to become a resident artist. She settled permanently in the community and continued her work as a production weaver of textiles for clothing and also worked in various capacities at the school. “I have worked in the kitchen,” she says, “I was a studio coordinator, I taught weaving and clothing design, I worked in the school store, and then I started working at the gallery.” She was also selling her work at large craft shows and a dozen other galleries. She was the first person involved with Penland Gallery who was also a selling craftsperson. “I didn’t have a background in conventional retail,” she says, “but I knew about the relationship between a gallery and an artist.” She also had a keen eye for good work and innovative displays. In her time at the gallery she has installed 135 instructor exhibitions and curated and installed approximately eighty invitational exhibits, both in the gallery and off campus.

As Kathryn became increasingly involved with the gallery, she gradually wound down her own craft business. Today, as director, she functions as curator and exhibition designer and manages a staff of four—working with them as they arrange tours of the school, set up displays, keep track of inventory, and answer hundreds of questions about the art work, the school, the artists, and, of course, the location of the bathrooms.

Although she has set aside her loom, Kathryn’s background as an artist informs everything she does. “I enjoy trying to create the presentation the work deserves,” she says. “Whether we are selling a greeting card, a mug, or a $20,000 sculpture, it should all be of the same quality. You go to a museum to see these beautiful paintings and sculptures, and then you go to the gift shop and it’s commercial products made in China. Here we want everything to have the same level of excellence.”

Especially close to Kathryn’s heart are the invitational exhibitions mounted each year. These are built around themes and are intended to expand the public’s understanding of craft. They are also meant to reflect aspects of Penland’s educational programs, and Kathryn works closely with program director Dana Moore when planning the shows. “The exhibitions,” she says, “encourage people to slow down and thoughtfully view the work, so they are more likely to engage with the process and the intent behind it. If Penland is trying to advance the perception of what craft is in the world, the gallery is trying to have a role in that by having exhibitions that help create a deeper understanding of what it is to be an artist.” –Robin Drewey
## Operating Financial Information

<table>
<thead>
<tr>
<th></th>
<th>Fiscal Year 2011</th>
<th>Fiscal Year 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and grants</td>
<td>1,138,798</td>
<td>1,240,166</td>
</tr>
<tr>
<td>Auctions and special events</td>
<td>576,791</td>
<td>551,417</td>
</tr>
<tr>
<td>Tuition, room, board, and fees</td>
<td>1,979,719</td>
<td>1,919,384</td>
</tr>
<tr>
<td>Sales*</td>
<td>618,855</td>
<td>515,899</td>
</tr>
<tr>
<td>Investment return</td>
<td>8,489</td>
<td>12,000</td>
</tr>
<tr>
<td>Change in beneficial interests**</td>
<td>120,000</td>
<td>120,000</td>
</tr>
<tr>
<td>Other income</td>
<td>49,932</td>
<td>73,204</td>
</tr>
<tr>
<td><strong>Operating income</strong></td>
<td>4,492,584</td>
<td>4,432,070</td>
</tr>
<tr>
<td>Funds released from restriction</td>
<td>197,258</td>
<td>183,362</td>
</tr>
<tr>
<td><strong>Total operating income</strong></td>
<td>4,689,842</td>
<td>4,615,432</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Fiscal Year 2011</th>
<th>Fiscal Year 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td>531,602</td>
<td>505,428</td>
</tr>
<tr>
<td>Development</td>
<td>615,300</td>
<td>527,156</td>
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<tr>
<td>Programs</td>
<td>1,863,605</td>
<td>1,723,017</td>
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<tr>
<td>Services</td>
<td>943,004</td>
<td>925,424</td>
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<tr>
<td>Facilities</td>
<td>678,877</td>
<td>668,050</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td>4,632,388</td>
<td>4,349,075</td>
</tr>
<tr>
<td>Change in net operating assets</td>
<td>57,454</td>
<td>266,357</td>
</tr>
</tbody>
</table>

*Sales includes gallery, supply store, coffee house, visitor meals, and studio materials.

**Beneficial interest in trust includes the John E van Haun Endowment (FY11 and FY10) and the Winston-Salem Foundation Penland Endowment (FY10).

Depreciation expense for the year was $562,785 and is not reflected in the above operating expenses. It is included in the audited financial statements.

Financial information about this organization and a copy of its license are available from the Charitable Solicitation Licensing Section at 1.888.830.4989. The license is not an endorsement by the State.
Financial Information

Operating Income, Fiscal Year 2011

This chart reflects unrestricted operating income.

Audited Financial Information

<table>
<thead>
<tr>
<th>Balance Sheet Information</th>
<th>4/30/11</th>
<th>4/30/10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and investments</td>
<td>16,216,936</td>
<td>9,702,807</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>11,231,163</td>
<td>9,550,995</td>
</tr>
<tr>
<td>Other</td>
<td>263,847</td>
<td>283,454</td>
</tr>
<tr>
<td>Total assets</td>
<td>27,711,946</td>
<td>19,537,256</td>
</tr>
<tr>
<td><strong>Liabilities and Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liabilities</td>
<td>3,092,295</td>
<td>1,216,298</td>
</tr>
<tr>
<td>Net assets</td>
<td>24,619,651</td>
<td>18,320,958</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>27,711,946</td>
<td>19,537,256</td>
</tr>
</tbody>
</table>

**Audited financial statement highlights:**

Total assets for the organization increased by $8.2 million due primarily to contributions to the Campaign for Penland’s Future, new endowments, and building additions.

Total liabilities increased by $1.9 million due to the construction loan for new housing and deferred revenue from a $600,000 grant.

Total support and revenue increased approximately $5 million over the prior year due primarily to endowment contributions. Tuition, room, and board fees were approximately $60,000 higher than the prior year.

On April 30, 2011, permanently restricted funds totaled $10.7 million.

A full copy of the audited financial statements is available from the director’s office.
Board of Trustees

Trustee rotations occur in November of each year. This listing includes all trustees who served between May 2010 – April 2011.

Glen Hardymon, chair (beginning November 2010)
Collector, attorney, K & L Gates, LLP, Mooresville, NC

Laura Taft Paulsen, chair (through November 2010)
Finance, New York, NY

Rob Pulley, vice chair
Publisher, Lark Books (retired), ceramic artist, Marshall, NC

John Garrou, treasurer
Attorney, Winston-Salem, NC

Frank Lortscher, secretary
President, Array Analytics, printmaker, Penland, NC

Cathy Adelman
Bookbinder, collector, Malibu, CA

Polly Allen
Arts advocate, collector, artist, Lebanon, NH

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

Suzanne Baker
Volunteer, collector, educator (retired), Winston-Salem, NC

Dawn Barrett
Dean of architecture and design, professor of design, Rhode Island School of Design, Barrington, RI

Betsy Bethune
Volunteer, collector, Winston-Salem, NC

Kristin Hills Bradbury
Fundraising professional, Charlotte, NC

Cristina Córdova
Ceramic sculptor, Penland, NC

John Culver
Lawyer, collector, Charlotte, NC

Sarah L. Elson
Art historian, consultant, collector, London, England

Alida Fish
Artist, dean at University of the Arts, Philadelphia, PA

Gusti W. Frankel
Attorney (retired), NC

Shelton Gorelick
Collector, real estate and investment (retired), Charlotte, NC

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

Abie Harris
Artist, architect, campus planning consultant, Raleigh, NC

Joia Johnson
Lawyer, executive vice president, Hanesbrands Inc., Winston-Salem, NC

Steve LeBlanc
Senior managing director, Teacher Retirement System of Texas, Austin, TX

John E. Lee
Physician (retired), woodworker, Atlanta, GA

Julie Leonard
Book artist, educator, University of Iowa, Iowa City, IA

Susan Parker Martin
Fundraising professional (retired), New York, NY

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

John McGuire
Surgeon (retired), glass artist, Asheville, NC

C. James Meyer
Metalsmith, professor emeritus, Virginia Commonwealth University, Midlothian, VA

Kaola Phoenix
Artist, arts advocate, Chapel Hill, NC

Laura Heery Prozes
Architect, New York, NY

Ché Rhodes
Glass artist, educator, University of Louisville, Louisville, KY

Christina Shmigel
Sculptor, educator, Shanghai, China

William M. Singer
Architect, New York, NY

Clarissa Sligh
Artist, lecturer, Asheville, NC

Barbara Wells
Weaver, collector, Chapel Hill, NC

Ira T. Wender
Attorney, Patterson, Belknap, Webb & Tyler (retired), New York, NY

Lana Wilson
Ceramic artist, Del Mar, CA
Staff

April 30, 2011

Penland’s staff includes full-time, part-time, and seasonal employees.

Jean McLaughlin, executive director
Dean Allison, studio coordinator
Beverly Aysecke, Campaign for Penland’s Future
Ray Bell, facilities
Kate Boyd, development
Mark Boyd, information technology, studio coordinator
Rebekkah Cook, gallery
Ryan Cooper, gardener
Jane Crowe, development
Mike Davis, director of development and communications
Betsy DeWitt, studio coordinator
Day Dotson, kitchen
Robin Dreyer, communications
Susan Feagin, studio coordinator
Sallie Fero, school store
Melanie Finlayson, studio coordinator
Cassie Floan, gallery
Megan Fluegel, studio coordinator
Marie Fornaro, assistant to the director
Michelle Francis, archivist
Anna Gardner, housekeeping
Lisa Gluckin, development
Melanie Gortney, accounting
Scott Graham, kitchen
Wendi Gratz, community collaborations
Kathryn Gremley, gallery director
Stephanie Guinan, development
Julia Harry, coffee house
Tammy Hitchcock, gallery
Amanda Hollifield, registration
Cheryl Hughes, housekeeping
Bill Jackson, kitchen
Jerry Jackson, deputy director
Scott Klein, director of facilities
Stacey Lane, community collaborations
Cynthia Lindeman, services
Philip May, studio technician
Susan McDaniel, director of finance
Jasmin McFayden, Campaign for Penland’s Future
Abigail McKinney, office coordinator
Tara McKinney, housekeeping
Dana Moore, director of programs
Betsy Morrill, school store

Kat Conley, who ran the supply store for twenty-five years, leading the July 4 parade in a festooned golf cart. Kat retired in December, 2010. Take it easy, Kat!

Leslie Noell, graphic designer, core fellowship coordinator
Kim Oberhammer, kitchen
Stephani Ott, school store
Susan Pendley, housekeeper
Meg Peterson, community collaborations
Richard Pleasants, food services manager
Mikey Pumphrey, studio coordinator
John Renick, kitchen
Jon Shearin, studio coordinator
Keith Southworth, coffee house
Wes Stitt, communications
Sheila Sweetser, office coordinator
Jennifer Sword, programs
Chris Thomas, kitchen
Crystal Thomas, coffee house manager
Gretchen Travers, registrar
Simone Travisano, studio manager
Kevin Tuffo, facilities
Justin Webb, nighttime security
Adam Whitney, studio coordinator
Penland School of Crafts Annual Report May 2010 – April 2011

**Books and Paper**
Lisa Blackburn
Melissa Jay Craig
Gabrielle Fox
Sara Langworthy
Emily Martin
Andrea Peterson
Meg Peterson
Eileen Wallace
Paul Wong

**Clay**
Carlos Alves
Alice Ballard
Kenneth Baskin
John Byrd
Sam Chung
Bede Clark
Judith Duff
Janice Farley
Scott Goldberg
Vicki Hardin
Elisa Helland-Hansen
Kristen Kieffer
Kathy King
George Kokis
Rodney McCoubrey
Jenny Mendes
Jane Peiser
Katrina Plato
Michael Sherrill
Gay Smith
Tip Tolland
Paul Andrew Wandless
Jeff Zamek

**Drawing and Painting**
Curtis Bartone
Clare Dolan
Arthur González
Celia Gray
Bill Logan
Erica Mott
Yoonmi Nam
Kathy Vellard

**Glass**
Mark Angus
Alex Gabriel Bernstein
Devin Burgess
Scott Darlington
Leah Fairbanks
Eric Goldschmidt
Jin Won Han
Christopher McElroy
Elizabeth Ryland Mears
Janis Miltenberger
Mark Mitsuda
Kiara Pelissier
Marc Petrovic
Ross Richmond
Richard Ritter
Michael Schunke
Boyd Sugiki
Jan Williams
Lisa Zerkowitz
Jen Zitkova

**Iron**
Mark Aspery
Michael Bondi
Elizabeth Brim
James D.W. Cooper
Paige Davis
Erika Gordon
Marc Maiorana
John Rais
Mike Rossi

**Metals**
Lola Brooks
Helen Carnac
David Clemens
Lisa Colby
Kim Crider
Marisela Gutiérrez
Douglass Harling
Marvin Jensen
Deb Karash
Myra Mimlitsch-Gray
Natalya Pinchuk
Phil Renato
Marjorie Simon
Dana Sperry
Deb Stoner
Marlene True
Amy Tavern
James Thurman
Julia Woodman
Sandy Zilker

**Photography**
Christina Z. Anderson
Dan Bailey
Kyle Bajakian
Dan Estabrook
Jeff Goodman
Scott McMahon
Jerry Spagnoli
Jo Whaley

**Print and Letterpress**
Erika Adams
Lynn Avadenka
Inge Bruggeman
Morgan Calderini
Nicole Chesney
Phil Garrett
Roni Gross
John Horn
Thomas Lucas
Scott Ludwig
Steve Miller
Paul Moxon
Jenny Schmid

**Wood**
Jacque Allen
Gail Fredell
Mark Gardner
Matthew Hebert
Thomas Huang
Yuri Kobayashi
Stoney Lamar
Wendy Maruyama
Brent Skidmore
Craig Vandall Stevens

**Special Classes**
Christina Shmigel
Stephen Sideling

**Resident Writer**
Ingrid Schaffner

**Movement**
Diann Fuller
Dennise Gackstetter
Cathy Holt
Cara Levine
Erica Mott
Holbrook Newman
Louise Runyon

Instructor Dan Estabrook and student Valentina Vella hanging Valenta’s work for a photo exhibition in Long House during fall 2010.