Penland School of Crafts
Penland School of Crafts is an international 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: Student Sophie Eisner using a power hammer in the iron studio.
Back cover: Community members launching paper hot-air balloons at the end of the July 4 festivities.
Inside front cover: Letterpress students showing their school spirit in the annual July 4 parade.
Inside back cover: Student Honora Bacon making incised marks on a pot before glazing it.

Annual Report Credits
Editor: Robin Dreyer; design: Ele Annand; writing: Robin Dreyer, Jean McLaughlin, Wes Stitt; assistance: Mike Davis, Stephanie Guinan, Tammy Hitchcock, Polly Lórien, Susan McDaniel, Jean McLaughlin, 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.
A year at Penland is always filled with moments of individual growth and collective accomplishment. Enrollment was strong in our 2012 fiscal year with 1,365 students and 157 instructors experiencing the excitement and challenges of creative experimentation. With your support our workshops brought the learning process to life for artists from all skill levels and many different walks of life. Half of our students continue to be ages 18-35, and 650 students attended with some kind of financial assistance. We held a weeklong Artist Educators’ Retreat to celebrate processes of learning and teaching with 107 Penland instructors; artists Christina Shmigel and Jeff Goodman led group exercises to complement the individual work. Barry Lopez was our Andrew Glasgow Writer-in-Residence and we honored metalsmith Fred Fenster as our 2011 Penland Outstanding Artist Educator.

Collaborating with our community continues to connect Penland with partners like the Mitchell County public schools where we provide teacher training through our Subs with SuitCASEs program; workshops for all students in grades three, four, and ten; and special mentoring experiences. Our summer Kids Camp enchanted young people with classes in maskmaking, photography, storytelling, Appalachian folk arts, journal making, and other subjects.

The Campaign for Penland’s Future advanced quietly—and significantly—with the receipt of two major gifts: one from the Samuel L. Phillips Family Foundation for a new drawing/painting and bookarts studio and another from the Nicholson Foundation for new photography and paper studios, and a new social hall. We completed a new dormitory and sleeping cabins to improve student housing. Designing for the future takes time and the collaborative input of many people. The design process advanced this year for two key historic properties—Dora’s Place and Morgan Hall—and for a new home for Penland’s core fellows.
Our supporters make the daily work of teaching possible and enable our staff to work behind the scenes in ways that promote the creative process. Studio coordinators and other staff members participated in nine national media conferences and an international iron conference in Ireland. Our engagement with these organizations helps us increase awareness of Penland, market our classes, recruit new instructors, and provide continuing education for our staff. We began a long process of advancing technology on campus, and we now have computers in each studio and wireless Internet access across most of campus.

Although fall classes ended in November, Penland was far from quiet over the winter. During these months, thirteen of our fifteen studios were open, offering independent study for winter renters, print and letterpress residencies with master printers, and studio opportunities for several special groups. Trustee and artist Julie Leonard used the books and paper studio to make sheets of paper for a broadside of a poem by the late Betty Oliver, which was part of a project funded through the USA Projects platform. Edwina Bringle and Elizabeth Mears each hosted groups of flameworkers for a week in the glass studio. Sculptors Robyn Horn and Stoney Lamar convened a group of twenty-three iron and wood artists to experiment and learn from each other during a week of high-pitched camaraderie and expert craftsmanship. Along with their independent projects, the group created an extraordinary collaborative bench for the Craft House porch.

As you read through our annual report, we encourage you to delve deeply into the programs we offer with your support—programs that impact creative life throughout our country.

Jean W. McLaughlin, executive director
Glen B. Hardymon, chair, board of trustees

More than 100 Penland instructors along with studio coordinators and studio assistants shared a fantastic week of open studios, collaboration, conversation, and inspiration in September 2011 at Penland’s Community of Education retreat.
Penland’s workshops are intensive, total-immersion experiences that allow students and instructors to focus almost exclusively on the studio work they are engaged in. These classes are based on the principle of learning by doing—it’s normal for students to produce work on the first day. Classes are small, ranging in size from six to twenty students, and individual instruction is plentiful. Penland has no standing faculty, instead hiring more than 130 guest instructors each year, giving students the opportunity to work with full-time studio artists and faculty from dozens of colleges and universities. These instructors are incredibly generous individuals who share their knowledge freely and give countless hours to their students.

In fiscal year 2012, Penland offered classes in books and paper, clay, drawing and painting, glass, iron, metals, photography, printmaking and letterpress, textiles, and wood. There were also workshops in shoemaking and teacher training, and a special workshop for ceramics collectors that included history lectures, studio visits, demonstrations, and hands-on work.

Penland workshops often work across media. In summer 2011, enamelist Elizabeth Turrell and bookbinder Eileen Wallace taught a class in which book covers and entire books were made from enameled sheets of copper or steel. Instructor Eric Ryser taught a workshop in the iron studio that involved making prints from etched steel plates and then forging those plates into functional or sculptural objects. As a designer of custom carpets, Alicia D. Keshishian is

**Student Verina Schatz picking up a murrini pattern on a glass vessel during a hot glass class taught by Ché Rhodes.**
passionately involved with color. In her one-week spring workshop she presented a series of color exercises to students who work in a variety of media.

One of Penland’s signature programs is the Concentration: eight-week workshops that are presented in the spring and fall. Almost as long as a college semester, but with the intense focus of the workshop format, these classes allow students to make great strides in their work. The format of these classes is unique in craft education, and it supports educational possibilities that would be difficult to accomplish in shorter workshops. For example, the work students made in Kathy King’s eight-week clay workshop was inspired by a series of lectures on historical ceramics that took students through myriad techniques and materials.

The Penland workshop program is a complex and ever-changing landscape that reflects the school’s dedication to expanding the boundaries of craft while continuing to nurture its traditions. The content of these workshops grows out of Penland’s extensive network of artists and incorporates information gleaned from instructors, students, resident artists, studio coordinators, and numerous program advisers. As each season’s workshop program is announced, Penland’s commitment to creative education is renewed.
THE PENLAND RESIDENT ARTIST PROGRAM makes it possible for a group of full-time artists to spend three years living and working in the creative community atmosphere of Penland School of Crafts. The benefits of the program include low-cost studios and housing; meals when classes are in session; feedback and encouragement from staff, community, and fellow resident artists; and contact with hundreds of visitors, collectors, students, instructors, and auction patrons. Resident artists host an open house at their studios during each Penland session and exemplify for students many possible approaches to life as a working craftsperson.

The resident artists in fiscal year 2012 were potter David Eichelberger, weaver Robin Johnston, jeweler Jeong Ju Lee, wood sculptor and painter Daniel Marinelli, wood sculptor Tom Shields, jeweler Amy Tavern, and potter gwendolyn yoppolo. Jeong Ju Lee, Daniel Marinelli, and Amy Tavern completed their three-year residencies in spring 2012.

In addition to selling work from their studios and the Penland Gallery, resident artists participated in exhibitions at many venues, including The Clay Studio and Gravers Lane Gallery in Philadelphia, Green Hill Center, Crimson Laurel Gallery, and Christa Faut Gallery in North Carolina, Red Lodge Clay Center in Montana, Blue Heron Gallery in Maine, SOFA Chicago, Society for Contemporary Craft in Pittsburgh, and Velvet da Vinci and Root Gallery in San Francisco. Amy Tavern’s work was featured on the cover of Metalsmith magazine’s prestigious “Exhibition in Print” issue.

“I am so grateful for the time I’ve been given to immerse myself in the physical environment as well as the community environment at Penland,” says resident artist Robin Johnston. “I always incorporate aspects of my immediate surroundings into my work. At Penland I have reinterpreted historical weave drafts that were used by weavers in the early days of the school and also layered personal and environmental data, including sleep patterns and the lunar calendar, into woven pieces. Most recently I have been wrapping yarn around black walnuts (from a tree on my road) to encourage the dye to seep out, creating a random stain. Then I weave the yarn from many walnuts together, and a unique pattern emerges from each bundle.

“The open, supportive atmosphere at Penland has encouraged me to move in innovative directions and enabled my daily life with my family to intertwine naturally with my studio life.”

 Resident artist David Eichelberger rolling out a clay slab in his Penland studio. David came to the residency after completing an MFA at the University of Nebraska-Lincoln.
Penland’s nine core fellows are a force that touches every part of Penland School. They are a constant creative presence—taking classes or working independently in the studios—and the annual exhibition of their work is an inspiring highlight of each year. They live on campus and work in the kitchen, dining hall, and gardens. They plan entertainment, facilitate instructor slide shows, and run errands for the school. They supervise work-study students and lead the crews that get the school ready, session after session, for incoming students. They interact with hundreds of students and instructors who know that if they have a question, they can always ask a core fellow.

Core fellow Jack Mauch worked primarily in clay while pursuing a BFA degree at Maine College of Art. During his time at Penland, however, he has worked mostly in metal and wood, with forays into bookbinding, leatherwork, and printmaking. He brings an elegant sense of design to everything he makes. “My time as a core student has been seminal in every regard,” he says. “I have grown immensely in my understanding of material and process, and in the sophistication of my artistic vision. I have lived, worked, and learned with people who have had a profound impact on me, and whose influence I will carry forever. I have had the highest of highs, the lowest of lows, and the most cups of coffee.”


Core fellows do all this while working diligently to explore materials, acquire new skills and refine old ones, build portfolios, and find their identities as artists. The core fellowship is intense and demanding—it is an educational opportunity like no other.

Completing the core fellowship in February 2012 were printmaker Ele Annand, blacksmith and sculptor Daniel Beck, ceramist and metalsmith Ian Henderson, textile artist Rosina Saqib, and sculptor, bookmaker, and textile artist Amanda Thatch. Continuing for their second year were ceramist Bob Biddlestone, clay and metal artist Rachel Garceau, all-around metalsmith Seth Gould, and metalsmith and furniture maker Jack Mauch. They were joined in the spring by textile artist Zee Boudreaux, woodworker Liz Koerner, glassblower and woodworker Mike Kupiarz, book artist Rachel Mauser, and potter Molly Spadone.
It is important that Penland be accessible to people from different backgrounds and circumstances. Running a small school that provides individualized instruction is expensive, and the fees paid by students are more than matched by the donations of Penland’s many contributors so that tuition, room, and board can be kept as low as possible. Penland also works hard to provide hundreds of scholarships and tuition discounts.

In fiscal year 2012, 650 spaces in Penland classes were filled by students receiving some form of financial assistance, representing 47 percent of total enrollment. This included 252 work-study scholarships, 36 full scholarships, 159 studio assistantships, and 54 instructor family members and staff members who paid no fees. Penland’s standby program gives discounted tuition to teachers and area residents who take unfilled spots at the last minute; 64 people took advantage of this offer. Penland core fellows accounted for 61 spaces in classes. The higher education partnership program allowed 24 students to attend free of charge. These are current students at colleges and universities; they are selected by their home institution, which also shares the cost of the scholarship. 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, gifts from the Alvin Lehman Foundation Fund, the Claire Lucas Fund, the Windgate Charitable Foundation, and other foundations, the sale of work at end-of-session auctions, Penland’s general operating budget, and individual scholarship endowments. For a list of specially funded or endowed scholarships, see page 28.

Amy Raab received a Windgate Scholarship for Jason Pollen’s summer textiles class. “My twenty-five-year career working in the nonprofit sector on children’s issues has left me with little time and income to pursue my artwork,” she said. “I plan to retire within the next two years and would like to be a producing artist again. . . . The most exciting thing about this experience has been my revival as an artist. By the second day I was completely immersed in my work and I remembered how it feels to have the time, the space, and the guidance to create. I am very pleased with the work I produced after being dormant for more than twenty years. . . . When I return home, I plan to set up studio space in my house, and I hope to return to Penland again to continue developing my skills. I cannot thank you enough for helping me rekindle my creative spirit.”

Studio assistant Wyatt Severs working on a huge turned vessel in the wood studio. The piece started as a log, and Wyatt worked on it over the course of an eight-week session.
Penland’s commitment to creative education includes a variety of programs that connect the school with the local community. Since the mid-1990s, Penland has supported a teaching artist who provides curriculum-based art classes in the local schools and in a Penland studio dedicated to this program. In fiscal year 2012, teaching artist Meg Peterson worked with every third, fourth, and tenth grader in the Mitchell County public school system, a total of 494 students. These students explored family history, astronomy, nature study, and North Carolina culture through drawing, painting, collage, writing, and making handbound journals.

Area artists at a Subs with SuitCASEs training session led by Penland staff member Stacey Lane and poet Mimi Herman. The participants will use the information and activities learned at Penland to enliven their work as substitute teachers in the local school system.

Mayland Community College collaborates with Penland on an associate of arts degree that combines studio classes at Penland with general education classes at Mayland. In fiscal year 2012, two students took advantage of this program. Subs with SuitCASEs (Creative Approaches to Substitute Education) gives training and materials to local studio artists who are also substitute teachers and use these resources to bring art activities into the classroom. More information can be found at subswithsuitcases.org. The school also sponsored special one-day workshops in stop-motion animation and puppetry for teachers and other community members.

Kids Camp is a popular summer program that provides art-based day camps for children. In summer 2011, 107 children participated; 43 of them received a scholarship. Penland partnered with the Centro Latino, the SafePlace women’s shelter, and the Communities in Schools program to provide Kids Camp participants with transportation, meals, and language assistance as needed.

The annual community open house, held on March 3, 2012, was staffed by 160 volunteers and welcomed more than 500 visitors for hands-on activities and demonstrations in Penland’s teaching studios. Penland also participated in a number of other community activities including the Troutacular festival and the Fire on the Mountain blacksmithing festival. As part of the Carolina Literary Festival, the school was proud to sponsor a presentation by Audrey Niffenegger, a Penland instructor who is the author of two best-selling novels.

For more information on these and other Penland community programs, visit penland.org/programs/community_education.html.
Special Programs

The seasonal nature of Penland’s workshop program creates a flexibility that makes it possible for the school to present activities and programs that fall outside of the regular schedule. Some of these have become a recurring part of each year, while others happen in response to the needs and interests of particular groups of people.

The Andrew Glasgow Writer’s Residency was established in 2010 to provide writers, scholars, and curators with time to conduct research and write on topics designed to advance the field of crafts. The resident writer for 2011 was essayist and fiction writer Barry Lopez. While at Penland he worked in several studios, spent time with instructors and students, and electrified the community with a reading and talk. During Lopez’s residency, letterpress instructor Paul Moxon created a broadside from one of Lopez’s stories. More on Barry Lopez on page 24.

In September 2011, with support from the National Endowment for the Arts, Penland hosted a retreat for 105 former instructors. They were given access to all of the studios, with excellent support from a group of studio assistants and Penland’s studio coordinators. Most of them chose to work in studios that were unfamiliar to them. Evening programs were hosted by artist/educators Christina Shmigel and Jeff Goodman. The retreat produced a rare level—even by Penland standards—of energy and camaraderie.

Erika Adams was the 2012 lead printer in the printmaking studio for the January residencies in printmaking and letterpress. These residencies offer artists and writers with little or no printing experience a chance to work in Penland’s studios with experienced printers, creating editions of broadsides, prints, or small publications. Erika facilitated the projects of two groups of print residents, each for a two-week session, and then had the run of the studio for the month of February to make her own work. Erika teaches at Concordia University in Montreal and was able to participate in the winter residency as part of a sabbatical year that also included working at the Robert Blackburn Printmaking Workshop in New York City and taking a trapeze class.

Metalworkers Rick Smith, Stephen Yusko, and David Clemons working out the design for the steel components of a bench made collaboratively by a group of artists who worked together in the iron and wood studios during February 2012.

Winter included the annual letterpress and print residencies, in which artists from a variety of media backgrounds work with master letterpress printers and printmakers in the Paul Hayden Duensing studio. Winter studio rentals included two groups of flameworkers who each rented the flameworking studio for a week. A group of twenty-three artists were resident in the iron and wood studios for a week. The group was convened by sculptors Stoney Lamar (see page 43) and Robyn Horn. They worked together and separately and moved freely between the two studios. The whole group collaborated on a beautiful wood and steel bench that now sits proudly on the Craft House porch.
Penland’s archive is a repository for documents and articles related to the school’s history, both recent and distant. Although most of its holdings are paper records, photographs, correspondence, and other documents, the archive also includes a small collection of objects and artwork. Current publications and documents are continuously collected as they are generated. Classes sometimes donate collaborative or commemorative projects, and the school regularly receives gifts of artifacts from the past. The Penland archivist is responsible for cataloging and organizing all of this material and also responds to frequent requests from staff members and the general public for historical information and access to the archive’s holdings.

Items acquired by the archive in fiscal year 2012 include a hand-stitched panel made at Penland in 1985 by instructor and Penland neighbor Paulus Berensohn as part of The Ribbon Project, an international peace project commemorating the bombing of Hiroshima. Other donations were a paper and metal sculpture by the late Betty Oliver, a portfolio of photographs by long-time Penland instructor Evon Streetman, a number of copper and pewter items produced in the 1930s by the Penland Weavers and Potters, a group of color slides taken at Penland in the summer of 1981, small works made in the 1970s and the 1980s by instructors Gerry Williams, Gay Smith, and Mark Peiser, and, from more recent history, four glass horns that were made in one of Sally Prasch’s flameworking classes and used in the 2001 July 4 parade.

Also donated were two ceramic pieces made during a visit to Penland by members of the Jingdezhen Ceramic Institute. During that visit, three Chinese potters threw and decorated a number of pots which were subsequently fired by studio coordinator Susan Feagin. Several other vessels they made were later decorated and fired by community members and were sold at Penland scholarship auctions.

This textile piece was made by instructor and Penland neighbor Paulus Berensohn in 1985 as part of The Ribbon Project, which joined together 24,000 sewn panels into a fifteen-mile-long ribbon that was stretched from the Pentagon to the Capitol on the 40th anniversary of the bombing of Hiroshima. Many of the individual pieces are now in collections including the Smithsonian Institution (DC) and the Textile Museum (DC). Sherry Lowe, who was one of the coordinators of the project, ended up with several hundred of them, including this one. The label on the back identified it as having been made at Penland School, so she contacted Penland’s archivist, Michelle Francis, and in 2011 the piece came home.
The Penland Gallery and Visitors Center exhibits work in all media by artists who have connections to the school. It also shows work by each session’s instructors and mounts invitational exhibitions. In addition to curating, displaying, and selling artwork, the gallery provides assistance and information to individuals, organizations, curators, and galleries interested in Penland School and Penland-affiliated artists.

Gallery staff organizes twice-weekly tours of the Penland campus, distributes maps of nearby studios, works with patrons to commission or acquire work not currently in the gallery, and advises artists on pricing and marketing. The gallery works with corporate clients, design firms, and art museums on special purchase projects for corporate gifts, awards, and acquisitions for office and public lobby spaces.

In fiscal year 2012 the gallery and visitors center welcomed 16,667 visitors and showed work by 203 artists. Gallery sales of $352,080 returned $238,293 in commissions to artists. Gallery tours gave 551 people a look at the school enhanced by historical and program information. In addition to its regularly-scheduled tours, the gallery arranged special tours for a number of groups including the Jingdezhen Pottery Institute, painting and ceramics students from Caldwell Community College, studio art students from Appalachian State University, and patrons of the Art Institute of Chicago.

The opening exhibition of the 2011 season featured work by renowned potter Karen Karnes and fourteen other ceramic artists whose lives have been touched by Karnes’s. The show was guest curated by Karen Karnes and Mark Shapiro, and it coincided with a retrospective exhibition of Karnes’s work at the Asheville Art Museum. Penland also hosted a screening of the film Don’t Know We’ll See: The Work of Karen Karnes.

Located in Horner Hall, the gallery and visitors center is the gateway to the school.
The work of the Penland facilities and grounds crew never ends. With 420 acres and 56 buildings to look after, the crew—two maintenance technicians, a studio technician, a groundskeeper, and the facilities and grounds director—seem to be everywhere all the time. Their ongoing work includes tasks such as painting, grading, plant propagation, carpentry, troubleshooting and repair of studio equipment, water-system maintenance, and vehicle maintenance. An important project undertaken during the year was the complete renovation of the resident artist glass studio, which dates back to the 1960s.

The director of facilities and grounds also works closely with architects and contractors on new construction. In fiscal year 2012, Penland completed two building projects that have greatly improved student housing. A cluster of small buildings, called the Sleeping Cabins, created ten double rooms tucked into the woods at the north end of campus, replacing the aging Homosote building. A new housing building located west of the Pines has a flexible room plan that will accommodate between 24 and 42 students depending on what type of rooms are requested.

Both of these projects were designed by architect Dail Dixon. Construction documents and construction oversight for the new housing building were handled by Bowers, Ellis, and Watson, PA. That project was financed through a low-cost loan from USDA Rural Development supported by the American Recovery and Reinvestment Act of 2009.

It was also a year of transition as Scott Klein left the job of director of facilities and grounds after seven productive years. He was succeeded, in February 2012, by David Sommer, a civil engineer with broad knowledge of contemporary building systems and historic structures.

A local guttering contractor making a 126-foot-long gutter for Bill’s Place. This is an example of the constant maintenance required by Penland’s 56 buildings.

The Sleeping Cabins, a cluster of buildings tucked into the woods on the northern edge of the campus, were an important upgrade to Penland’s housing. Each building has two bedrooms. They are connected by walkways to each other and to a common bathroom.
26th Annual
Benefit Auction
August 12–13, 2011

Works sold: 247
Contributing artists: 256
Volunteers: 202
Attendance: 612
Total income: $614,405
Net income: $456,304

Auction Sponsors

Auction Patron ($5,000)
American Craft magazine
Artsee magazine
Blue Ridge Printing
David H. Ramsey Commercial Photography
SOFA Chicago 2011
Tryon Distributing
WNC magazine

Auction Supporter ($2,500)
American Style magazine
Biltmore Wines
Blue Ridge Soap Shed
Our State magazine

Auction Associate ($1,500)
Classic Event Rentals
EbenConcepts/Cardinal Insurance
Hallmark Capital Management
Jon Ellenbogen and Rebecca Plummer
Norman Sound & Productions, Inc.

Each year Penland’s Annual Benefit Auction brings hundreds of artists, patrons, and volunteers to the school for a weekend celebration of craft, education, and community. The weekend’s central event is the display and sale of work donated by current and former instructors and resident artists and former core fellows. The event is a showcase for Penland’s campus and programs, creates visibility for the work of hundreds of artists, and provides the school with about 10 percent of its annual income.

The 2011 auction was a record breaker with the highest attendance (612 for the weekend), the highest ticket sales ($115,525), the highest net income ($456,304), the most centerpieces sold, and the most sponsorships to date. The Fund-A-Need, which asked for direct donations toward the construction of a new house for the core fellows, raised $84,000—also a record. The centerpiece of the auction was a large, figurative ceramic sculpture by Cristina Córdova, which was commissioned for the event. This piece sold for $30,000, the highest price of the weekend.

The weekend began with a luncheon for Lucy Morgan Leaders followed by an auction preview and a memorable demonstration and hands-on workshop in pewter casting led by instructors Fred Fenster, Hiroko Yamada, and Susie Ganch. Fred Fenster was honored as the 2011 Penland School of Crafts Outstanding Artist Educator.

As always, Penland’s gratitude goes out to the 256 contributing artists, the 202 volunteers, and the many staff and board members who made this important event possible.
DONOR PROFILE: JON AND GWEN VAN ARK

For Gwen and Jon Van Ark and their son Daniel, volunteering is a family value. “It’s always been an important thing for our family,” Gwen says. “We’ve volunteered for NPR fund drives, we ride our bikes for fundraisers; working for worthy causes together is just part of what we do.” Every year, the Van Arks give about a week of their time to Penland, as a family, working at the annual benefit auction.

The rest of the time, at home in Carrboro, North Carolina, Jon is a medical software engineer, Gwen works in the Child Development Institute at the University of North Carolina, administering projects that study childhood autism, and Daniel works at a supermarket.

Gwen first came to Penland as a student in 1993, and has taken a class almost every year since. She’s studied papermaking, printmaking, and bookbinding: “everything from medieval manuscript illumination to lithography, linoleum cuts, letterpress, and miniature books,” she says. Shortly after she started taking classes, she and Jon began volunteering. They started as art handlers, moving the work back and forth between Northlight and the tent, but were soon tapped for other jobs.

“I’ve been an art guard, sleeping in the exhibition hall; I was on the ‘young guns’ crew for a while; I’ve done whatever anyone needed,” says John. “Now my crew unboxes the artwork at the tent and coordinates it with the models. We’ve got it all very organized.”

“I was asked to take over as chief of the ‘Vannas’ [as the models who show the artwork during the live auction are affectionately called],” Gwen says. “I hand-pick them all and invite them.”

Daniel joined in when he was old enough, and works in the kitchen and dining hall, where he enjoys the “good food, good atmosphere, and, occasionally, fun.” In 2010, he took his first class, a one-week wood workshop. Jon has never taken a Penland class; his time off is limited, and “the auction takes vacation priority for me,” he says. “I enjoy it enough to think of it that way.”

The Van Arks are also Lucy Morgan Leaders, although Gwen points out, “we don’t partake in the special Lucy Morgan Leader auction activities because we’re too busy working.” She adds that there are quite a few high-level donors who volunteer for the auction. She sees her position as a crew chief as an opportunity to recruit for the school. “I look for volunteers who are artists or art students—or collectors who should know about Penland from a buying perspective,” she says. “We often encourage people we meet to volunteer so they can explore Penland as a place to take a class,” Gwen continued. “Volunteering at the auction is a good way to try the place out without a big commitment—you come, work hard, fall in love with the place, then figure out how to do a one- or two-week class. I want my volunteers to make this a part of what they do, where their personal time and money goes.” —Wes Stitt
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 annual operating needs of the school. These gifts directly benefit studio operations, studio scholarships, and work-study scholarships. Lucy Morgan Leaders honor and continue the work of Penland’s founder, Lucy Morgan, by investing in Penland and helping all who come here develop the ideas and skills needed to grow personally and artistically. The list that follows names donors who have made gifts of $1,000 or more between May 1, 2011 and April 30, 2012. Lucy Morgan Leader art donors are listed on page 42.

**Lucy Morgan Leaders**

*Bill Brown Visionary* ($10,000 and above)
- Anonymous (1)
- Ayco Charitable Foundation
- James D. Clubb
- Lutu and Tom Coffey
- Flora Family Foundation
- Robyn and John Horn
- Steven and Ellen LeBlanc
- Susan Parker Martin and Alan Belzer
- Laura Taft Paulsen and William F. Paulsen
- Rob Pulley
- Harley and Helgi Shuford
- The Seth Sprague Educational and Charitable Foundation
- Ira and Phyllis Wonder

*Craft Leader* ($5,000–$9,999)
- Anonymous
- Cathy and Alan Adelman
- Polly Allen
- Lisa and Dudley Anderson
- Elizabeth Aralia and Nicholas Graetz
- Fleur Bresler
- John and Jennifer Culver
- Laura Edwards and Elaine Andrews
- Sarah Lee Elson and Louis Goodman Elson
- Lisbeth C. Evans and Jim Lambie
- Dorothy S. Hines
- Dr. and Mrs. John E. Lee
- Jean W. McLaughlin and Thomas H. Spleth
- David and Suzu Neithercut
- Tom and Toni Oreck
- Kaola and Frank Phoenix
- Hellena and Isaiah Tidwell

*Studio Sustainer* ($2,500–$4,999)
- Barbara Benisch and Jauche Allen
- Suzanne and Leslie Baker
- Fred and Jeannie Birkhill
- Philip and Amy Blumenthal
- Cynthia Bringle
- Elsie Forsyth Chambers

*Artist Advocate* ($1,000–$2,499)
- Anonymous (4)
- Marla and Joel Adams
- Milton Adelman
- John and Judy Alexander
- Suzanne and Walter Allen
- Patricia L. Amend and Stephen M. Dean
- Robert Annas and Doug Shaw
- Mary Lou Babb and James G. Babb Jr.
Lucy Morgan Leaders

Daniel W. Bailey and Emily Stanley
Dawn Barrett and R.D. Oxenaar
Joan Bax
Helga and Jack Bean
Lee Ann Bellon
Paulus Berensohn
Edward and Angela Bernard
Elizabeth and James Bethune
Daniel A. Bloom and Barry Golivesky
Kristin Hills Bradberry and John Bradberry
Larry Brady
Wade and Brenda Brickhouse
Edwina Bringle
Jan Brooks
Harold and Kathryn Brown
B.C. Burgess Trust
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Joan Levy Coale
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Marilue M. Cook
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John Cram and Matt Chambers
Rebecca M. Crowell
Mike Davis
William A. and Betty Gray Davis
Ellen and Bert Denker
Andy Dews and Tom Warshauer
Ginger Duensing
Noel L. Dunn and Mia Celena
Tesa DuPre
Richard and Bridget Eckerd
Lynn and Barry Eisenberg
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May 1, 2011 – April 30, 2012

The Penland annual fund supports the annual operations of the school, from utilities that keep our buildings heated and lights on, to propane for studio operation, to 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 2012, 826 donors to the annual fund contributed $600,353 to the school, providing critical 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, 2011 and April 30, 2012. Gifts of more than $1,000 are listed in the Lucy Morgan Leader section, beginning on page 16. Art donors are listed beginning on page 42.

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, 2012 will be recognized in our next annual report.

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**Donor Profile: Dan and Ruth Jordan**

“We would do anything to support Penland,” said Ruth Jordan. “It’s our artistic home.” Ruth was introduced to Penland by her husband, Dan, who started taking classes at the school in 1966. Sometime in the 1960s, Dan, who was a labor lawyer, visited the studio of the furniture maker George Nakashima. “I didn’t amount to much with my hands,” he said, “but Nakashima inspired me. Somehow I heard about Penland and signed up for a wood class with Skip Johnson. I was taken with Penland, and Skip was a wonderful person. I hadn’t met people like that before who were so open to new ideas and to helping people do what they wanted to do.”

Dan and Ruth married in 1969, took their first class together in 1970, and have been coming to Penland regularly since then. Ruth, whose career was in journalism and public relations, has mostly taken printmaking classes, with forays into related areas such as papermaking and letterpress printing. Dan took only wood classes for many years, but eventually found his way to the iron studio. Although they recently moved into an apartment in Silver Spring, Maryland, for many years they had a home in Greencastle, Pennsylvania with a print shop, a wood shop, and a forge. “Penland has been a big part of our relationship,” Ruth says, “and so has craft. We go to craft shows, we know artists, and our home is filled with craft—some of which we traded for our own work. It’s just an integral part of our lives.”

Of course, coming to Penland for more than forty years, they have seen a lot of changes. “We’ve stayed in almost every place on the campus and the facilities now are fabulous,” Ruth said. The first place we stayed, years ago, was Radcliffe, and it was kind of crummy. The last time we stayed in that building it had all been fixed up and it was beautiful. Unbelievable. And the current print studio is just superb. Dan has some back trouble and when he found he wasn’t up to doing wood or iron, he took a drawing class. So there’s always a place for you at Penland.” —Robin Dreyer
Student April Hale working in the textiles studio during a shoemaking class taught by Malika Green.

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I was so pleased and honored to teach at Penland. The whole experience exceeded my already high expectations. The mix of dedicated, passionate, enthusiastic makers brought together in a supportive, beautiful, state-of-the-art facility simply bowled me over. What a model to aspire to. I recognize some inkling of all that it must take to make this happen, and I just want to let you know how much I appreciate all you and your compatriots do.

–Instructor Stephanie Metz, from a letter to director Jean McLaughlin
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Andrew Glasgow Resident: Barry Lopez

Barry Lopez, author of *Arctic Dreams* and other books of essays and stories, spent two weeks at Penland in October 2011 as part of the Andrew Glasgow Writers Residency (see page 10). During that time, he gave a brilliant presentation to a standing-room-only crowd. He also spent time in the studios—working in several of them—and engaged in many conversations. “If you’re going to come to Penland,” he said, “part of the experience is geographical, part of the experience is aesthetic, and a third part of the experience is conversation with fellow makers.”

In his writings Barry sometimes refers to the “culture of hand tools,” Penland is deeply rooted in that culture, so I asked him to reflect on this. “Part of what Penland seems to be about is people trying to stay in touch,” he said. “By that I mean, through their tools, to stay in touch with the raw materials of the earth, with plants from which ink comes, with metals, with stones, with the lead that’s in pencils, with all of these things that come up out of the earth and are used to keep going the idea that it is a good thing and probably fundamentally necessary for civilization to stay in intimate touch with the earth. That, for me, is a lot of what’s going on in crafts.

“When you see somebody in conversation with a piece of wood, in a conversation with metal or paper, the conversation is antiphonal,” he said. “I think there is a way to imagine imposing your will on the material, but there is another way, and that is to have a conversation with the material, to, if you’ll permit the figure of speech, be asking the material what it wants; you know what you want. The part that’s very attractive to me about the crafts is the negotiation around a proposal, rather than a negotiation around an imposition. . . . What’s happening at Penland is people are maintaining a long history of using tools to stay in touch—with each other through the sharing of art, and with the materials that are used to make art and crafted things. I would say that Penland is a place that’s feeding the fire. When these fires go out, we won’t have a civilization.” —Robin Dreyer

Andrew Glasgow Writers Residency

*The Andrew Glasgow Writer’s Residency provides emerging and established writers, scholars, and curators with time to conduct research and write on topics designed to advance the field of crafts. This program is intended for writers who would benefit from focused time in a retreat environment, who have specific project goals related to craft, and who want to interact with studio artists in the Penland community. The following individuals have made gifts during Fiscal Year 2012 (May 1, 2011 to April 30, 2012) to support this program.*

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Penland receives support each year from a variety of private foundations, and local, state, and federal government agencies. These awards supported the operating and capital needs of the school including Penland’s studio operations, residency programs, community collaborations, scholarships, 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 2012 (May 1, 2011 to April 30, 2012).

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These supporters served as hosts of Penland Friends and alumni gatherings during fiscal year 2012 (May 1, 2011 to April 30, 2012). This also includes individuals who were participants in off-site educational experiences during the same timeframe.

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Scholarships

Scholarship Student Profile: Helen Elliott

“Arriving at Penland, not only was I greeted by breathtaking surroundings but everyone was so friendly, humane, and conscious of each other,” writes student Helen Elliott. “We were able to share stories, the struggles of our journeys, and in a few days realize that we are in fact part of one big family.” Helen attended Penland for the first time last summer in Elizabeth Turrell and Eileen Wallace’s metal and books workshop, *Enameling for Books and More*, with the help of the Mendes Family Scholarship. “I had not attended Penland before, but I had always wanted to,” she says, “I couldn’t have taken this class without a scholarship.”

Helen is an experienced enamel artist herself, frequently working in a large scale on steel and copper. Originally from Jamaica, she earned her MFA from Kent State University, the only university with a twenty-foot enameling furnace (until last year when it was removed, she would often go back to fire her largest work), and teaches jewelry part-time at Towson State University in Baltimore, Maryland. As it happened, her class at Penland was a chance to reconnect with an old friend. “I’ve known Elizabeth Turrell for over twenty years,” she says. “She’s been a mentoring friend, and the combination of Elizabeth and Eileen was super.”

Helen also saw the workshop as a part of her recovery from a major illness and trauma; not long before, she had received a kidney transplant, which dramatically affected her life and work. “My surgery and recovery impacted everything in my life,” she recalls. “I basically lost everything—I didn’t have the energy to work and had to give up my studio. Personally, it’s been a major struggle to get back on my feet and do my work.” The class allowed Helen to share her knowledge, to feel herself making strides of her own again, to rebuild her confidence, and to begin the transition back into the working world. “It’s a good thing to go out and have an exchange with others,” she says. “There’s no point at which you’ve experienced everything. I learned new things and it helped with the creative juices.”

In the time since the workshop, she has distilled those juices into a new body of work. “At the moment I’m working on a piece that’s like an enameled book,” Helen reports. “I’ve been looking at sayings from Jamaica with deep meanings that I heard growing up, and I’m translating them, looking at text messaging and how young people express themselves today, at how that new language affects expression. I’ve never used text before, and now I’m cutting out text for enamels. The techniques I learned in class are a perfect way of expressing these ideas.

“Penland was all I thought it would be and more,” she said. “I was so excited to be in the studio that I didn’t even get a chance to go out for walks, and I rushed back from meals. I want to come back to rent a studio in the winter, and I’ve been telling people, if you want to go somewhere for a week or two and really work, you need to go to Penland. What a wonderful experience it was for me. It will change my career forever.” —Wes Stitt
Scholarships

These individuals made gifts in fiscal year 2012 (May 1, 2011 to April 30, 2012) 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.

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  Ed Westreicher and Phillip E. Hoover

- Jane Peiser Scholarship Fund
  Alan and Rosalie Blumenthal
  Greg and Mary Lou Cagle
  Alvin and Rachel Goodman
  Diane and David Kent
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- Penland Clay Scholarship Fund
  Anonymous
  18 Hands Gallery
  Stanley and Karen Andersen
  Posey Bacopulos
  Joe Bova and Linda Shafer
  Ken Bova
  Lucianne R. Carmichael
  Brooke Cassady
  Malcolm and Judy Davis
  Bill and Linda Farthing
  Jo Ellen and William Grubbs
  Sarah Heimann
  Gene P. Hotaling
  Nicholas and Lisa Joerling
  Maureen Kennedy
  Kristen Kieffer
  Kathy King
  Jean W. McLaughlin and Thomas H. Spleth
  Ron and Hester Meyers
  Sequoia Miller
  Scott Mullennix and Hilary M. Wilson
  Ronan K. Peterson and Kara Ikenberry
  Rob Pulleyn
  John K. Shannon and Jan Serr
  Jenny Lou Sherburne and Buck Pollard
  Joe Singewald
  Gay Smith
  Lana Wilson

“Penland has made a deep impression on me. I have returned home to Los Angeles inspired by the people I met and the techniques I learned. Third session was an incubator for lasting friendships and artistic exchange. I found myself having intriguing conversations with instructors and peers regarding the nature of and challenges facing our respective media. Those late night dialogues are already shaping the way I think about my craft. I feel blessed to have met such wonderful friends and artists. It was also a pleasure to work with the Penland staff as a work-study student. Dishwashing in the cafeteria was intense, but the camaraderie among work-study students was a bonus treat I enjoyed. Third session had some awesome dishwashers!

“I am now preparing to resume my artistic pursuits at school and at home. I am excited to apply what I learned and to explore the ideas that first germinated during my time at Penland. Penland truly changes lives.”

“Penland is the first time I’ve worked with, and been surrounded by, so many professional artists, as well as other students. I got to see, on a daily basis, the mix of care and playfulness experienced artists put into their work. Nothing else could have given me a sense of who these real, contemporary artists are as people, or motivated me so much to one day call them my peers.”

Clovy Tsuchia, who received a Higher Education Partnership Scholarship to take Del Harrow’s clay workshop.

Penland Metals Scholarship Fund
Anonymous
Sheila Gaddie
Gary and Patricia Griffin
Laura Taft Paulsen and William F. Paulsen
Ronald C. Porter and Joe Price
Lisa and Charles Shepherd
Cynthia A. Toth

Michael Pierschalla Scholarship Fund
Jere Osgood

Named Scholarships
These endowed and annually funded scholarships were awarded in fiscal year 2012 (May 1, 2011 to April 30, 2012). Most of Penland’s named scholarships are awarded during our summer classes but 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
Larry Brady and Edward Jones Scholarship Fund
Established by Larry Brady and friends and family of Edward K. Jones (1970-2010)
Carey G. Bringle, Jr. Memorial Scholarship Fund
Established by friends and family in memory of Carey G. Bringle, Jr.
Orville and Pat Chatt Memorial Scholarship Fund
Established by friends and family in memory of Orville and Pat Chatt
Collins, Evans, Massey Scholarship Fund
Established in honor of Mr. and Mrs. T. Clyde Collins, Libeth 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

Glass/Apple Scholarship Fund
Established by Ed and Sue Glass and the Apple Foundation
Grovewood Gallery Scholarship Fund
Established by the Grovewood Gallery of Asheville in honor of Doug Styler
Huntley-Tidwell Scholarship Fund
Established by Hellena Huntley Tidwell and Isaiah Tidwell
Bobby Kadis Scholarship Fund
Established by the family of Bobby Kadis
LeBlanc Scholarship Fund
Established by Steve and Ellen LeBlanc
John and Ione Lee Scholarship Fund
Established by John and Ione Lee
Harvey 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
“This time at Penland has been rich with personal growth, building relationships and technical skills, as well as adapting my approach to teaching the creative process. I know that the things I have learned here will continue to enrich my work as well as my students. I took a risk and took an improvisational quilt-making class, having never made a quilt before. How wonderful it has been to be a beginner and experience artmaking as my students do. I am thrilled to share the improvisational approach to artmaking with my students, to encourage them to have an open mind, make decisions, and adapt to unknown outcomes. I have been grateful for every moment that I have spent at this truly magical place.”

–Kristin Polish, who received the Teacher Training Scholarship to take a workshop with Sherri Lynn Wood
Instructor Miguel Gómez-Ibañez working in the Penland wood studio. Miguel is a cabinet maker and the director of the North Bennet Street School in Boston.

**Campaign for Penland’s Future**

The following gifts were received, or written gift intentions completed, prior to April 30, 2012. 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 towards 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
- Samuel L. Phillips Family Foundation

**$500,000–$999,999**
- The Kresge Foundation

**$250,000–$499,999**
- Anonymous
- Laura Edwards and Elaine Andrews
- Laura Taft Paulsen and William F. Paulsen

**$100,000–$249,999**
- Anonymous
- Suzanne and Bud Baker
- The Blumenthal Foundation
- Lutu and Tom Coffey
- Randolph D. Fox Trust
- John Wesley and Anna Hodgins Hanes Foundation
- Steve and Ellen LeBlanc
- William States Lee Foundation
- Susan Parker Martin and Alan Belzer
- The Nicholson Foundation
- Rob Pulley
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- The Seth Sprague Educational and Charitable Foundation

**$50,000–$99,999**
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- The Cannon Foundation
- Howard and Lydia Colwell
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- Ira and Phyllis Wender

**$10,000–$24,999**
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- Wade and Brenda Brickhouse
- Cynthia Bringle
- Cristina Córdova and Pablo Soto
- Sarah Lee Elson and Louis Goodman Elson
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- The Apple Foundation
- Daniel W. Bailey and Emily Stanley
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- Harriet Green
- Edwin F. Harris, Jr. and Susan Arrendell
- Hillsdale Fund, Inc.
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- Susan and David Larson
- Lincoln Financial Group Foundation, Inc.
Campaign for Penland’s Future

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Hellena and Isaiah Tidwell
Bob and Jane Trotman
Charlotte Vestal Wainwright and Steve Wainwright
Lana Wilson
Julia Woodman

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Helga and Jack Beam
Beattie Foundation
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Clarissa T. Sligh and Kimberly Grey Purser
James W.M. Smith
Steven Stichter and Mark Ewert
Ruth T. Summers and Bruce W. Bowen
Jerry Uelsmann

Under $5,000
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18 Hands Gallery
Stephen and Enee Abelman
Roger and Deane Ackerman
Peggy and John Acorn
Iwan Adami
Ashleigh and Michael Adamsky
Jim Adams
Pamela Adan and Orlando Adan
Milton Adelman
Deborah Ahalt
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Ann Batchelder and Henri Kieffer
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Constance M. Baugh and Carolyn Benson
Anne and John Baum
Sue Baum
Joan Baxt
Carol Baxter
Hayne Bayless
Patricia and Bruce Becker
Deborah Bedwell and Richard L. Hill
Jill Beech
John Beermer
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Elizabeth Bell
Frank and Ranlet Bell
Juliet Bell
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Eleanor Bemis
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Cati Blitz
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Alan and Rosalie Blumenthal
Nini and Henry Bodenheimer
Elizabeth E. and Henry M. Booke
Selling a patterned silk scarf during a summer scholarship auction. These auctions, which take place at the end of each session, are celebrations of the work made during the session, and they are also an important source of revenue for Penland’s scholarship programs. In fiscal year 2012, the session auctions raised $113,865.
“I learned more about art in two weeks than I’ve learned the two years I’ve spent in art school. Being surrounded by highly motivated, creative people has inspired me to push my own art using the ideas they’ve shared. I now feel I have a better understanding of what it is to be an artist.”

–Evan Hoffman, who received a Higher Education Partners Scholarship to take a letterpress class with Bill Hall and Amy Pirkle
Mi-Sook Hur  
Richard P. Hurley  
Jan and Sam Hurt  
Lauri and Richard Huss  
Elliott Hutten  
James and Peggy Hynes  
IBM Matching Grants Program  
In Situ Studio  
David and Robbie Irvin  
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Jean and Edwin Jones  
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Klug Jordan  
Ruth and Dan Jordan  
Sandy and Lindsay Jordan  
Aimee and Alain Joyaux  
Lydia A. Kalyna  
Deena and Jerome Kaplan  
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Kenneth and Virginia Karb  
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Andrew Kastanas  
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Kay E. Kennerty  
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Kristen Kieffer  
Barbara Kiger  
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Clay and Linda King  
Deanna King  
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Levi Strauss Foundation  
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Bingle and Doug Lewis  
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Warren and Nancy MacKenzie  
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Roger Mandel  
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Ms. Joanna R. Marsland  
Mary M. Martin  
Eric Robert Martinez and  
Frank Morrison Sutton  
Kit Martinez  
Jessica Martinkosky  
Marion and Kingsbury Marzolf  
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Elizabeth Matheson  
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Kirby and Risden McElroy  
Amy K. McGrath  
Bonnie and Chaffe McIlhenny  
Gustaf Westfeldt McIlhenny Family Foundation
“Being in the studio these two weeks has led me to a new exploration in my work that is an EXPLOSION of understanding and opportunity. I have not had such a breakthrough in a long time. Or ever, perhaps. I feel incredible about what I have found within myself.”

–Timothy Maddox, who received the Michael Pierschalla Scholarship to take Dean Pulver’s wood class.
Leslie Gregory Gruesbeck is an assistant professor of art and director of the gallery at Northwestern State University of Louisiana. She attended Polly Barton’s sixth-session weaving workshop, Ikat: Rigors and Secrets using a professional development grant for her professorship, which she supplemented by washing dishes as a Penland work-study student.

“I love work-study,” she said. “I think the really wonderful benefit was getting to bond with people in other studios who I would not even have had a chance to really meet otherwise. In a very short period of time, I’ve met some extraordinary people, some of whom are much younger than me, some of whom are a little older. I think Lucy Morgan would be proud of Penland, I think Penland is doing what she wanted.”
In-Kind Donations

These individuals made non-cash gifts to Penland during Fiscal Year 2012 (May 1, 2011 to April 30, 2012). These in-kind donations range from gifts of land and art, to equipment and supplies, to goods, services, and lodging.

$5,000 and above
Estate of Christine K. McNaughton

$2,500–$4,999
Cathy and Alan Adelman
Bullseye Glass Company
Greenville County Museum of Art
Louise Murdock McIntyre

$1,000–$2,499
Bindery Tools, LLC
Peter F. Gearen and Lisa M. Gearen
Marsha McLawhorn

Under $1,000
Ace Hardware
Stanley and Karen Andersen
Elizabeth and James Bethune
Biltmore Company
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Susan Cannon
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Jon Ellenbogen and Rebecca Plummer
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Grassy Creek Hardware
Betsy Gray
Kathryn Gremerley and Marvin Jensen
Hahnemühle Fine Art
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Jane Hatcher
Ingle’s Markets, Inc.
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Barbara Bear Jamison
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Nicholas and Lisa Joerling
Sandy and Lindsay Jordan
Michael Kline and Stacey Lane
Dr. and Mrs. John E. Lee
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Suze Lindsay and Kent McLaughlin
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Jeannine Marchand
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Sam Reynolds
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Jenny Lou Sherburne and Buck Pollard
William Singer
Russ Sizemore
Gay Smith
Nick Sturtzel
Sysco Food Services
Uroboros Glass Studios
Wale Apparatus Co., Inc.
Charlene Diana Walker
CIRCLE OF HANDS

DONOR PROFILE: BOB CULBERTON

“I grew up in a hardworking family, and I’ve worked hard all my life,” says Bob Culbertson. “When I got into my sixties, I thought, there’s got to be more than this. So I took a night class in pottery at Spirit Square in Charlotte. I knew about Penland because we have a home in Linville and I’d gone to the auctions. So I called and asked if they would take a rank beginner. Brad Schwieger was teaching, and I was way at the bottom of the class. That was nineteen years ago, and I’ve gone every year since then. And pottery has become a major part of my life.”

It wasn’t just pottery that became part of his life, however. Penland itself became deeply important to him. He has been a consistent and generous contributor, he and his wife, Peggy, fund a scholarship each year, and they have set up a cultural trust as part of their estate, with Penland School named as one of the beneficiaries. He also spent eight years on the board of trustees. “The Penland board is the best board I have served on including bank boards and many charities,” he says. “It’s the only time I’ve been on a board and have not wanted my term to expire.”

He has also passed on his love for Penland and craft to his grandchildren. His grandson Amos, who is a research fellow in geology at Baylor University, has already taken a number of classes. And this past summer Bob was at Penland along with three of his grandchildren: Amos, his sister Rosa, and their cousin Bruce. “It was a great chance to spend time with my grandchildren,” he says. “And they are all ready to go back.”

Bob spent his career running a life insurance agency. His son-in-law runs the company now, but Bob, who is eighty, still puts in some time at work—along with throwing pots and pursuing other interests. And everywhere he goes, he tells people about Penland. “I see what it means to people who go there. The letters we get from the people who get the scholarships are very touching. I just feel so fortunate to have Penland right here in the mountains of North Carolina.”

“Penland is a beacon in the world of craft,” he adds. “It is known worldwide and held in the highest respect. Almost every class I’ve been in has had students from other countries. I don’t think many people in our state understand Penland’s worldwide reputation.” –Robin Dreyer
Circle of Hands

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 assure that the donor’s current support will continue. If you are considering a legacy gift to Penland, please contact the development office.

Anonymous (4)  
Polly Allen  
Lisa and Dudley Anderson  
Jill Beech  
Joe Bova  
Ken Bova  
Larry Brady  
Wade and Brenda Brickhouse  
Cynthia Bringle  
Edwina Bringle  
Jan Brooks  
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Bobby and Claudia Kadis  
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Dr. Kent Leslie  
Betty Helen Longhi  
Mary R. Lynn  
William P. Massey  
Estate of Ann Skipper McAden  
Jean W. McLaughlin and Thomas H. Spleth  
Charles L. McMurray  
Dana Moore  
Sana Musasama  
Laura Taft Paulsen and William F. Paulsen  
Rosemary L. Peduzzi  
Mark Peiser  
Rosalind Rich Rieser  
James W.M. Smith  
Alan Solomon  
Steven Stichter  
Constance Stumin  
Hellena and Isaiah Tidwell  
Estate of Frederick J. Tischer  
Karen Candice Wagner  
Rick and Brenda Wheeler  
Julia R. Woodman

"I had one of the best experiences of my life. I have been inspired by my amazing instructors, the students, and the environment. Through my many discoveries here at Penland, my art has developed into something unfamiliar but refreshing. I have been inspired to take my skills to a new level by embracing the creative process and becoming one with my artwork. I look forward to using what I have learned with the children I work with in art therapy."

—Art therapist Janea Scott, who received the Huntley Tidwell Scholarship to take a clay class with Sandi Pierantozzi and Holly Walker
Art Donations

Penland benefits from the extraordinary generosity of its community of artists. Each year, many current and former instructors, core fellows and resident artists donate work to the annual benefit auction. Artists also donate to Art for Penland, a web-based art sales program, and to special exhibitions in galleries around the country. Lucy Morgan Leader art donors contributed work valued at $1,000 or more. This list includes work donated to the 2011 annual benefit auction.

Lucy Morgan Leader Art Donors
(Donations valued at $1,000 or more)
Adela Akers
Jacque Allen
Junichiro Baba
Dan Bailey
Julia M. Barello
Elizabeth Barton
Polly Barton
Pink/MM Bass
Rick Beck
Paulus Berensohn
Alex Gabriel Bernstein
William Bernstein
Frederick Birkhill
Lisa Blackburn
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Chuck Evans
Fred Fenster
Shane Fero
JoAnna Fireman
Alida Fish
Aran Galligan
Susan Ganch
Robert Gardner
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Suzanne Gernandt
Susan Taylor Glasgow
Arthur González
Celia Gray
Gary Griffin
Peter Happny
Douglas Harling
Abie Harris
Ann Hawthorne
Andrew Hayes
James Henkel
Robyn Horn
Nicholas Joerling
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Matt Kelleher
Lisa Klakulak
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Sarah Loetscher
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Laura Jean McLaughlin
Elizabth R. Mears
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Clarence Morgan
Randi Parkhurst
Roger Parramore
Jane Peiser
Flo Perkins
Kenny Pieper
Jason Pollen
Potters of the Roan
Dean Pulver
Don Reitz
Murray Riss
Linda Foard Roberts
Mike Rossi
Tommie Rush
Andrew Saffel
Norman Schulman
Virginia Scotchie
Sondra Sherman
Christina Shmigel
J. Paul Sires
Clarissa Sligh
Dolph Smith
Tom Speth
Christopher P. Staley
Sam Stang
David Stuemple
Billie Ruth Sudduth
Tim Tate
Amy Tavern
Shoko Teruyama
Linda Threadgill
Yaffa and Jeff Todd
Jennifer Townsend
Travis S. Townsend
Anthony Ullinski
Caroline H. Vaughan
Paul A. Wandelless
Kiwon Wang
Karen Willenbrink-Johnsen and Jasen Johnsen
Jan Williams
Paul Wong
Julia Woodman
Erin Anfinson
Benares Angeley
Mark Angus
Posey Bacopoulous
William Baker
Phillip Baldwin and Lloyd Baldwin
Alice R. Ballard
Boris Bally
Jean Buescher Bartlett
Hayne Bayless
Scott Benefield
Jamie Bennett
Eddie Bernard
Katherine Bernstein
Chris Berti
Michael Bondi
Ken Bova
George Bowes
Christina Boy
Deborah Brackenbury
Edwina Bringle
Angela Bubash
Raissa Bumil
Jim Buonaccorsi
Richard Burkett
Jay Burnham-Kidwell
Ralph Burns
Jessica Calderwood
Critt Campbell
Carolina Cercone
Linda Christianson
Sam Chung
Lisa Clague
Bede Clarke
Margaret Couch Cogswell
Alison Collins
Josh Copus
Vittorio Costantini
Jim Cotter
Jim Croft
Veneta Dale
Linda Darty
Shane Darwent
Susan Dewsnip
Andrea Dezso
Sondra L. Dorn
Alexander Miles Dreyer

Other Art Donations
(Donations valued under $1,000)
Cathy Adelman
Julie Anand
Christina Z. Anderson
Erin Anfinson
Benares Angeley
Mark Angus
Posey Bacopoulous
William Baker
Phillip Baldwin and Lloyd Baldwin
Alice R. Ballard
Boris Bally
Jean Buescher Bartlett
Hayne Bayless
Scott Benefield
Jamie Bennett
Eddie Bernard
Katherine Bernstein
Chris Berti
Michael Bondi
Ken Bova
George Bowes
Christina Boy
Deborah Brackenbury
Edwina Bringle
Angela Bubash
Raissa Bumil
Jim Buonaccorsi
Richard Burkett
Jay Burnham-Kidwell
Ralph Burns
Jessica Calderwood
Critt Campbell
Carolina Cercone
Linda Christianson
Sam Chung
Lisa Clague
Bede Clarke
Margaret Couch Cogswell
Alison Collins
Josh Copus
Vittorio Costantini
Jim Cotter
Jim Croft
Veneta Dale
Linda Darty
Shane Darwent
Susan Dewsnip
Andrea Dezso
Sondra L. Dorn
Alexander Miles Dreyer
Donor Profile: Stoney Lamar

Stoney Lamar didn’t set out to become an artist. “It’s a mystery to me how I came to sculpture,” he says, “I have no degrees in art.” His first career was in mental health, although he says, “It was just a brush with the field, really; enough to know I wasn’t suited for it.” At about age thirty, Stoney enrolled in a woodworking program at Appalachian State University, intending to make furniture for a living. Then he tried turning wood on a friend’s lathe. “That was it for furniture,” he recalls. “I was much more suited to the lathe; it’s rhythmical, dancelike.” Rather than make production work, he used the lathe to experiment. His technical skills lagged, but he felt that he was making conceptual moves that were very satisfying. “Eventually, I took a swing at making production items,” he says, “but I could never make anything that sold. So my wife Susan finally said, ‘Why don’t you just make sculpture?’”

Some years down the road, Stoney, who lives and works in Saluda, North Carolina, is a nationally recognized sculptor in wood and steel. His work can be found in the collections of the Renwick Gallery, the Victoria and Albert Museum, the Los Angeles County Museum of Art, the Mint Museum of Craft + Design, and the High Museum of Art, among others. No studio hermit, he is also a founding member of the Association of American Woodturners, and has been a trustee of the American Craft Council, a director of Handmade in America, and president of both the Southern Highlands Craft Guild and the Center for Craft, Creativity, and Design.

Stoney began taking classes at Penland about twelve years ago, mostly in iron. Four years ago, he spent five weeks renting studio space during the winter, working with core fellow Andrew Hayes, making new work, and thinking deeply about what it means to be a maker and what he’s learned from making. “I fell in love with the place, just like everybody else,” he says. “It was a revelation. Winter up there is magical, kind of monastic.” The winter rental led to a new body of work on a larger scale than he had attempted before. In the summer of 2010, he taught his first Penland workshop, a sculptural woodcarving class co-taught with Mark Gardner. He was an invited participant in the instructors’ retreat in September 2011 and the iron and wood collaboration in February 2012.

“Penland is like Never-Never Land,” he muses. “Every time I go up there, something happens. Recently, I was up for an afternoon during Mark Gardner’s class. Bob Trotman was giving slides, I got to sit in, and I saw something that really set me off. Every time I come home from Penland, I’ve seen something, learned something, gotten excited about something new.”

Stoney supports Penland by donating artwork to the annual benefit auction. “I believe in giving back,” he says, “but I will admit to having a subliminal purpose as well. I hope that by giving wood sculpture and having it produce income at the auction, I can help raise the profile of wood sculptors generally. It’s giving back, of course, but also sort of saying, ‘look at us,’ and trying to get other makers in wood to do the same thing.

“Penland has become really important to me,” he continues. “I love encouraging young people to be makers, and if my contributions can help that tradition continue, I am proud.” —Wes Stitt
Fred Fenster—the 2011 Penland School of Crafts Outstanding Artist Educator—along with a crew of metalsmiths who led the hands-on pewter casting workshop for Lucy Morgan Leaders during the auction weekend. Fred began the workshop with a great lecture on pewtersmithing. Then everyone in the workshop had a chance to cast, file, and finish a pewter spoon. Left to right: Mi-Sook Hur, Fred Fenster, Hiroko Yamada, Susie Ganch, Zac Lopez-Ibanez.
Penland’s 26th 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 craft. Penland received the support of 254 artists who donated work and 202 volunteers who made the weekend a great success. We thank our patrons, artists, sponsors and volunteers who made the 26th Annual Benefit Auction held on August 12 & 13, 2011 such a huge success.

Auction Sponsors

Auction Patron ($5,000)

American Craft magazine
Arsee magazine
Blue Ridge Printing
David H. Ramsey Commercial Photography
SOFAX Chicago 2011
Tryon Distributing
WNC magazine

Auction Supporter ($2,500)

American Style magazine
Baltimore Wines
Blue Ridge Soap Shed
Our State magazine

Auction Associate ($1,500)

Classic Event Rental
EbenConcepts/Cardinal Insurance
Hallmark Capital Management
Jon Ellenbogen and Rebecca Plummer
Norman Sound & Productions, Inc.

Auction Patrons

These are auction patrons who made contributions through ticket purchases, artist sponsorships, outright gifts, and the purchase of art above retail value.

Auction Contributions

$10,000 and above

Ann and Thomas Cousins
Robynn and John Horn
Judith and Jim Moore

$5,000–$9,999

Cathy and Alan Adelman
Lisa and Dudley Anderson
Sarah Lee Elson and Louis Goodman Elson
Ed and Sue Glass
Shelton and Carol Gorelick
Laura and Michael Grace
Laura Taft Paulsen and William F. Paulsen
$2,500–$4,999

Polly Allen
Rick and Dana Davis
Maureen Dorney and Bruce Sinift
Laura Edwards and Elaine Andrews
Susan Parker Martin and Alan Belzer
Sharon Mills
Tom and Toni Oreck
Kaola and Frank Phoenix
Allen Thomas
Tom Warshauer and Andy Dews
Rob Williams and Warren Womble
Michael Wright and Bob Glascock

$1,000–$2,499

Suzanne and Walter Allen
Jan and Jim Anderson
Mary Lou Babb and James G. Babb, Jr.
Lee Ann Bellon
Sanford R. Berlin
Larry Brady
Fleur Bresler
Thorns and Perry Craven
John and Jennifer Culver
Greg Cumbaa
Lynn and Barry Eisenberg
Gene and Tate Foster
Barbara and Jim Goodmon
Adrienne and Harvey Gossett
Jean Greer and Scott Radway
Hallmark Capital Management, Inc.
Glen and Florence Hardymon
D. Lowrance and Brucie Harry
Marian S. Heiskell
Morgan and Jack Horner
Joia Johnson
John and Nancy Maloney
Richard and Yvonne McCracken
Sara and Bob McDonnell
Barbara N. McFadyen and Douglass Phillips
Amy K. McGrath
Jean W. McLaughlin and Thomas H. Spleth
The Mint Museum of Craft + Design
Rob Pulleyen
Mary Regan
Eric S. Rohm and Amy Hockett

Poet Pierce Freelon kicked off the Saturday auction by performing several poems he wrote after spending time in Penland’s studios earlier in the year.
**Auction Patrons**

- Sam and Susan Samelson
- Christina Shmigel and Patrick Moreton
- Harley and Helgi Shuford
- William M. Singer and Catherine Sweeney Singer
- Steve and Denise Vanderwoude
- Rick and Brenda Wheeler

**$500–$999**

- Stephen and Enee Abelman
- Mr. and Mrs. William T. Barnett
- Elizabeth and James Bethune
- Daniel A. Bloom and Barry Golivesky
- Wade and Brenda Brickhouse
- Kathryn Bufano and Chris Foster
- Geraldine Plato and John Clark
- Katy and Mark Cobb
- Dorothy and Clyde Collins
- Adam and Shelley Colvin
- Paul Cookson and Jim Walsh
- Lisbeth C. Evans and Jim Lambie
- Christa and Robert Faut
- Pepper and Donald Fluke
- Kate Green
- Hoss Haley and Leslie Noell
- Mebane Ham
- Rogers and Victoria Howell
- John R. Jesso and Stacy Sumner Jesso
- Bobby and Claudia Kadis
- Wes Kenney and Rich Cauthen
- Clay and Linda King
- Wesley Mancini and Bob Scheer
- Andrea and Bob Maricich
- Kay and Robert Norris
- Edith Peiser
- Jeff and Diane Pettus
- Katherine and Dave Phillips
- Laura H. Prozes and Andy Prozes
- Tommie Rush and Richard Jolley
- Catherine Schroeder and Phil McMillan
- Pam and Harding Stowe
- Drs. John A. Thompson, Jr. and Lee Rocamora
- Hellena and Isaiah Tidwell
- Daniel and Jane Zureich

**Under $500**

- Marla and Joel Adams
- Barbara Benisch and Jacque Allen
- Robert Annas and Doug Shaw
- John S. Arrowood
- Martha Ashby
- Don Ball
- Ardis Bartle
- Helga and Jack Beam
- Andreas and Regine Bechtler
- John Beerman
- Mary and Clinch Belser, Jr.
- Alex and Jessica Bernstein
- Jay Biles
- Philip and Amy Blumenthal
- Kristin Hills Bradberry and John Bradberry
- Alfred and Elizabeth Brand
- Breen Bean Media, Inc.
- Mike and Wendy Brenner
- Fay and Phelan Bright
- Cynthia Bringle
- Edwina Bringle
- Lola Brooks
- Karen Brosius and Willson Powell
- David Butler
- Cornelia Carey
- Lee Carter and Greg L. Bradley
- The Center for Craft Creativity and Design
- Debbie and Jeff Chapman
- Janis G. Chapman
- Seth Chapman and David Dellinger
- Jack and Lisa Cowling
- Bob and Peggy Culbertson
- Katharine DeShaw and Mark McConnell
- Patrick and Linda Dougherty
- Carolyn Eager and Dan Coleman
- Susan Edwards
- Larry Ennis
- Bill and Linda Farthing
- Jane and Jim Fernandes
- Suzanne and Elmar Fetscher
- Alida Fish and Stephen Tanis
- Richard Fort
- Leon and Jeanne Fox
- Aran Galigan
- Harrison and Clementina Gardner
- Michael M. Glancy
- Andrew Glasgow
- Ted and Susie Gross
- James R. Hackney and Scott T. Haight
- Jeff Harris
- Kara Pittman Hart
- Anna Ball Hodge
- Dorothy D. Hodges
- Cheryl Holland and Doug Quackenbush
- Phil Homes
- Jane and George Jerry
- Mary Beth Johnson
- Klugh Jordan
- Jan Katz and Jim Derbes
- Henry LaBrun
- George H. Lanier
- Ashley and Peter Larkin
- Peter J. Larson, MD
- Susan and David Larson
Mark Leach, director of the Southeastern Center for Contemporary Art, talking to patrons about some of the auction work during a gallery talk at the 2011 benefit auction.
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 U.S. 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 26th Annual Benefit Auction held on August 12 & 13, 2011.

Auction Volunteers

Jack Abgott
Cathy Adelman
Suzanne Allen
Jenny Anaya
Joanna Angell
Sarina Angell
Devin Arnold
Claire Ashby
Sissy Ashby
Barbara Atkinson
Timothy Ayers
Gene Ayscue
William Barnes
Marie Beach
Stan Beach
Helga Beam
Jack Beam
Patrick Beggs
Patricia Benard
Waylon Bigsby
Marion Blackburn
Bob Boardman
Judith Boardman
Berta Borukhova
Burtie Bragg
Stephanie Bray
Cynthia Bringle
Edwina Bringle
Allen Brooks
Lori Buff
Mackenzie Bullard
Allie Burleson
Cheryl Burnett
Jason Burnett
David Caldwell
Whitney Capps
Jill Carway
Donna Cavedo
Charles Chandler
Margaret Clay
Britney Cobb
Charles Coffey
Nelly Bly Cogan
Margaret Cogswell
Simeon Cogswell
Beth Coiner
Funlola Coker
Erin Corrales-Diaz
Lisa Day
Ellen Denker
Artie Dixon
Dail Dixon
Ben Dory
Michael Douglas
Merrick Earle
Lee Ellis
Mark Evans
Collette Gabrielle
Jarrod Ganch
Susan Ganch
Chris Gardner
Bob Gorr
Gillian Gussack
Michael Hale
Shaan Hassan
Ashley Hawkins
Bonnie Hayes
Jack Hayes
Laura Hein
Jennifer Herbst
Megan Hicks
Raymond Hicks
Randy Hinson
Logan Hirsh
Sarah Holt
Darko Hreljanovic
Carter Hubbard
Mark Hustfleder
Mi-Sook Hur
Patricia Jay
Lisa Joerling
Marsha Johnson
Dean Jordan
Aimee Joyaux
Alain Joyaux
Bobby Kadis
Satpreet Kahlon
Jamie Karolich
Matt Keener
Sally Kemp
Susan Kendrick
Mark Koven
Arlene Lane
Donna Lashof
Heather Law
Katie Lee
Kent Leslie
Mark Levine
Patty Lingle
Catherine Lloyd
Shana Loconsole
Casara Logan
Polly Lorien
Frank Lortscher
Janet Macy
Michaels Magno
Suzanne Marsh
Rachael Mauser
Maxine McCoy
Edna McKee
Devin McKim
Edward McKim
Caroline McLaughlin
Sarah Megyesy
Ron Meier
Sue Meier
Barbara Middleton
Heather Miller
Dan Mirer
Timothy Miron
Michelle Mode
Wick Mott
Amanda Muradouh
Cathie Muradouh
Shannon Myers
James Nevin
Pat Nevin
Katie Nicholson
Elizabeth Niemeyer
Mark Oliver
Donna Orti
Susan Owen
Lauri Paggi
Michael Panciera
Sharron Parker
Sarah Parthum
Lauren Pelletier
Jennifer Phelps
Rebekah Pineda
Benjamin Plato
Noah Plato
Neil Prime
Richard Prisco
Ann Prock
Rob Pulley
Rachel Qualliotine
Elaine Quave
David Ramsey
Sarah Renshaw
Neil Richter
Kari Riin
Jared Rosenacker
Theron Ross
Catherine Russell
Melissa Salazar
Katrijn Schatteeman
Bill Schmitz
Joe Schnaufner
Valerie Schnaufner
Charles Schultz
Mary Gay Schultz
Deborah Sey
Ursula Shuler
Sue Sigler
William Singer
Gay Smith
Becky Snively
Kathy Steinsberger
Chaia Sullivan
Ruth Summers
Pat Thibodeaux
Mary Bailey Thomas
Susan Treadway
Brock Trevathan
Daniel Van Ark
Gwen Van Ark
Jon Van Ark
Denise Vanderwoude
Elizabeth Vaughn
Linda Wagoner
Char Walker
Don Walker
Lana Wilson
Luke Wilson
Lynalise Woodlief
Julia Woodman
Richard Woodman
Hiroko Yamada
Susannah Zucker
Communitly Open House Volunteers

Penland’s annual community open house invites the public into our studios for an afternoon of hands-on craft education. The 2012 open house was made possible by the generous participation of 105 volunteers.

Jim Adams
Heather Ahrens
Jacque Allen
Kathryn Andree
Sally Atkins
Laura Aultman
Aaron Baigelman
Caron Baker
Marc Banks
Kelly Barone
Amy Barron
Daniel Barron
Kathy Bayard
Pat Benard
Barbara Benisch
Billy Bernstein
Katie Bernstein
Stephen Biggerstaff
Lisa Blackburn
Pam Brewer
Edwina Bringle
Thor Bueno
Matt Bugnowski
Rebecca Catrett
Tristan Chappell
Mike Chimaliewski
Margaret Cogswell
Dawn Dalesandro
Kerstin Davis
Mariano deGuzman
Dorothy deGuzman
Betsy Dewitt
Miles Dreyer
John Ferlazzo
Kristen Flournoy
Collette Gabrielle
Kat Gouveia
Sue Grier
Kate Groff
Caroline Harkins
Miles Henry
Anne Hosey
Susan Hutchinson
Rosie Izlar
Bill Jackson
Judi Jetson
Lisa Joerling
Gregg Johnson
Robin Johnston
Carola Jones
Robyn Josephs
Dylan Katz
Rob Levin
Frank Lortscher
Flea Louden
Sherry Lovett
Laurel Lovrek
Shannon Mackenzie
Amy Mahashey
Jenny Mahashey
Daniel Marinelli
Katherine McCarty
Jeff McDowell
Betsy Morrill
Pat Nevin
Joe Nielander
Susan Owen
Marian Parkes
Cal Peak
Rosemary Peduzzi
Geraldine Plato
Pat Poole
Illa Prouty
Diane Puckett
Amy Putansu
Mark Rasdorff
Wendy Reid
Carolyn Riley
Jan Ritter
Richard Ritter
Ashley Roberts
Margot Rossi
Linda Sacra
John Schaller
Judy Serne
Meira Shuman
David Smith
Jim Sokwell
Pablo Soto
Kathy Steinsberger
Terry Taylor
Wendy Thoreson
Kristen Tidwell
Mike Travers
Char Walker
Don Walker
Karen Walker
Amy Walker
Tracie Walters
Lily Walton
Amy Weinmeister
Jim Wike
Tessa Wittman
Jacob Yelton
gwendolyn yoppolo

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 their time and energy in our studios and campus tours, special events off campus, and many other invaluable ways.

Rick and Valerie Beck
Nathan Blank
Elizabeth Brim
Edwina Bringle
Susan Cannon
Louis Cherry
Patsy Davis
Ellen Denker
Dail Dixon
John J. Geci
Edwin F. Harris, Jr.
Brad Hull
Nicholas Joerling
Ruth and Dan Jordan
Dr. and Mrs. John E. Lee
Jeannine Marchand
Marsha McLawhorn
Saline Mickey
Joe Oppermann
Patti K. Owens
Kenny Pieper
Richard Prisco
Laura H. Prozes
Sam T. Reynolds
Lee Rocamora
Valerie Schnafer
Gloria Schulman
William M. Singer
Russ Sizemore
Gay Smith
Robin Warden

Penland School of Crafts Annual Report May 2011 – April 2012

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## Operating Financial Information

<table>
<thead>
<tr>
<th>Operating Income</th>
<th>Fiscal Year 2012</th>
<th>Fiscal Year 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and grants</td>
<td>1,403,802</td>
<td>1,138,798</td>
</tr>
<tr>
<td>Auctions and special events</td>
<td>641,369</td>
<td>576,791</td>
</tr>
<tr>
<td>Tuition, room, board, and fees</td>
<td>2,047,315</td>
<td>1,979,719</td>
</tr>
<tr>
<td>Sales*</td>
<td>659,226</td>
<td>618,855</td>
</tr>
<tr>
<td>Investment return</td>
<td>19,591</td>
<td>8,489</td>
</tr>
<tr>
<td>Change in beneficial interests**</td>
<td>120,000</td>
<td>120,000</td>
</tr>
<tr>
<td>Other income</td>
<td>43,642</td>
<td>49,932</td>
</tr>
<tr>
<td><strong>Total operating income</strong></td>
<td><strong>4,931,945</strong></td>
<td><strong>4,492,584</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Operating Expenses</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td>528,771</td>
<td>531,602</td>
</tr>
<tr>
<td>Development</td>
<td>657,252</td>
<td>615,300</td>
</tr>
<tr>
<td>Programs</td>
<td>2,032,545</td>
<td>1,863,605</td>
</tr>
<tr>
<td>Services</td>
<td>952,338</td>
<td>943,004</td>
</tr>
<tr>
<td>Facilities</td>
<td>721,982</td>
<td>678,877</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td><strong>4,892,888</strong></td>
<td><strong>4,632,388</strong></td>
</tr>
</tbody>
</table>

| **Allocation to reserve funds***      | 236,000           |
| **Change in net operating assets**    | 8,885             | 57,454          |

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

**Beneficial interest in trust includes the John Evan Haun Endowment.

***Allocation to the building reserve and equipment reserve funds.

Depreciation expense for the year was $596,209 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 2012
This chart reflects unrestricted operating income.

Audited Financial Information

<table>
<thead>
<tr>
<th>Balance Sheet Information</th>
<th>4/30/12</th>
<th>4/30/11</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and investments</td>
<td>17,069,123</td>
<td>16,216,936</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>12,653,653</td>
<td>11,231,163</td>
</tr>
<tr>
<td>Other</td>
<td>288,001</td>
<td>263,847</td>
</tr>
<tr>
<td>Total assets</td>
<td>30,010,777</td>
<td>27,711,946</td>
</tr>
<tr>
<td><strong>Liabilities and Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liabilities</td>
<td>3,676,880</td>
<td>3,092,295</td>
</tr>
<tr>
<td>Net assets</td>
<td>26,333,897</td>
<td>24,619,651</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>30,010,777</td>
<td>27,711,946</td>
</tr>
</tbody>
</table>

Audited financial statement highlights:
Total assets for the organization increased by $2.3 million due primarily to contributions to the Campaign for Penland’s Future for endowment growth, and infrastructure improvements.

Total liabilities increased by $6.6 million due to the completion of construction and financing on the new housing facility.

Total support and revenue increased approximately $4 million over the prior year due primarily to endowment contributions received in the prior year through the campaign. Tuition, room, and board fees were approximately $67,000 higher than the prior year.

On April 30, 2012, permanently restricted funds totaled $111.5 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 2011 to April 2012.

Glen Hardymon, chair
  Collector, attorney, K & L Gates, LLP, Mooresville, NC

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

John Garrou, treasurer
  Attorney (retired), 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

Suzanne Allen
  CPA (retired), Memphis, TN

Dawn Barrett
  President, Massachusetts College of Art and Design, Boston, MA

Betsy Bethune
  Volunteer, collector, Winston-Salem, NC

Kristin Hills Bradbury
  Fundraising professional, Charlotte, NC

Larry Brady
  Neonatologist, Charlotte, 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), Winston-Salem, NC

Laura Babb Grace
  Volunteer, collector, Charlotte, NC

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

Tom Huang
  Studio artist, associate professor of industrial design, University of Kansas, Lawrence, KS

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, US Trust, Bank of America

Private Wealth Management, Charlotte, NC

Barbara McFadyen
  Metalsmith, Chapel Hill, NC

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

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

Laura Taft Paulsen
  Finance, New York, NY

Kaola Phoenix
  Artist, arts advocate, Chapel Hill, NC

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

William M. Singer
  Architect, New York, NY

Clarissa Sligh
  Artist, lecturer, Asheville, NC

Gertrude Graham Smith
  Potter, teacher, Bakersville, NC

Barbara Wells
  Weaver, collector, Chapel Hill, NC

Lana Wilson
  Ceramic artist, Del Mar, CA
Staff

APRIL 30, 2012

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

Jean W. McLaughlin, executive director

Dale Allison, services manager
Dean Allison, studio coordinator
Beverly Ayscue, Campaign for Penland’s Future
Daniel T. Beck, studio coordinator
Ray Bell, facilities
Kate Boyd, development
Mark Boyd, information technology
David Chatt, kitchen
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
Megan Fluegel, studio coordinator
Kyle Forbes, housekeeping
Marie Fornaro, assistant to the director
Michelle Francis, archivist
Anna Gardner, housekeeping
Lisa Gluckin, development
Melanie Gortney, accounting
Scott Graham, kitchen
Amber Greene, coffee house
Kathryn Gremley, gallery director
Stephanie Guinan, development
Tammy Hitchcock, gallery
Amanda Hollisfield, registration
Cheryl Hughes, housekeeping
Bill Jackson, kitchen
Jerry Jackson, deputy director
Nancy Kerr, development
Stacey Lane, community collaborations
Zac Lopez-Ibanez, studio coordinator
Philip May, studio technician
Sarah McClary, gallery

Susan McDaniel, director of finance
Jasmin McFayden, Campaign for Penland’s Future
Abigail McKinney, office coordinator
Shannon Moon, community education
Michelle Moode, gallery
Dana Moore, director of programs
Leslie Noell, core fellowship coordinator
Erik Omundson, nighttime security
Stephani Ott, school store
Susan Pendley, housekeeper
Meg Peterson, community collaborations
Richard Pleasants, food services manager
Mikey Pumphrey, studio coordinator
John Renick, kitchen
Dave Sommer, director of facilities and grounds
Keith Southworth, coffeehouse
Wes Stitt, communications
Sheila Sweetser, office coordinator
Jennifer Sword, programs
Chris Thomas, kitchen
Crystal Thomas, coffeehouse manager
Gretchen Travers, registrar
Simone Travisano, studio manager
Kevin Tuffo, facilities

Staff members Marie Fornaro and Stephanie Guinan sorting out some details in the auction registration tent—just after a downpour.
Instructors

Books and Paper
Cathy Adelman
Margaret Couch Cogswell
Andrea Dezsö
Colette Fu
Randi Parkhurst
Steve Pittelkow
Winnie Radolan
Dolph Smith
Rory Sparks
Alice Vaughan

Kyu Yamamoto

Glass
Frederick Birkhill
Joseph Cavalieri
Kanik Chung
Daniel Clayman
Miles Dreyer
Micah Evans
Susan Taylor Glasgow
Gina Hubler
Earl James
Martin Janecky
Jasin Johnsen
Alicia Lommé
Carmen Lozar
Simon Maberley
Kaeko Machata
Dan Mirer
Roger Parramore
Sally Prasch
Ché Rhodes
Sam Stang
Karen Willenbrink-Johnsen

Marvin Jensen
Sun Kyoun Kim
Stacey Lane
Tim Lazure
C. James Meyer
Elliott Pujol
Lin Stationis
Amy Tavern
Marlene True
Elizabeth Turrell
Eileen Wallace
Hiroko Yamada

Photography
Thomas Allen
Myra Greene
Helen Hiebert
Keith Johnson
Thomas Neff
Chris Perego
Alyssa Salomon

Print and Letterpress
Diane Fine
Bill Hall
Kerri Harding
Caren Heft
Adriane Herman
Ellen Knudson
Mario Laplante
Paul Moxon
Robert Mueller
Amy Pirkle
Dwight Pogue
Jay Ryan
Keiji Shinohara
Bob Walp
David Wolfe

Textiles
Cathryn Amidei
Polly Barton
Jerry Bleem
Joy Boutrop
Raïssa Bump
Catharine Ellis

Malika Green
Mary Hettmansperger
Beth Johnson
Suzie Liles
Stephanie Metz
Joan Morris
Elin Morris
Jason Pollen
Amy Putansu
Janet Taylor
Sarah Wagner
Sherri Lynn Wood

Wood
Jennifer Anderson
John Dodd
Mark Gardner
Jenna Goldberg
Miguel Gomez-Ibanez
Dean Pulver
Brian Reid
Sylvie Rosenthal
Chris Todd

Specials
Mary Barringer

Movement
Martha Brim
Diann Fuller
Danielle Goldstein
Amar Hark-Weber
Amanda Plyler
Fran Ross
Katie Schroeder
Donna Marie Vigilante

Clay
Sandy Blain
Margaret Bohls
Steve Dixon
Susan Filley
Julie Guyot
Del Harrow
Kathy King
Cliff Lee
Suze Lindsay
Steve Loucks
Kent McLaughlin
Ronan Peterson
Sandi Pierantozzi
Emily Reason
Sang Roberson
Phil Rogers
Keith Wallace Smith
Holly Walker
Tom White
Lana Wilson

Drawing and Painting
Erin Anfinson
Barbara Cooper
Celia Gray
Robert Johnson
John Mac Kah
Alicia D. Keshishian
Janet Link
Maritza Molina
Ken Moore
Clarence Morgan

Iron
Vivian Beer
Claudio Bottero
Maegan Crowley
Andy Dohner
April Franklin
Peter Happny
Noelwynn Pehos
Eric Ryser
Rick Smith

Metal
Angela Bubash
Jessica Calderwood
Nancy Megan Corwin
Jim Cotter
Venetia Dale
Bob Ebendorf
Richard Elaver
Anat Grozovski
Bobby Hansson

Jennifer Anderson
John Dodd
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