Penland School of Crafts

Penland School of Crafts is an international center for craft education dedicated to helping people live creative lives. Located in North Carolina’s Blue Ridge Mountains, 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’s focus on excellence, its long history, and its inspiring retreat setting have made it a model of experiential education. 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.

Front cover: Alison Collins installing her piece *Temps Perdu* in the Dye Shed. Alison was one of four artists who created installations on the Penland campus as part of the 0 to 60 project (see page 10). Using a dye pigmented with rust, Alison copied the opening section of Marcel Proust’s *In Search of Lost Time* onto hundreds of yards of muslin, which she used to completely line the Dye Shed.

Back cover: A detail of an installation, titled *Forest for the Trees*, created at the North Carolina Museum of Art by resident artist Tom Shields as part of the 0 to 60 project (see page 10). Tom mounted (in a way that minimized impact on the trees) thirty-one found chairs in a grove of trees on the museum’s campus.

Inside front cover: The spring 2013 clay class—under the guidance of Kevin Crowe and Dan Finnegan—building a new wood kiln.

Inside back cover: Student Abby Christ creating a sandblasting mask on a glass vessel during the 2012 fall workshop taught by Pablo Soto.

Annual Report Credits

Editor: Robin Dreyer; design: Eleanor Annand; writing: Elaine Bleakney, Robin Dreyer, Jean McLaughlin; assistance: Elaine Bleakney, Marie Fornaro, Joan Glynn, Tammy Hitchcock, Nancy Kerr, Polly Lórien, Susan McDaniel, Jean McLaughlin; photographs: Robin Dreyer, except where noted.
Penland School of Crafts

Annual Report / Fiscal Year 2013 / May 2012 – April 2013

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.
Penland days are filled with individual discoveries, risky leaps of faith, and lots of personal and professional growth. Challenges are the stuff we are made of. Celebrating the creative spirit in each of us is what we do. Our workshops are inventive and engaging because of the combined energy of inspiring instructors and dedicated students.

With your support, we continue the legacy of this great educational experiment, bringing people together from all walks of life. Some students use Penland to reinvent themselves or to advance careers and build strong networks. Many young people use our workshops to supplement their college education or to fill a gap year. There are those whose professions lie elsewhere, but whose hearts and hands seek the special experience of participation in Penland’s creative community. If you’ve never taken a Penland workshop, we encourage you to do so. It’s the best way to fully appreciate “the Penland experience” and how it can change lives.

Penland attracts students of all skill levels, of a wide range of ages, and from varied cultural and ethnic backgrounds. In fiscal year 2013, students came to Penland from forty-nine states and worked alongside students from Australia, the Bahamas, Belgium, Brazil, Canada, Chile, Germany, Ireland, Israel, Japan, Kuwait, the Netherlands, Peru, Switzerland, Taiwan, and the United Kingdom. Among our instructors were artists from Australia, Belgium, Canada, Germany, the Netherlands, and Peru. This diversity makes for engaging and wide-ranging conversations in the studios and the dining hall.

Costs continue to be the greatest hurdle for many who want to take part in our programs, making scholarships increasingly important. With your help we were able to provide financial assistance to 47 percent of our students.
Many friends helped to advance The Campaign for Penland’s Future. In fiscal year 2013, the campaign raised $20,385,000. As we print this annual report, it has raised a total of $25,714,000 from 90 foundations, 1,701 individuals, and 75 organizations, businesses, or other types of donors.

We started an ambassadors program this year to enable former students and instructors to share information about Penland in a simple and accessible way. A PowerPoint presentation with a script and instructions can be downloaded from our website. In this inaugural year we had twenty volunteer ambassadors whose presentations reached more than a thousand people. We also produced Artists for Penland cards that anyone can have on hand to pass out—the cards are easy to distribute to potential students from a studio or classroom or sales venue like a fair or festival.

The Penland story was shared at several events across the country and internationally. We thank friends Steve and Ellen Le Blanc (Santa Fe, NM), Drew Oliver and Eve Perry (West Jefferson, NC), Polly Allen (Chicago, IL), and Mina Levin and Ron Schwartz (Raleigh, NC) who hosted events for Penland in fiscal year 2013. Penland hosted a trip to Japan in which twenty-seven travelers visited artist studios, gardens, temples, and museums in Kyoto and Tokyo. A meeting with the Asian Cultural Council presented leaders in Japan with artist opportunities available at Penland. The Association of Israeli Decorative Arts sponsored a trip during which Penland presentations were made to students at Bezalel Academy, Shenkar College of Engineering and Design, and Tel Hai College.

Please enjoy our annual report and accept our most sincere thanks for the part you have played in our success. Your support had a direct impact on the creative lives of 18,141 people served by our programs. Their experiences start at Penland and spread throughout our country—and the world.

Jean W. McLaughlin, executive director
Rob Pulleyn, chair, board of trustees
Workshops have always been the core of Penland’s program. These intensive, total-immersion classes offer a uniquely effective way to learn. Focusing on one subject with few distractions allows students to absorb an incredible amount of information in a short period of time. Penland’s guest instructors are full-time studio artists, most of whom generally teach only in workshop programs like Penland’s; or they are college or university faculty who are normally available only to students in their home institutions. Each year, about half of Penland’s 130 instructors have taught at the school in the past—creating continuity in the program. The other half are new to Penland—which helps keep things fresh.

In fiscal year 2013, the school offered workshops in books and paper, clay, drawing and painting, iron, metals, photography, printmaking and letterpress, textiles, and wood. There was also a workshop in making public art proposals and one in writing and illustrating for children. Among the 105 summer workshops offered were classes in Japanese bookbinding, printing on clay, neon sculpture, early-American hardware, Asian metalsmithing, paper sculpture, leatherworking, guitar making, building wooden boats, and one in which students created forms, made molds from those forms, and then cast them in both porcelain and glass.

In the fall and spring, the format expands to eight weeks, enough time to create a body of work and advance skills to a whole new level. These longer workshops are sometimes used to accommodate ambitious projects, such as the spring 2013 class that gave clay students a rare opportunity to build a wood-fired kiln. Students in these long sessions are joined periodically by people taking one-week workshops. In fiscal year 2013, Penland’s fall and spring sessions offered a total of fourteen eight-week workshops and twenty-three one-weekers.

Instructor Kevin Snipes talking glazes with students in his workshop on ceramic vessels as a medium for storytelling.
The content of each workshop is determined by the instructor in consultation with Penland’s program director. Instructors write the descriptions used to market the classes, and it’s easy to see by scanning through them how diverse and personal the program can be. David Chatt, who makes sculpture from tiny glass beads, told potential students, “I have invented techniques, variations of techniques, and variations of variations. Now you can learn what I have learned and lose track of huge chunks of time in pursuit of the perfect beaded curiosity.” Glass instructor Pablo Soto suggested that “sometimes we have an elusive idea that is spoiled by a simple formality we overlooked during the making process or because we couldn’t find the mark that would have made the piece perfect.” And blacksmith David Court explained, “blacksmithing is a direct process in which the maker controls the results by attention to detail and diligent application of muscle energy.”

Although Penland offers some workshops tailored for advanced students, most of them are open to students of all skill levels. It is a testament to the generosity of Penland’s instructors and the flexibility of the workshop format that these classes routinely meet the needs of beginning and experienced students at the same time.
Penland resident artists in 2012 (left to right): David Eichelberger, Micah Evans, Rachel Meginnes, Tom Shields, Robin Johnston, gwendolyn yoppolo, Dustin Farnsworth

In 1963, director Bill Brown saw an opportunity to use Penland’s studios when workshops weren’t in session, and he established a residency program, which he envisioned as something akin to a medical internship: artists would have focused time and space to determine a path for their life’s work. Brown also hoped that some resident artists would settle near the school and create an artistic community.

Over the last fifty years, this vision has been realized and then some. Penland resident artists have a dedicated studio complex and seven apartments, the scope of the program has expanded to include artists at different transitional points in their careers, and the local community includes more than fifty former residents; more than one-hundred and forty have participated in the program since its inception.

Resident artists spend three years at Penland working out of the Barns studios, where they open their doors to the school community once each session. Resident artists interact with Penland instructors, students, and staff, exhibit their work in the Penland Gallery, teach occasionally, and exemplify how to lead a life in craft. While at Penland, this year’s resident artists prepared work for gallery and museum exhibitions across the country, including The Bellevue Arts Museum in Washington, Santa Fe Clay in New Mexico, and Blue Spiral I in Asheville, North Carolina. Tom Shields created a large wall piece and an environmental installation for the 0 to 60 exhibition at the North Carolina Museum of Art. (See page 10 for more information about this project.)

Resident artists in fiscal year 2013 were potter David Eichelberger, glass sculptor Micah Evans, figurative sculptor Dustin Farnsworth, weaver Robin Johnston, textile artist Rachel Meginnes, wood sculptor Tom Shields, and potter gwendolyn yoppolo.

“Penland started out as a place to transition from previous work,” says resident artist Rachel Meginnes. “It took me some time to move out of the freelance work I was doing when I arrived, but I finally gave that up. I would have been losing out if I hadn’t. I have been producing more work and larger work than I ever have, getting back into teaching, participating in national and international shows, and really pushing myself to produce and deliver as much as I possibly can. As a result, my work is growing in many different directions all at once and although it feels hard to keep up, I feel this intensity is key to my growth and success. Teaching, writing, and putting my work out in the world as a resident artist at Penland have made me more aware of how art, craft, and design (three worlds I’m part of) come together, and how they can come together in the studio.”
Penland’s core fellows arrive as emerging artists to explore choices available to them as they pursue lives—at Penland and beyond—as independent artists. They bring adventure, openness, and intelligence to Penland’s workshops and studios where they experiment and create new work. They are also the lifeblood of the school: working on the grounds and in the kitchen, running events, collaboratively installing an annual show of their work, and engaging with workshop students, staff, and instructors on a daily basis. Selected through a competitive process, Penland’s nine core fellows live and work together for two years while crafting their own exploration of time and materials. More than two hundred artists have participated in the core fellowship program.

Four core fellows culminated their fellowship in February 2013: ceramicist Bob Biddlestone, clay and metal artist Rachel Garceau, metalsmith Seth Gould, and metalsmith and furniture maker Jack Mauch. Returning for their second year were Zee Boudreaux, Liz Koerner, Michael Krupiarz, Rachel Mauser, and Molly Spadone. Four new core fellows arrived in March of 2013: Audrey Bell, Sarah Brown, Angela Eastman, and Will Lentz.

“Penland definitely is a magical place and I’ve had a wild two years here,” says core fellow Rachel Mauser. “I’m a book artist and when I arrived at Penland, I found that book artists usually know letterpress and how to make paper. Before I came here, I’d never done either. In addition to my experiences in the studio, I’ve also learned the vocabulary of craft. I remember getting here and hearing people talk about ‘slip casting.’ I had no idea what that was! Now I know exactly what it is and how it’s done. I’m so much more familiar with the language of different crafts, which means a lot to me. Being a core fellow at Penland is an incredible blend of being an artist, a staff member, a student, and living in a very close community. Everything is intense: so much more than I think it normally would be. Living with the other core fellows and learning from them—as artists, as colleagues, as people—has been amazing.”
Scholarships

Each year, almost half of those who attend Penland’s workshops do so with some form of financial assistance. Most of the school’s scholarships come in the form of work-study or studio assistantships, both of which require the student to do some work for the school during their session. There are also a number of full scholarships that do not have a work requirement, and in 2013 Penland created a new class of partial scholarships, which give students a $1,000 discount on tuition. Penland also partners with other institutions to create scholarships, and there is a program of discounts for school teachers and local residents and who take unfilled spaces just before classes begin.

In fiscal year 2013, generous donors provided Penland with ten new scholarships, six of these are annually funded while four will be funded through new endowments. In all, 251 students received work-study scholarships, 162 were studio assistants, 74 received full scholarships, and 87 had stand-by discounts. Thirty college and university students attended Penland with the support of scholarships partially funded by their academic institutions, and ten recent graduates of the North Carolina School of the Arts received full scholarships funded by the Thomas S. Kenan Institute for the Arts.

Penland scholarship programs are made possible by donations to the annual fund, 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 30.

Israeli designer and silversmith Amir Friedman received a scholarship from the Association of Israeli Decorative Arts, to attend Jana Brevick’s 2012 metals workshop. “When the workshop began,” he said, “I felt as if I was walking inside my own dreams. All the machinery was spotless, shiny, and in order just like little soldiers waiting to join in the action. I’ve been trying to cut my sleep and meal times so I can squeeze in as much bench time as I physically can. . . . Encountering designers from different disciplines, I can truly say that I will leave this heaven on earth with even greater desire to create and with a broader sense of the properties of metal. . . . I cannot wait to go back to my studio in Israel and go on experimenting with the new techniques and approaches that I came across here.” Amir was invited back to Penland to teach in the summer of 2013.

Adrienne McKenzie, who received the Cynthia and Edwina Bringle Scholarship to attend Rachel Miller’s textiles workshop titled Sculptural/Wearable. She’s working on a piece titled I do and I don’t, which is an interpretation of a wedding dress made from cheesecloth, reeds, and hundreds of cotton facial cleaning pads. “All of the projects, new techniques, and various materials have succeeded in providing me with new and exciting ideas which I will take with me for inspiration into my final year of graduate school,” she said. “Without the scholarship, my teacher’s guidance, and the contributions and collaborations of my studio and friends, I would not have found as many diverse and new ways of thinking about my craft!”
Penland maintains a lasting partnership in arts education with the local community. Part of this partnership is the Teaching Artist Initiative in the Mitchell County public schools. In fiscal year 2013, teaching artist Meg Peterson focused on making handmade books in concert with school curriculum in science, social studies, literature, and family culture. The initiative reached 476 students in grades three, four, and nine, and an additional group of tenth grade students.

In November 2012, six high school students studied pinhole photography in a day-long workshop as part of Penland’s professional craft study program for high school students. The program also connects local art students with artist mentors and offers a scholarship to a high school senior. Subs with SuitCASES (Creative Approaches to Substitute Education), a growing Penland initiative, empowers substitute teachers to integrate the arts in the classroom.

Penland’s Kids Camp hosted 139 kids in 14 classes during the summer of 2012. Forty-four attendees received some form of scholarship to participate in fun, hands-on, process-oriented classes in craft and art. Kids Camp continued its partnership with Centro Latino, Safeplace Women’s Shelter, and Communities in the Schools to provide students in need with funds for transportation, meals, and language assistance.

The community open house on March 2, 2013 welcomed 430 guests to Penland, with more than 100 artist volunteers making activities in all the studios a success. Penland also participated in the annual Fire on the Mountain festival, celebrating blacksmithing in the region, among many other events and art initiatives in the community.
Penland’s special programs and activities fall outside of the normal span of the school’s workshop calendar and bring fresh voices and opportunities for individuals to create.

Penland collaborated with the North Carolina Museum of Art in the spring of 2013 to present *0 to 60: The Experience of Time through Contemporary Art.* New work was featured at both sites, with Penland instructors Dan Bailey, Kyoung Ae Cho, Alison Collins, and Anne Lemanski creating installations at Penland. Eleven Penland-affiliated artists participated in the exhibition at the museum, including jeweler Jana Brevick, textile artist Sonya Clark, photographer Dan Estabrook, and sculptors David Chatt, Hoss Haley, Beth Lipman, and Tom Shields; the four artists who made the Penland installations also had work in the museum show. The exhibition, which was accompanied by a beautiful catalog, was a great success, and a smaller version of it was presented at the Pratt Manhattan Gallery in New York City from November 2013 through January 2014.

In June 2012, scholar and author Christopher Benfiy arrived at Penland for the Andrew Glasgow Writers Residency, established in 2010 to give writers, scholars, and curators time for research and writing on topics advancing the field of craft. Christopher delivered a lecture entitled *Memory, Craft, and Writing,* and enjoyed his immersion in Penland life (see page 24).

In the winter of 2013, sixty individuals rented Penland studios for independent study. Emily Arthur of the University of Florida and Rory Sparks, co-founder of Em Space Book Arts Center in Portland, Oregon, led Penland’s annual winter residency in printmaking and letterpress. Designed for artists and writers with any level of printing experience, the January 2013 residency provided time and space for sixteen residents to pursue independent projects. The residencies livened up a cold and quiet month with two enthusiastic presentations of work by the participants.
For eleven years, archivist Michelle Francis tended the Penland School of Crafts Jane Kessler Memorial Archives, named in memory of former Penland trustee Jane Kessler. Collected and preserved in its holdings are photographs, correspondence, administrative notes, news clippings, publications, art works, objects, and ephemera dating from Penland’s beginning in the 1920s to present day.

In September of 2012, Michelle Francis retired to pursue her own letterpress work, rounding out a thirty-eight-year career in the archive field. In a letter to her colleagues on the occasion of her retirement, she wrote, “Without a doubt, my work here at Penland has been the most personally rewarding I have undertaken. I passionately believe in the importance of the creative process. To have been a part of an institution that is committed to helping people live creative lives has been a great privilege.”

Documentation is part of sustaining creative life at Penland and a component of that documentation involves Penland’s role in the historical craft movement in Western North Carolina. This is at the heart of the Craft Revival Project, a collaborative web-based digital history project launched in 2004 that led Michelle to the digitization of many of Penland’s earliest records and photographs. Selecting and organizing Penland’s contributions to the project, and making Penland holdings available to researchers tracing the story of craft in our region was critical to her.

When asked if there are images of Penland that are especially potent for her, two photographs from the archives came to Michelle’s mind. One is a 1920s snapshot of Penland founder Lucy Morgan, stepping over a stile and smiling. “Just a snapshot, one of those charming moments captured,” she said. Another image that resonates for her is a photograph of ceramicist Cynthia Bringle in the early 1970s, throwing a pot during one of the first clay concentrations while her students look on. “The students are looking so intensely at what she’s doing,” Michelle said. “And today you see the same intensity of attention in Penland students.” This is something Michelle has seen firsthand many times—most recently in the summer of 2013, when she returned to Penland to work as her friend Lisa Blackburn’s studio assistant. It was a workshop in bookmaking called Simple Books, Endless Possibilities. Thinking of Michelle Francis’s movement from her career as Penland’s archivist to creative time in her home letterpress studio, that title fits just right.
The Penland Gallery and Visitors Center presents work in all media by artists affiliated with Penland. It hosts work by Penland instructors and others, and provides information to those interested in Penland School and its artists. Twice-weekly tours of the campus are organized by the gallery staff. The Penland Gallery also connects prospective patrons with Penland artists and advises artists on selling their work.

In 2012, the gallery presented four special exhibitions and launched a new exhibition series, the Focus Gallery, which shows work by individual artists for four to six weeks in a newly created space.

The Penland Gallery played a key role in 0 to 60: The Experience of Time through Contemporary Art, a collaboration between Penland and the North Carolina Museum of Art. Dan Bailey’s Looking Down: Penland School of Crafts was installed in the Penland Gallery lobby in April 2013. The gallery provided information about all of the 0 to 60 installations on the Penland campus and coordinated an opening reception and tour with artist talks for the installations. Gallery staff also assisted the artists during the installation process.

The Penland Gallery attracted 16,307 visitors during fiscal year 2013. The gallery exhibited work by 349 artists, generated sales of $347,318 (60 percent of this went back to the artists in commissions), and 490 individuals experienced Penland through tours organized by the gallery with the help of a newly revised guidebook for docents.

Penland Gallery
2012 Exhibitions

Paper-Plate, Plastic-Plate, White-Plate, Artist Plate
A collection of artist-made dinner plates with the artists’ reflections about food

Studio Practice
Studio artists: their work, their working environments, and their sources of inspiration

Forecast
A new wave of artistic talent

Core Show 2012
Work by Penland’s core fellows

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Walking up Dora’s Trail (the main drive through campus), it’s easy to see that Penland’s facilities and grounds team is always at work. With 420 acres and 57 structures, the team is responsible for painting (and repainting), repairing, replacing, plumbing, pruning, plowing, installing, and more verbs than we can pack in this sentence.

In fiscal year 2013, design development was completed on the books, drawing, and painting studio with Cannon Architects. The new Northlight complex, which will house photography and papermaking studios and a social hall, moved through schematic design with Ratio Architects. And design was completed for the new core fellows house, also by Ratio. Former core fellow Ian Henderson designed a relief tile wall for the house. The wall will gather solar heat in the winter. He created the patterned tiles during an Arts/Industry Residency at the Kohler Co. in Wisconsin. He was assisted by former core fellows Daniel Beck, Andrew Hayes, and Mark Warren (see photo on page 19). During the winter, a climate-controlled storage facility, designed by Dail Dixon, was built to create much-needed professional storage for services, archives, art donated to the benefit auction, and other purposes.

In addition to a number of completed building-reserve-fund projects, the facilities crew supervised the design and building of a walking trail from the top of Penland’s central campus to the top of Otter Knobs. The trail, which is 1.8 miles long with a rise in elevation of 800 feet, was built by Trail Dynamics of Brevard, North Carolina. It was named in honor of potter, book artist, poet, and teacher Paulus Berensohn.
27th Annual Benefit Auction
August 10 – 11, 2012

Works sold: 237
Contributing artists: 248
Volunteers: 217
Attendees: 636
Total income: $656,896

Auction Sponsors

Auction Patron ($5,000)
American Craft magazine
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SOFA CHICAGO 2012
WNC magazine

Auction Supporter ($2,500)
American Style magazine
Blue Ridge Soap Shed

Auction Associate ($1,500)
Classic Event Rental
EbenConcepts
Jon Ellenbogen and Rebecca Plummer
Norman Sound & Productions, Inc.

Penland’s 27th Annual Benefit Auction on August 10 and 11, 2012 was a smashing success, with a total income (including ticket sales, art sales, donations, advertising, and corporate sponsorship) of $656,896, for a net income of $477,896. New records were set for ticket sales and donations to the Fund-a-Need request. The Fund-a-Need, which invites patrons to make direct contributions to a particular project, raised $92,250 to equip Penland’s new drawing, painting, and book arts studios.

During the weekend, Penland honored Jason Pollen, textile artist, former president of the National Surface Design Association, retired chair of the fiber department at the Kansas City Art Institute, and expert tango dancer, as the 2012 Outstanding Artist Educator.

Lucy Morgan Leaders, Penland’s most generous donors, were treated to a special luncheon in the wood studio. Following the luncheon they had a choice of a hands-on workshop in textile marbling or a preview of the auction pieces with Kathryn Gremley, Penland’s gallery director; David Houston, curator of the Crystal Bridges Museum of American Art; and glass artists Beth Lipman and Daniel Clayman.

Penland’s resident artists welcomed patrons to their studios on Saturday morning for the ever-popular Coffee at the Barns event, and the core fellows showed their work in an impressive open house. Thanks, as always, to the generous artists and volunteers who make this important event a success, year after year.
**Donor Profile: Jim Hackney and Scott Haight**

Jim Hackney and Scott Haight have no trouble explaining why they support Penland. “We just think it’s so important for so many reasons,” said Jim. “We are craft collectors, and we see the importance of Penland as a leadership place providing training for the next generation of artists, but it’s much deeper than that. We see Penland as a place that gets it right: the way people are treated, the atmosphere, the good food, the creative conversations, and there’s a respect for all different kinds of people. The whole feeling that’s created at Penland makes it the kind of place we think needs to be nurtured and supported. It represents something we wish the rest of the world could be more like.”

Jim first visited the school more than twenty years ago when he was working in development and communications at the Mint Museum in Charlotte, NC. He was on the visual arts panel for the North Carolina Arts Council, and participated in site visits related to the funding Penland receives from the council.

After he left the Mint Museum to join an Atlanta-based firm that does fundraising consultation for organizations across the country, he returned to Penland to help shape the Preserve Penland campaign, which raised $11.7 million dollars for the school between 2001 and 2005. Since that time, he has taken several classes and attends the auction regularly with his partner, Scott, an insurance underwriter who has also been a student at Penland.

“Penland is one of our philanthropic priorities and it’s in our wills,” Jim continued. “But we are not wealthy. We didn’t inherit a lot of money; we are earning the money we give away. Penland spends a dollar as well as any nonprofit I know of, so Scott and I know that the money we give to Penland will be spent wisely and will go toward something that is really creating excellence.” — Robin Dreyer

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**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, and 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 to 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, 2012 and April 30, 2013. Lucy Morgan Leader art donors are listed on page 32.

**Penland Benefactor**  
($25,000 and above)  
Robyn and John Horn  
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**Bill Brown Visionary**  
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*In honor of Cathy Adelman and Alice Vaughan*

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Edith S. Peiser
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Mary Schnelly and Gene Phelps
Lisa and Charles Shepherd
Cindy Spuria
Cynthia A. Toth
Ira and Phyllis Wender
Rob Williams and Warren Womble
Mike Wright and Bob Glascock

Artist Advocate
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John S. Arrowood
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Dawn Barrett and R.D. Oxenaar
Joan Bax
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Eric and Jill Becker
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Bill and Georgia Belk
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Philip and Amy Blumenthal
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Penland trustee, former board chair, and Lucy Morgan Leader Glen Hardymon, who, after years and years of supporting Penland, recently decided it was time to start taking classes. This picture was taken during a one-week glass workshop taught by Tim Tate.
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The Annual Fund
May 1, 2012 – April 30, 2013

The Penland annual fund supports the annual operations of the school, from utilities that keep our buildings heated and our 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 2013, 810 donors to the annual fund contributed $765,953 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, 2012 and April 30, 2013. Gifts of more than $1,000 are listed in the Lucy Morgan Leader section, beginning on page 15. Art donors are listed beginning on page 32.

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, 2013 will be recognized in our next annual report.

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Core fellows Molly Spadone and Rachel Mauser transporting lampshades while getting the campus ready for incoming students. Core fellows live at Penland for two years, taking classes throughout the year and working part-time for the school.
Former core fellow Ian Henderson with a group of tiles he created during a three-month residency that was part of the Arts/Industry program at Kohler Co. in Wisconsin. The tiles will be installed on a heat-gathering wall in the new core fellows house. (Construction is waiting for full funding of the project.) Ian was assisted during the residency by three other former core fellows: Daniel Beck, Andrew Hayes, and Mark Warren. Arts/Industry is a joint program of Kohler Co. and the John Michael Kohler Arts Center (Sheboygan, WI).
Mixed-media sculptor Kyoung Ae Cho installing her piece, *Shining Ground*, on the front wall of the Northlight building. The piece was made from wood, cloth, pins, and fragments of mica gathered from the banks of the Toe River. It was structured in response to the building’s board-and-batten siding. Kyoung Ae’s installation was part of the 0 to 60 project, a collaboration with the North Carolina Museum of Art (see page 10.)

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Camille Ames, an art major at Alfred University in New York, took four Penland workshops in a row during the summer of 2012 (she received college credit for all of them). She took a workshop in textiles, one in flame-worked glass, and two in ceramics. “I had a productive year in college,” she said, “and I just wanted to keep going. I have been able to see myself progress so much this summer. I found that all of the classes informed each other in terms of surface and form.”
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Resident Writer: Christopher Benfey

As the writer selected for the 2012 Andrew Glasgow Writing Residency, Christopher Benfey was at Penland for two weeks that spanned two sessions and included the July 4 parade and a massive thunderstorm that left the campus without power for a day. He began an evening program by reading a poem he wrote about the power outage (see page 41) and followed that with a series of readings from his recent book *Red Brick, Black Mountain, White Clay*, which intertwines memoir, family history, and cultural history.

Christopher is the Mellon Professor of English at Mount Holyoke College in Massachusetts. He has written a series of books about American arts and letters and contributes regularly to the *The New York Review of Books*, *The New York Times Book Review*, *The New Republic*, and other magazines. I had a chance to sit and talk with him about his stay at Penland and began by simply asking for his impressions. “Well, I’m in love with the place,” he replied. “I came under the best possible circumstances: I was invited with no clear duties beyond interacting with people and doing my work, doing a reading, and soaking up the vibes. I guess the biggest surprise for me has been a sense of shared purpose between Penland and Black Mountain College. Now that I’m at the center of American higher education—as acting dean of faculty at Mount Holyoke—I spend a lot of time thinking about where American education has gone wrong and what glimmers of possibility there are in the past for a different way to do things.

“We live in a time where the stress is so much on testable outcomes. Places like Black Mountain and—as I can see it and feel it now—Penland, are places that have, I think, great urgency as alternative paths. There’s some kind of irony in the fact that some of our most experimental and exciting and truly alternative schools started at the time of the Depression. You know, in times of scarcity when civilization has gone down a few dead ends, you hope that those are going to be times of some kind of creativity, some kind of attempt at finding another way. And that, miraculously, seems to have happened in the 1930s.

“Our own, post-2008 or maybe post-2001 response seems to be retrenchment. It’s almost as though all our schools now are vocational schools in the sense that they are preparing students to be part of a kind of highly productive social machinery. And we know at some level that’s crazy, that’s not why students have been coming to American colleges and universities for the past sixty or seventy years. So I’m sort of hoping that we will see soon, if it’s not happening already, a sense that we need to breathe some sort of new spirit into higher education.

“So I think Black Mountain and schools like Penland came up with this idea of these short residencies where people are trying new things starting now! Sunday night, go! You barely get moved in and we are already doing it. There are demonstrations, instructions, and doors opened by highly skilled artists, and the students are just pushed in and, go do it! And if you mess up, so what? A lot of people here have talked about being nonjudgmental but with high standards. It’s like these twinned energies. You can fall flat on your face, we aren’t giving grades, but we still have high standards. And in some ways the educational world I see is almost the opposite. It’s like the grades are so important and the standards are almost a different thing.

“So my overall sense is that people have a wonderful time here and it really feels like—it really is—an experiment in education.” —Robin Dreyer
Government and Foundation Grants
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, community collaborations, scholarships, housing, and historic preservation. Penland manages and reports on each grant according to the time frame and guidelines of the granting institutions. This report includes institutions from which grant funds were received in Penland’s fiscal year 2013 (May 1, 2012 to April 30, 2013).

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Special Events Contributions
These supporters served as hosts of Penland Friends and alumni gatherings during fiscal year 2013 (May 1, 2012 to April 30, 2013). This also includes individuals who were participants in off-site educational experiences, such as the Japan trip, during the same timeframe.

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Dr. Wallace C. Wu and Mona Wu
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Andrew Glasgow Writers Residency
The Andrew Glasgow Writers Residency provides emerging and established writers, scholars, and curators with time to conduct research and write on topics that advance the craft field. This program is intended for writers who would benefit from focused time in a retreat environment, who have project goals related to craft, and who want to interact with studio artists in the Penland community. The following individuals made gifts during fiscal year 2013 (May 1, 2012 to April 30, 2013) to support this program.

Ann Batchelder and Henri Kieffer
Andrew Glasgow
The auctions that take place at the end of each session are an important source of support for Penland’s scholarship programs. For more than fifteen years, David Little (second from right) presided over these auctions as MC and auctioneer. David died suddenly of a heart attack in the spring of 2013. Through these auction he helped Penland raise more than one million dollars for scholarships. In addition to being an excellent auctioneer, he was always up for a bit of fun and was never thrown off by the enthusiastic silliness that is often part of these events. We greatly miss his presence.

Restricted Gifts

0 to 60: The Experience of Time through Contemporary Art
Lisa and Dudley Anderson
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In honor of John Lee’s 80th birthday

Administration
Anonymous
Scholarships

These individuals made gifts in fiscal year 2013 (May 1, 2012 to April 30, 2013) 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 $60,000 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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Carol Dabbs
“By awarding me this wonderful experience, you have lightened my financial burden, which allows me to focus more on learning skills that will bring my artwork to a new level. Without this scholarship, I would never have been able to come to Penland. I hope to take what I have learned during my stay here and help push the arts and influence others around me.”

–Daniel Grant Kelso, who received a Higher Education Partners Scholarship from Penland and Murray State University in Kentucky to attend a woodcarving workshop with Hunt Clark
Scholarships

Susan and Pac McLaurin
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In honor of the marriage of Joshua Tapper and Sofia Ikura and in memory of Albert and Dorthy Heyman

Windgate Scholarship Fund
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Windgate Charitable Foundation
Principal gift to fund
Scholarship Student Profile: Kayo Yokoyama

It’s impossible to miss the ghostly trees in Australia-based glass artist Kayo Yokoyama’s recent work. Frozen in the surface of the glass, Kayo’s engraved branches and leaves evoke both rootedness and groundlessness—two impulses present when she talks about her time at Penland.

Kayo first came to Penland in 2012 as an Isaac and Sonia Luski Scholarship recipient. The award is given annually to provide a full scholarship to a student of exceptional talent for a summer session. Kayo joined a workshop taught by glass sculptors Richard Meitner and Michael Rogers. “Being given the time to work was amazing,” Kayo said of her experience. “Working in the evenings or anytime, without any constraints, was really valuable.” This grounded time reconnected her with her own roots as a glass artist, which she set down in the late nineties, when she first stepped into a public glass studio in Japan for a workshop.

In the summer of 2013, Kayo returned to Penland as a studio assistant for a class taught by fellow Australian glass artist Masahiro Asaka. Being back in the studio with an artist she knew was freeing to Kayo, and supporting students drew her to explore with others the potential of the medium in new ways. Kayo laughed heartily when I asked about her strongest memory of the summer, and then recalled the freak thunderstorm that flooded the glass studio and felled a tree nearby—a time she won’t forget, as it sent everyone in the studio scattering to block the water coming in and to get the kilns back on. Something about the event—and how everyone in the studio leapt into action to keep the space intact—is etched in Kayo’s definition of Penland. “It’s the people you meet at Penland, being around other people and artists, that is unique,” she said.

Looking closely at Kayo’s trees in glass, one senses the importance of place in her work—places where one can enter a more meditative space, and sit apart from the animated world for awhile. “Penland is a long way from Australia, and I’m so glad to have been able to travel there twice,” she said. “I hope to make it back.”—Elaine Bleakney

Named Scholarships

These endowed and annually funded scholarships were awarded in fiscal year 2013 (May 1, 2012 to April 30, 2013). 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 memory of a woman who deeply appreciated Penland

Samuel A. Almon Scholarship Fund
Established in memory of Samuel Almon

Milton Baxt Scholarship Fund
Established in memory of Milton Baxt

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Established through a bequest from Jerrold Belitz

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Orville and Pat Chatt Memorial Scholarship Fund
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Established by the Grovewood Gallery of Asheville in honor of Doug Sigler

Huntley-Tidwell Scholarship Fund
Established by Hellena Huntley Tidwell and Isaiah Tidwell

Bobby Kadis Scholarship Fund
Established by the family of Bobby Kadis

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Established by Jenny Meneses and the Joseph Meneses and Molly Meneses Family Charitable Fund

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Established by friends and family of Christy Wright

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Antony Swider Art Education Scholarship
Funded by the Penland Endowment for Art Education

UNC Chapel Hill Minority Student Scholarship
Funded by Dr. Olive Greenwald and UNC-Chapel Hill Art Department
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 2012 annual benefit auction.

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Richard Ritter
Holly Roberts
Michael Rogers
Tommie Rush
Phil Sanders
Mary Ann Scherr
Natasha Seedorf
Tom M. Shields
Clarissa Sligh

This steel kimono, made from a recycled barrel by artist Gordon Chandler, was part of the 2012 auction.
Tom Spleth
Jim Stone
Billie Ruth Sudduth
Tim Tate
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Anna Tomczak
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Jo Whaley
John Wood
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James Viste
Terri Warpinski
Mark Warren
Susan Webster
Heather F. Wetzel
Catherine White
Lana Wilson
Paul Wong
Hiroko Yamada
gwendolyn yoppolo
Penland’s 27th 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 248 artists who donated work and 217 volunteers who made the weekend a great success. We thank our patrons, artists, sponsors and volunteers who made the 27th Annual Benefit Auction held on August 10 & 11, 2012 a great success.

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

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Michel and Whit Moore
Richard Osborne
Kaola and Frank Phoenix
Rob Pulleyn
Mary Regan

Painter Pinkney Herbert blowing a harmonica riff before asking auction patrons to raise their paddles in support of Penland’s new drawing and painting studio.
The Friday evening auction in process under the big tent (with weather in the distance).
Textile artist Jason Pollen and Penland’s director Jean McLaughlin at the benefit auction where Jason was celebrated as the 2012 Penland School of Crafts Outstanding Artist Educator. Jason has been the chair of the fiber department at Kansas City Art Institute and the president of the Surface Design Association. He has also been on the faculty of the Royal College of Art (London), Pratt Institute (NYC) and Parsons School of Design (NYC), and he has taught many Penland workshops. In addition to teaching and making his own artwork, he has designed textiles for fashion and home-furnishing firms and worked as a scenic designer for the Kansas City Ballet.
The Campaign for Penland’s Future

Donor/Trustee Profile: Barbara McFadyen

Barbara McFadyen first heard of Penland when she was an undergraduate student making jewelry in an independent study, and the name stayed in the back of her mind as she pursued jewelry-making after college. She apprenticed to a silversmith in Vermont, moved briefly to New York City for enameling school, and then sought out masters in the field. “I wanted to branch out into my own voice,” she remembered, citing the pervasive influence of medieval design in cloisonné (an important enameling technique) at the time. This desire brought her to Penland for her first summer workshop in 1983.

The word “cloisonné” comes from the French verb “to compartmentalize.” However, since her first Penland experience, Barbara’s relationship with the school has resisted compartment or closure. Her life has become intertwined with Penland. As a young artist, Barbara put aside plans for an MFA when the good news of an impending adoption of a baby girl came through for her family. Suddenly a mother, artist, and wife, Barbara found herself styling her own graduate-level education with Penland as a main resource for her study.

But life, like art, takes unpredictable turns. When her husband died from cancer, Barbara found creative work impossible, and she took ten years away from making. When the impulse returned, she turned again toward Penland. “Penland is my restart button,” she said. “It surfaced as a place to come for healing and for restarting my career.”

Over the years, Barbara has become a vital part of the Penland family: serving on the board, and extending—through her family foundations—generous gifts for Penland’s metals studio, the new Northlight building, the Teaching Artist Initiative, and others. As we sat together in the upper metals studio, talking about her deep engagement with the school, she beamed. “Penland has a creative energy, magnified by everyone who comes here.”

Fifteen workshops later, Barbara’s relationship with Penland evolves. Her husband, Douglass Phillips, has joined her, taking workshops in the wood studio. And in the summer of 2014, Barbara will teach her first Penland workshop, in enameling. “Penland’s done so much for me,” she said warmly, before heading down to the lower metal studio again to work. —Elaine Bleakney

Campaign for Penland’s Future

The following gifts were received, or written gift intentions completed, prior to April 30, 2013. The Campaign for Penland’s Future is a comprehensive campaign to secure increased annual giving, grow the endowment, and address needed capital improvements. The campaign was endorsed by the Board of Trustees in April 2010 and will continue until the goal is achieved. These individuals and foundations have committed their support toward Penland’s future programs, facilities, and services. This list reflects the campaign’s cumulative gifts.

$5,000,000 and above
Windgate Charitable Foundation

$1,000,000–$4,999,999
Robyn and John Horn
The Nicholson Foundation
Samuel L. Phillips Family Foundation

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Penland School of Crafts Annual Report May 2012 – April 2013 37
“My time at Penland has been amazing! I'm a junior at Kent State University and I've learned more here in two weeks than I could have learned in an entire semester. Israel Davis has been a wonderful instructor. He's always available for extra input and suggestions and has helped me grow as an artist. He's taught me to think in new ways and build on my skill set. I'm so thankful for this opportunity and I can't wait to take what I've learned back to Kent. I don't think I'll ever forget my time here. I'm applying again next summer for the glaze chemistry class because we don't have that class at Kent and I feel the need to come back.”

– Felicia Bonaduce, who received a Higher Education Partners Scholarship from Penland and Kent State University to take a clay workshop with Israel Davis
*deceased

Metals instructor Suzanne Pugh demonstrating one of the steps in the casting process, out on the porch of the metals studio.
“I am over 40 and just finished my MFA. I have a husband and an eight year old at home who rely on me, so long residencies away are difficult for us in terms of both time and resources. Because I received this scholarship, I was able to come here and work hard, but also my husband could get help at home . . . so my little family also benefited from the scholarship.”

–Lise Currie, who received the Lenore Tawney Scholarship to take a textiles workshop with Pat Hickman

“The creative and nurturing atmosphere of Penland is so unlike any other art training I’ve received. As a college student, I am always searching for that sense of community that is so inspirational in creative fields and not always easy to find in a large university setting. The small class size and one-on-one attention from instructors and studio assistants here is indispensable.”

–China Langford, who received the Abby Watkins Bernon Scholarship to take a photography workshop with Michelle Bates
Summer Storm Two-Step
(Penland, July 2, 2012)

Fireworks on the mountain!
Three nights early for the Fourth of July.

The power hammers in the Iron Studio go silent.
Bullfrogs take over the night shift.

Sign at breakfast: “NO COFFEE”
How long do you steep a teabag in cold water?

Why did the oak tree cross the road?
So the poison ivy could get to the other side.

Jean: “Don’t take a shower unless you really need to.”
King Lear: “O reason not the need.”

Crafts 101: Which studio needs the least electricity?
John Horn: “These presses don’t need no electricity.”

Start stoking the wood-fired kiln
in time for the auction.

We built a fire and boiled the water
and made the coffee and

“I wanted to give up coffee anyway.”
“I wanted to unplug anyway.”

Parade in two days.
Bullfrogs are spreading the news.

Christopher Benfey

This poem was written by resident writer Christopher Benfey after a thunderstorm felled a huge tree, which landed on a power line across the road, knocking out power to the whole campus for a day. See page 24 for more about Christopher Benfey.
Warning: this is the most complicated caption in this publication. The boat in this photograph was made during a wooden-boat building workshop taught by Tim Lee. The whole class worked together on this project. Penland supplied the materials, and the boat was donated to the annual benefit auction. In this picture, auction volunteers are moving it to the Northlight lawn where it was displayed.

The guy with the balloon is Dan Bailey, who spent many days at Penland in 2012 making low-altitude aerial photographs with a camera attached to a helium balloon. After the volunteers set the boat down, Dan reeled the balloon up a ways and captured some images of the volunteers standing around the boat. This picture became part of his installation titled Looking Down: Penland School of Crafts, which was part of the O to 60 project, a collaboration with the North Carolina Museum of Art. You can read a little more about that project on page 10. To see the interactive digital version of Dan’s piece, visit penland.org/lookingdown.
“Thank you so much for this opportunity. . . . I know now that art is the path of my life. I feel more confidence in myself, my art, and who I am. I feel ready to start my career fearless. I have a vision for my future. Thank you for being that spark in my life. Thank you for igniting my aspirations once again, but most of all, for believing and having trust in me.”

–Colleen O’Neill, who received a Lucy Morgan Scholarship to take a clay workshop with Arthur González

“I do not exaggerate when I say that these classes, the people, and Penland have changed my life. I have found more joy creating here than I have in the past two years at university. Every day I wake up eager to see what new things I will learn and how to push my art and craft. I could not have attended Penland without your generous support. I would like to thank you with my whole heart. Truly, this has been a gift to experience and shall forever remain a treasured memory.”

–Rosalynn Villaescusa, who received the Paul H. and Ginger S. Duensing Scholarship to take a letterpress workshop with Laura Richens
The spring metals concentration, taught by Ruth Reifen, had a strong emphasis on developing marketable jewelry. The class also included discussions about aspects of presenting and selling work, including different approaches to display. At the end of the session, the class hosted a sale of earrings and created this innovative display system made from painted tree branches.
The Campaign for Penland’s Future

Dawn E. Enochs
Renne Ensley
Betty Epanchin
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Martin Gellert
Liz Gerard
Terry Gess and Carmen Grier
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Martha Giberson
Amy C. Gilbert
Jennifer and Scott Gilomen
Jane Gish
Karen Glaser

Students in the spring clay concentration unloading the wood kiln.
Andrew Glasgow
Louise Glickman
Donna J. Globus
John and Ann Glover
Pat Glowa and Don Kollisch
Steve Godwin
Israel and Majorie Goldberg
Jenna Goldberg
Scott Goldberg
Molloy and Summer Golden
Stephanie Golden
Eric Goldschmidt
Martin L. Goldstein
Joanna Gollberg and Jamie Sterling
Scarrain and Geraldo Gomes
Miguel A. Gómez-Ibáñez and Fay Larkin
M. A. Gonzalez
Arthur González and Christine Ciavarella
Alvin and Rachel Goodman
Jeffrey M. Goodman and Margot Atuk
Barbara and Jim Goodmon
Harriet Goodwin
Bill Goolsby
Kathy Goos and Barry Werth
Judy Gordon
Caroline Gore
Sally Gore
Bill and Patty Gorelick
Jeff and Bari Gorelick
Susan Carr Gossman
M. Cissel Gott
Louis Gottlieb
Sally Gould
Charlotte H. Gower
Charlotte Graham-Clark
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Rusty Gray
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Jane Hatcher
Mary Flo and Keith Hatcher
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Frederick Heath and Merrily Orsini
Lana Heckendorf and Michael Meketon
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Sarah Heimann
Jerry Heindel and Renee Rux
Marian S. Heiskell
Kay and Roderick Heller
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“Coming to Penland is like rediscovering the joy of creating; I feel the same awe and creative energy as my eight-year-old self pinching my first clay pot for my mother at elementary school. The emotions I feel among other dedicated and highly talented artists is a feeling of being in a place where people speak the same universal language—a language that utilizes one’s hands, mental and creative capacities, and even whole bodies. I see Penland as a new home now, a place that I will come back to as often as possible.”

– Jing Niu, who received a William R. Kenan Institute Fellowship to take a clay workshop with Tom Bartel
The Campaign for Penland’s Future

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Elizabeth Matheson
Heath Matysek-Snyder
Each session Penland’s resident artists host an open house at their studios. Here, students and instructors are visiting the studio of sculptor and furniture maker Dustin Farnsworth.
“This has been my first visit to Penland, and it has been a fabulous journey. I could not be more pleased with the quality of the equipment, facilities, and instruction, and I was fortunate to find good company in my fellow students. It is nice to be able to talk about your art, your process, your ideas, and your ambitions to someone with a sympathetic ear. I took the course in lamp making, which helped bring together my existing interests in both furniture and lighting design. The design process for furniture pieces was already familiar to me, but virtually every tool used in the fabrication process was new to me and really stretched my abilities.”

– Ellen Hohmann, who received the Cary G. Bringle Scholarship to take a wood workshop with Peter Schlebecker
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Dusty and Alex Quarrrier
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Phillip and Sara Sanders
Arturo Alonzo Sandoval
Erika Sanger and John Vasquez
Harry and Ann Santen
Adrienne Heinbaugh, who was a student in Tom Spleth’s spring workshop in mold-making and slip casting, made a series of pieces based on the forms of microscopic plankton, including this one, which became a lamp.
Spruce Pine Batch Company
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Jim Stone
Brigitta Elise Stoner
Deb Stoner
Audrey Straight
Buzz and Polly Strasser
David and Frances Strawn
Martha Strawn
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Amy Tavern
Allison Taylor
Janet Taylor
Judy Taylor
Melissa Taylor
Terry Taylor
Marcia and Charles Teal
Patricia and John Tector
Natalie Teichman
By and Rebecca Terrible
Shoko Teruyama and Matt Kelleher
Mary E. Tevington
Pat Thibodeaux and Glenn Squires
Veronica M. Thihe
Allen Thomas
Brenda Thomas
Drs. John A. Thompson, Jr. and
Lee Rocamora
Katy Thompson
Meredith Thompson
Adam G. Thomson, III
Linda and Jim Threadgill
M. Thomas Tiernan
Suan Ying Tillman
Dr. Russell Tippins and Randy New
Mariemma Tischer
Leslie To
Joe Todd
Louise M. Todd
E.M. and Anita Toler
Anna Tomczak
Ellie and Jon Totz
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Heather Houska Trimlett
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Kimberle Wade
Daisy Wade Bridges
KC Wagner
Stacey Wagner
Barbara Waldman and Dennis Winger
Charlene Diana Walker
Don and Karen Walker
Holly Walker and Geoff Finkels
Marvin and Diane Walker
Merlene Walker
Diana Parrish and Max Wallace
Ned Walley
Margot Wallston
Sue Walser
Pat Walsh
Paul Andrew Wandless
Randall and Susan Ward
Susie Ward
Janet Warner
Sarah Kathleen Warner and Corrado Baratti
Terri Warpinski
David Warshauer and Michele Maynard
Shirley Waters
Carolyn Watson
Barbara Lankford Watts
Laura Way and Edie Carpenter
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Reid M. Weigner
Ann Weil
Wendy Weiner and Delia Champion
Arlene Weinsier
Jane C. Weir
Erica Weiss
Mary Weiss
Rita and Steve Weisskoff
A performance by students in Rachel Miller’s workshop titled Wearable/Sculptural. The workshop description said, “This class is for artists interested in the endless possibilities for interaction between garments, materials, sculpture, and performance.”
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.

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*deceased

Core fellows Molly Spadone (left) and Rachael Garceau (right) pouring slip into a plaster mold. Rachel was creating a series of porcelain umbrellas that became part of a memorable installation on the Northlight porch.
In-Kind Donations

These individuals made non-cash gifts to Penland during fiscal year 2013 (May 1, 2012 to April 30, 2013). These in-kind donations range from gifts of land and art, to equipment and supplies, to goods, services, and lodging.

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Lee Rocamora
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The folks on the left are students in the spring clay class that built a new wood kiln for the school (see inside cover). They are mixing concrete for the arches of the kiln. Driving the forklift is Jim Wunch of Larkin Refractory Solutions in Lithonia, Georgia. Jim had done some consulting on the kiln and got quite interested in the project. On the weekend when the arches were cast, he drove up from Georgia hauling his gas-powered concrete mixer. He also brought some special refractory materials and served as forklift driver.
Volunteer Profile: Lee Rocamora

On a fall afternoon, when the leaves were just hitting their peak reds and yellows, Lee Rocamora drove over to Penland to talk to us about his work as a Penland volunteer. It took him thirty seconds to get right to the quick of things: what makes him so devoted this place. “It captured me,” he said, simply.

Lee’s steadfast connection to Penland twists like a mountain road. He grew up in Asheville, where his mother’s love for glass and glass collecting made him aware of Penland early on. By the early nineties, he was actively collecting art and meeting supporters, donors, and artists tied to Penland. “And it just sort of went from there,” he notes. “Getting to know Penland artists and the thoughts behind their work—the person behind the object—that’s so important to me.”

Lee, who is a doctor of internal medicine, lives in Blowing Rock with his partner, John Thompson. He now practices medicine solely pro bono and gives countless hours to Penland’s development office. He serves as doctor on call at the benefit auction as well as helping with preparations the week before. He does registration and acts as “the money man”—taking payments—for all eight annual work-study scholarship auctions. “He’s one of the team,” says development associate Nancy Kerr.

One of Lee’s favorite volunteer activities is getting on the phone with artists to thank them personally for their donations to the Penland benefit auction—over 200 phone calls. “Engaging with the artists, talking about what their contribution means, and keeping people engaged with Penland is something I enjoy,” he says.

I asked Lee if he’d ever taken a Penland workshop. I was expecting him to say yes, but he laughed and shook his head: “No, I’ve promised Cynthia Bringle that I will—probably in photography, which I used to pursue.” We’re putting this in print, so there’s no turning back. The photo studio will be lucky to have Lee’s generous presence.

—Elaine Bleakney

Auction Volunteers

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- Cathy A delman
- Rachael A nderson
- Joanna A ngell
- Sarina A ngell
- Claire A shby
- Sissy A shby
- Barbara A tkinson
- Emma B adia
- Sarah B andy
- William B arnes
- Anja B artels
- Cat B ates
- Stan B each
- Marie B each
- Helga B eam
- Jack B eat
- Patrick B eggs
- Jonathan B elcher
- Audrey B ell
- Robbie B ell
- Pat Benard
- Bob B oardman
- Judi B oardman
- Paul B ocker
- Berta B orukhova
- Margaret B oynton
- Cynthia B ringle
- Edwina B ringle
- Lori B uff
- Mackenzie B ullard
- Allie B urleson
- Ranjeev C ardoza
- Jillian C arway
- Amber C hambers
- Lucy C lark
- Charles C offey
- Margaret C ogswell
- Peter C ollin
- Grady C ousins
- Caroline D aniel
- Kerstin D avis
- Tony D eal
- Bert D enker
- Ellen D enker
- Courtney D odd
- Ben D ombe
- Ben D ory
- Claire D rogula
- Merrick E arle
- Lee E lli
- Kiki F arish
- Susan F eagin
- Collette G abrielle
- Trey Gehrin
- Kristi G lick

Dr. Lee Rocamora outside the development office, where he has spent many hours volunteering.
Volunteers


Community Open House Volunteers


Penland School of Crafts Annual Report May 2012 – April 2013
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Dan Price
Rob Pulleyn
Lee Rocamora
Marcia Sabesin
Valerie Schnauffer
Gloria Schulman
Connie Schulze
Carl Ulaszek
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Robin Warden
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Daniel Clayman
Charles M. Davis
Diane Fine
Joanna Gollberg
Wendy Huhn
Kelly Malec-Kosak
C. James Meyer
Sabiba Mujtaba
Kelly O’Briant
Winnie Owens-Hart
Neil Patterson
Dan Price
Hunter Stamps
Lin Stanionis
Tim Tate
Lana Wilson
Mary Ann Zotto

Auction volunteer Darko Hreljanovic demonstrating grace and style as he helps clear tables at the annual benefit auction.

Volunteer Thor Bueno assisting a visitor at Penland’s annual community open house.

Other Volunteers
Aushra Abouzeid
Dean Allison, Sr.
Tim and Carol Benson
Anita Blackwell
Elizabeth Brim
Edwina Bringle
Trish Early
Sue Elgar
### Operating Financial Information

<table>
<thead>
<tr>
<th>Fiscal Year 2013</th>
<th>Fiscal Year 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and grants</td>
<td>1,624,288</td>
</tr>
<tr>
<td>Auctions and special events</td>
<td>679,009</td>
</tr>
<tr>
<td>Tuition, room, board, and fees</td>
<td>2,204,244</td>
</tr>
<tr>
<td>Sales*</td>
<td>667,935</td>
</tr>
<tr>
<td>Investment return</td>
<td>15,653</td>
</tr>
<tr>
<td>Change in beneficial interest in trust**</td>
<td>120,644</td>
</tr>
<tr>
<td>Other income</td>
<td>112,762</td>
</tr>
<tr>
<td>** Operating income</td>
<td>5,424,535</td>
</tr>
<tr>
<td>Funds released from restriction</td>
<td>95,681</td>
</tr>
<tr>
<td>** Total operating income</td>
<td>5,520,216</td>
</tr>
<tr>
<td>Administration</td>
<td>662,921</td>
</tr>
<tr>
<td>Development</td>
<td>684,811</td>
</tr>
<tr>
<td>Programs</td>
<td>2,046,406</td>
</tr>
<tr>
<td>Services</td>
<td>1,006,085</td>
</tr>
<tr>
<td>Facilities</td>
<td>712,628</td>
</tr>
<tr>
<td>Total operating expenses</td>
<td>5,112,851</td>
</tr>
<tr>
<td>Allocation to reserve funds***</td>
<td>200,000</td>
</tr>
<tr>
<td>** Change in net operating assets</td>
<td>207,365</td>
</tr>
</tbody>
</table>

*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 $746,732 and is not reflected in the above operating expenses. It is included in the audited financial statements.
Financial Information

Operating Income, Fiscal Year 2013

This chart reflects unrestricted operating income.

Audited Financial Information

<table>
<thead>
<tr>
<th>Balance Sheet Information</th>
<th>4/30/13</th>
<th>4/30/12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and investments</td>
<td>22,851,699</td>
<td>17,069,123</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>12,593,768</td>
<td>12,653,653</td>
</tr>
<tr>
<td>Other</td>
<td>330,205</td>
<td>288,001</td>
</tr>
<tr>
<td>Total assets</td>
<td>35,775,702</td>
<td>30,010,777</td>
</tr>
<tr>
<td>Liabilities and Net Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liabilities</td>
<td>4,420,783</td>
<td>3,676,880</td>
</tr>
<tr>
<td>Net assets</td>
<td>31,354,919</td>
<td>26,333,897</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>35,775,702</td>
<td>30,010,777</td>
</tr>
</tbody>
</table>

Audited financial statement highlights:

Total assets for the organization increased by $5.8 million due primarily to Campaign for Penland’s Future contributions and new endowments.

Total liabilities increased by approximately $700,000 due to an increase in deferred revenue.

Total support and revenue increased approximately $1.7 million, of which $1.9 million is due to campaign gifts and $435,000 is the result of increased unrestricted contributions. Tuition, room, board, and fees were approximately $157,000 higher than the prior year. Investment return increased approximately $900,000 over the prior year.

Total expenses increased $370,000 over the prior year, $150,000 of which was an increase in depreciation.

On April 30, 2013, permanently restricted funds totaled $13.3 million, an increase of $1.8 million over the prior year.

A full copy of the audited financial statement 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 2012 and April 2013.

Glen Hardymon, chair (through November 2012)
Collector, attorney, K & L Gates, LLP, Mooresville, NC

Rob Pulleyn, chair (beginning November 2012)
Publisher, Lark Books (retired), ceramic artist, Marshall, NC

John Garrou, vice chair
Attorney, Winston-Salem, NC

John Culver, treasurer
Lawyer, collector, Charlotte, NC

Gertrude Graham Smith, secretary
Potter, teaching artist, Bakersville, NC

Cathy Adelman
Bookbinder, collector, Malibu, CA

Suzanne Allen
CPA, retired, Memphis, TN

Polly Allen
Arts advocate, collector, artist, Chicago, IL

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

Betsy Bethune
Volunteer, collector, Winston-Salem, NC

Kristin Hills Bradbury
Fundraising professional, Charlotte, NC

Larry Brady
Neonatologist, Charlotte, NC

Dan Clayman
Glass artist, East Providence, RI

David Clemons
Metalsmith, educator, Little Rock, AR

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), Yadkinville, NC

Laura Babb Grace
Volunteer, collector, Charlotte, NC

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

Tom Huang
Studio artist, educator at University of Kansas, Lawrence, KS

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

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

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

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

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

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

Barbara McFadyen
Metalsmith, enamelist, jewelry artist, Chapel Hill, NC

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

Tom Oreck
Chief executive officer, Asheville, NC

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

Kaola Phoenix
Artist, arts advocate, Chapel Hill, NC

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

Eric Rohm
Attorney, Charlotte, NC

William M. Singer
Architect, New York, NY

Clarissa Sligh
Artist, lecturer, Asheville, NC

Lana Wilson
Ceramic artist, Del Mar, CA

Mike Wright
Senior vice president and managing broker, Harry Norman, Realtors, Atlanta, GA
Staff

April 30, 2013

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
Mark Boyd, information technology
David Chatt, kitchen
Jane Crowe, development
Betsy Dewitt, studio coordinator, program coordinator
Day Dotson, kitchen
Robin Dreier, communications
Susan Feagin, studio coordinator
Sallie Fero, school store
Melanie Finlayson, studio coordinator
Kyle Forbes, housekeeping
Anna Gardner, housekeeping
Lisa Gluckin, development
Scott Graham, kitchen
Kathryn Greemley, gallery director
Stephanie Guinan, development
Tammy Hitchcock, gallery
Amanda Hollifield, registration
Cheryl Hughes, housekeeping
Bill Jackson, kitchen
Jerry Jackson, deputy director
Marvin Jensen, facilities
Gary Jobe, nighttime security
Nancy Kerr, development
Y-Sam Kut, kitchen
April Lambert, accounting
Stacey Lane, community collaborations
Zac Lopez-Ibanez, studio coordinator
Bronwyn May, gardener
Sarah McClary, gallery
Susan McDaniel, director of finance
Jasmin McFayden, assistant to the director
Abigail McKinney, office coordinator
Victoria Moffitt, Campaign for Penland’s Future
Shannon Moon, community education
Michelle Moode, gallery
Sean Morrissey, studio coordinator
Liz Murray, studio coordinator
Leslie Noell, director of programs
Stephanie Ott, school store
Susan Pendley, housekeeper
Meg Peterson, community collaborations
Richard Pleasants, food services manager
Mikey Pumphrey, studio coordinator
Grace Reff, development
John T. Renick III, kitchen
Dave Sommer, director of facilities and grounds
Keith Southworth, coffeehouse
Wes Stitt, communications
Sheila Sweetser, office coordinator
Loring Taoka, coffeehouse
Crystal Thomas, coffeehouse manager
Gretchen Travers, registrar
Simone Travisano, studio manager

Clay studio coordinator Susan Feagin using her camouflaged flashlight to gather important information about one of the many kilns entrusted to her care.
Books and Paper
Bridget Elmer
Frank Hamrick
Yukari Hayashida
Bea Nettles
Kathleen O’Connell
Kathy Steinberger
Laura Wait
Jody Williams
Paul Wong

Clay
Dan Anderson
Tom Bartel
Kevin Crowe
Israel Davis
Dan Finnegan
Arthur González
Deborah Horrell
Matt Kelleher
MaPo Kinnord-Payton
Martina Lantin
Jim Lawton
Jenny Mendes
Kate Missett
Kelly Phelps
Kyle Phelps
Charlie Riggs
Linda Riggs
Kevin Snipes
Tom Spleth
Shoko Teruyama
James C. Watkins
Catherine White
Jeff Zamek

Glass
Rick Beck
Giles Bettison
Jon Chapman
Einar de la Torre
Jamex de la Torre
Pearl Dick
Matt Eskuche
Shane Fero
Arlo Fishman
Jacob Fishman
Kate Fowlle Melaney
Deborah Horrell
Beth Lipman
Richard Meitner
David Naito
Joe Peters
Janusz Pozniak
Michael Rogers
Emilio Santini
Pablo Soto
Tim Tate
Leo Tecosky
David Willis

Iron
David Burtt
David Court
L. Japheth Howard
Shawn Lovell
Jim Masterson
LeeAnn Mitchell
John Rais
Jon Shearin
James Viste

Metals
Jana Brevick
Jeffrey Clancy
David Clemons
James D.W. Cooper
Daniel DiCaprio
Richard Elaver
Aran Galligan
Michael Gayk
Kristina Glick
Joanna Goldberg
Caroline Gore
Marvin Jensen
Suzanne Pugh
Elliott Pujol
Ruth Reifen
Susan Saul
Natasha Seedorf
Kristin Mitsu Shiga
Hiroko Yamada

Photography
Michelle Bates
Dan Estabrook
Lisa A. Frank
Maxine Payne
Neal Rantoul
Steve Rosenthal
Jim Stone
Peter Vanderwarcker
Heather F. Wetzel
Nick Wheeler
John Woodin

Print and Letterpress
Jason Bige Burnett
Steve Miller
Macy Chadwick
Micah Currier
Flo Hatcher
John Horn
Beth Lambert
Chandler O’Leary
Dennis B. O’Neil
Goedele Peters
Laura Richens
Phil Sanders
Matthew Shlian
Jessica Spring
Barbara Tetenbaum
Susan Webster
Mary Wehner

Wood
Hunt Clark
Yann Giguere
Wayne Henderson
Tim Lee
Yoav Liberman
Michael Peyton
Richard Prisco
Brian Reid
Tom Shields
Peter Shlebecker
Bill Thomas

Special Classes
Paulus Berensohn
Marguerite Jay Gignoux
Caverly Morgan
Susie Wilde

Movement
Sadie Chanlett-Avery
Dianna Fuller
Danielle Goldstein
Cathy Holt
Hannah Levin
Holbrook Newman
Amanda Plyler
Donna Marie Vigilante

Textiles
Heather Allen-Swarttouw
Edwina Bringle
Natalie Chanin
David Chatt
Catharine Ellis
Carmen Grier
Suzanne Halvorson
Peggy Hart
Pat Hickman
Robin Johnston
Charlottte Kwon
Victoria May
Rachel Miller
Michael Rohde
Laura Sims
Lisa Sorrels
Hillary Steel