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 also offers 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

Penland School of Crafts supports individual and artistic growth through creative practice and discovery.

The Penland Vision

Penland School of Crafts is committed to providing educational programs in a total-immersion environment that nurtures individual creativity. Penland’s programs embrace traditional and contemporary approaches, balancing respect for materials and techniques with exploration and innovation.

Annual Report Credits

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Front cover: Participants in the spring 2016 wood concentration, taught by Raivo Vihman, pose with the partially-completed timber frame structure they built to house Penland’s historic Travelog. The 1930 Model AA Ford pickup truck is like the one Penland founder Lucy Morgan took to the 1933 world’s fair in Chicago. After this picture was taken, the truck was outfitted with the tiny log cabin that served as a sales booth for Penland-made goods at the fair. That cabin, in storage for many years, has been reconstructed and sits on the truck in the finished structure. (See page 43.)

Above: In a summer 2015 workshop, taught by Thomas Huang, students built a small fleet of canoes from locally harvested bamboo and plastic bags laminated with spray adhesive. They were launched on the Toe River on a sunny summer day.
Dear Friends,

Thank you for contributing to Penland’s success this year! By measures of enrollment and participation, enthusiasm and support, we have had quite a productive and impactful year. Creative practice and discovery are key words for us as we seek ways to set individuals loose on their personal artistic journeys. Every day we see students, resident artists, and core fellows stretch and take risks to bring ideas into form. We watch as instructors challenge their students to imagine the unimagined and test their newly learned skills. We bring the work of Penland artists to visitors through the Penland Gallery and Visitors Center. And we work in the public schools to engage young minds with fresh ways to see their world. We provide training in craft traditions and encourage makers and viewers alike to expand upon historic definitions as they experience craft through Penland. We stress the value of collaboration, problem-solving, and invention as central lessons underlying art and life. In this report on our year ending April 30, 2016, you will read how people have been affected by our programs and see how these programs are supported by your gifts. You have made it possible for Penland to be a community of learning. Our work is made stronger by your generosity, and we thank you most sincerely.

John Garrou, Chair
Jean W. McLaughlin, Executive Director
WORKSHOPS

Intensive total-immersion workshops are at the heart of the Penland experience. They allow artists to engage deeply with materials and processes, explore new approaches, and develop their ideas through experimentation and interaction with others. The program serves students with diverse backgrounds and goals—from beginners eager to learn a new craft to established artists honing and refining their skills. Penland’s guest instructors are studio artists or teachers in college and university programs.

During fiscal year 2016, Penland offered 136 workshops in 16 studios. These workshops enrolled 1,473 students, for a third record-setting year in a row. One-hundred and twenty-two of these workshops were one or two weeks long. These shorter sessions tend to focus on particular ideas, processes, and materials. Along with workshops that covered fundamental and traditional skills, the topics were as varied as wooden-covered books, video animations of articulated clay sculptures, sound sculpture, cameraless photography, letterpress printing from digitally-fabricated blocks, and nontraditional ukulele design and construction.

During one summer session, all the workshops were taught by faculty from Australian National University, a school with a materials-based pedagogical philosophy that resonates well with Penland’s. Summer 2015 also included the first set of workshops to take place in the Samuel L. Phillips Family Foundation Studio, which is the new home of the book arts and drawing/painting studios.

During the fall and spring sessions, Penland’s eight-week concentrations create an opportunity to study craft in depth and at length. Timothy Maddox’s sign painting workshop explored “the essential skills of a qualified sign painter,” and partnered with local organizations to make signs that are now in use in the community. A spring glass workshop, taught by Jeremy Bert and Jen Elek combined glass sculpture with various forms of electric light, and the spring wood workshop, taught by Rivo Vihman, built a small timber-framed structure on campus (see front cover).

Fall and spring sessions included visiting artists who spent a week on campus making their own work and interacting in various ways with the workshops. In the fall Janet Link offered mini-workshops in observational drawing. Spring visiting artist Nancy Blum gave a presentation about her involvement with public art and met with students, instructors, and staff members to discuss their work.

Penland’s workshops are as diverse as the craft world itself: the program reinforces traditions while extending the scope and very meaning of craft.
Resident Artists

Penland’s resident artists are full-time artists who spend three years living and working in Penland’s school community. The program is designed for artists who are at some pivotal moment in their careers—the residency is an opportunity for them to test ideas and make choices that will have a lasting effect on their work and their lives. Resident artists may use the time to develop their studio practice, to work out the practicalities of making a living, to push technical and conceptual boundaries, or to explore entirely new directions in their work. The resident artists during fiscal year 2016 were glass sculptor Dean Allison, furniture designer Annie Evelyn, potter Maggie Finlayson, metalsmith/blacksmith Seth Gould, sculptor Andrew Hayes, potter Tom Jaszczak, photographer Mercedes Jelinek, and metalsmith and printmaker Jaydan Moore.

During the year, resident artists served as workshop teachers or visiting artists at Haystack (ME), Heart of Los Angeles, New Taipei City Yingge Ceramics Museum (Taiwan), Ohio State University, Rhode Island School of Design, Southern Illinois University—Carbondale, State University of New York–Purchase, University of Arkansas, University of North Carolina School of the Arts, and Warren Wilson College (NC). Tom Jaszczak was honored as a 2015 Emerging Artist by the National Council on Education in the Ceramic Arts (NCECA).

Work by Penland resident artists was shown at numerous venues including the Brooklyn Library (NYC), the Center for Craft Creativity and Design (NC), Earlham University (IN), Milwaukee Institute of Art and Design, Houston Center for Contemporary Craft, Fuller Craft Museum (MA), the National Ornamental Metal Museum (TN), and SohoPhoto Gallery (NYC). Jaydan Moore had work in the Cheongju International Craft Biennale in Korea, and a piece by Dean Allison was one of 50 selected from 2,500 entries for the Outwin Boochever Portrait Competition, a touring, juried exhibition that originated at the Smithsonian National Portrait Gallery in Washington, DC.

Blacksmith Seth Gould came into the Penland resident artist program in 2015, and he says it’s going well. “I’ve slowed down my commission work, I’m doing monthly runs of my production tools, and I have the time to do more ambitious and time-consuming work,” he said. Most of this has been in the form of steel locks. “My underlying interest is in making careful forgings and then refining them out of the fire. The lock is a form that requires precise parts to work together to create a kinetic object, so it pushes the limits of this kind of work.” Seth has been conducting research by making springs, levers, and other moving parts. In addition to studying the mechanics of various objects, he’s applying for grants so he can travel to museums in Japan and study historic examples of metalwork. “The residency means I don’t have to worry so much monetarily,” he said. “And it also gives me access to an artistic community, and, through the auction and the gallery, a collecting community that is allowing me to test out this work and see if there’s an audience for it. I’m getting to do just what I came here to do.”
CORE FELLOWS

The Penland Core Fellowship Program is a two-year work-study fellowship that offers emerging artists the opportunity to explore artistic interests and career possibilities in a supportive community. These artists fully engage with Penland by taking classes, working in their own studios, and performing integral jobs for the school.

Penland’s ever-changing learning environment allows core fellows to tailor their experience to meet their individual goals. The program can serve as preparation for careers in studio art, education, or design. The work that core fellows do for the school—jobs such as weekend cook, driver, or entertainment coordinator—places them at the heart of Penland’s operation and gives them an opportunity to develop leadership skills. They are a bridge between the staff and the studios and serve a unique role in helping others have the Penland experience.

In February of 2016, Penland bid farewell to its most recent group of core fellows: Jamie Karolich, Joshua Kovarik, Meghan Martin, Emily Rogstad, and Tyler Stoll. Second year core fellows Elmar Fujita, Daniel Garver, Morgan Hill, and Bryan Parnham then welcomed to the program Eleanor Anderson, Thomas Campbell, Rachel Kedinger, Kyle Kulchar, and Alexandra McClay.

“I came to Penland because I still needed information about how to make my ideas come to life,” says core fellow Morgan Hill, “but I quickly realized that my time here was about so much more than that.” After two years experimenting in wood, metals, iron, glass, and textiles, Morgan says that the connections she’s made at Penland are the thing that has most changed the rest of her life. “I now have the best friendships I’ve ever had, friendships that I know will last,” she says. “The mentors I’ve met, the students, my fellow core—we’re going to do this together as long as we keep making work. Penland is a collaborative experience. I’m not the only one involved in my work anymore.”
Scholarships

Fees paid by Penland students are more than matched by donations from contributors, allowing tuition, room, and board to be kept as low as possible. However, many excellent students are unable to attend without financial assistance. In order to make its programs available to a diverse student body, the school works hard to provide hundreds of scholarships and tuition discounts. In fiscal year 2016, 758 Penland students—51 percent—attended with some form of financial assistance. These included work-study students, studio assistants, and core fellows who are integral to the school’s operation. Two-hundred and seventy-two students were part of Penland’s work-study programs, and 163 were studio assistants. One hundred and sixteen attended with full scholarships, some of which give preference to specific populations, including students from certain geographic regions, people of color, veterans, older students, women, and students studying specific media. Forty-eight students received $1,000 partial scholarships. Thirty-three received Higher Education Partners scholarships funded in part by their academic institutions and in part by the Windgate Charitable Foundation.

Each year ten recent graduates from the North Carolina School of the Arts receive full scholarships funded by the Thomas S. Kenan Institute for the Arts. A long-term partnership with the Heart of Los Angeles, funded by Cathy Adelman and Alan Adelman, brings talented young artists to Penland from the inner city. Penland’s stand-by program gives tuition discounts to residents of Western North Carolina and Eastern Tennessee as well as full-time teachers from any part of the country when they take unfilled spaces shortly before a workshop begins. In fiscal year 2016, fifty-four students took advantage of the stand-by program.

Penland scholarships are funded by auctions of student and instructor work, annual giving, targeted foundation requests, endowments that provide a permanent source of scholarship support, and individuals who sponsor annual scholarships.

Above: student Erin Hollis who received a work-study scholarship to take a spring concentration workshop in found-object and mixed-media construction with metalsmith and Penland resident artist Jaydan Moore. Her sign was made by a student in the spring workshop in sign painting.
Penland’s second annual winter residency was even more successful than the first. It nearly doubled in size with a total of 162 participants during January and February of 2016. Among the residents was a group of metalsmiths—including studio professionals, full-time academics, and participants from the U.S., the U.K., and Korea—who organized themselves to spend a week together at Penland. Sharing studio space, conversation, critiques, and dinners, they each developed new works that became part of a traveling group exhibition titled *Shared Concerns*. Also participating in the winter residency were artists Christina Shmigel and Laurencia Strauss, who did conceptual and design work for site-specific installations that were part of the Penland Gallery’s 2016 exhibition program.

A group of staff and board members collaborated through the year to create a new strategic plan for fiscal years 2017 through 2021. Working with the consulting firm The Lee Institute, the group engaged in two planning retreats facilitated by Andrea Stevenson along with many smaller meetings. Many aspects of the school, from the mission statement to the specific needs of individual programs, were discussed in terms of ideals and practicalities. In between these meetings, input was solicited from all staff members through small group discussions. The full board participated in planning discussions at the fall 2015 board meeting; the plan was approved at the spring 2016 meeting.

Penland organized two craft-oriented trips for donors during the year. The first trip took a dozen people to Boston and Providence, including visits to several museums and schools and the studio of glass sculptor Daniel Clayman. The second trip, which had twenty participants, went to Washington, DC, where the group visited several private collections and museums. That trip culminated with an event in which director Jean McLaughlin received the James Renwick Alliance’s Distinguished Educator Award in recognition of her work at Penland.

Above: Winter resident Desmond Lewis with a bench he made in the iron studio. Desmond’s background is in ceramics. He learned welding and steel fabrication as part of learning to build kilns, and this also got him interested in working with steel as its own medium. The bench was finished with powder coat and remains on campus.

Winter resident Laurencia Strauss working on a model of the north side of Horner Hall as she began planning a site-specific installation that was part of the 2015 Penland Gallery season and funded in part by a grant from the National Endowment for the Arts.
COMMUNITY COLLABORATIONS

Penland is committed to connecting with the local community in meaningful ways, with the goal of offering creative learning experiences that support professional and personal development for children, families, and community members. This commitment has resulted in a number of programs that operate in Mitchell County.

Through the Teaching Artist in the Schools program, third-, fourth-, and ninth-graders (478 students in all) worked with artist Meg Peterson to create handmade books that deepen their studies in science, social studies, and English. Subs with SuitCASEs (Creative Approaches to Substitute Education) provided artists who are qualified substitute teachers with training in activities in visual art, drama, storytelling, and poetry, allowing them to enliven curriculum and engage students with multiple learning styles.

The Professional Craft Study Program, supported by an endowment from the Samuel L. Phillips Family Foundation, includes annual Penland scholarships for Mitchell High School students, an annual artist mentorship for a Mitchell High School student considering an art career, artist residencies at the high school, and high school group projects in Penland studios.

During the summer of 2015, 143 children came to Penland for fourteen different Kids Camp classes. The topics included clay animal sculptures, Appalachian storytelling and folk song, jewelry from recycled materials, and a hands-on exploration of art history, encouraging children to develop creative skills and their imaginations. Thirty-five students received scholarships to attend.

In early March, Penland welcomed 700 visitors to the school’s studios for the annual community open house. This was, by far, the highest attendance of any open house. With the help of 135 volunteers, including sixty students from Warren Wilson College, University of North Carolina–Wilmington, and Cape Fear Community College, visitors participated in hands-on activities throughout the campus. Every April, Penland helps organize the Fire on the Mountain Festival in Spruce Pine, which promotes blacksmithing to a regional audience. Penland also participated in other community activities such as Toes in the Toe and the Bakersville Creekwalk Arts Festival.

An open house volunteer helps a visitor make a small pewter casting in the metals studio.

Teaching artist Emily Wheat works with school children at nearby Greenlee Primary as part of Penland’s Subs with SuitCASEs program.
ARCHIVES

The Jane Kessler Memorial Archives at Penland collects and preserves unique materials that capture the history of the school. The collection includes a wide variety of documents, publications, maps, and architectural drawings; images, including photographs, slides, film and video; and objects made at Penland that are illustrative of the educational philosophy of the school or made in conjunction with special events on campus. In addition, the archives actively supports special projects or research needs throughout the school and works in collaboration with the communications office and the visitors center.

In fiscal year 2016, archivist Carey Hedlund and gallery director Kathryn Gremley collaborated to create a special gallery, in the newly renovated Horner Hall, to exhibit materials from the collections. A conceptual framework of craft legacy places contemporary works alongside historic objects to create a three-dimensional timeline of craft at Penland.

Day-to-day activities in the archives include collections management, reference, research support, and outreach. Carey continues to work on reorganization, documentation, and improved access to the collections—all part of a long term commitment to safeguarding the collections. Reference requests come from within the school, the local community, professional researchers, and others across the country.

New acquisitions arrive through transfer between offices, periodic collection of ephemera around campus, and donations from friends of the school. Donation highlights this fiscal year included a mixed media assemblage by Bobby Hansson donated by Susan Freimuth, three photographs by John Menapace donated by Carol Crassen, and a painting by Jack Neff that was repatriated to the collection after being missing for many years.

Special archives projects included oral history interviews with Bobby Kadis and an essay honoring him in the benefit auction catalog, and a celebration of the fiftieth anniversary of the glass program at Penland with a small exhibition at the Pines, a show and tell during the annual benefit auction, and a short history of the program written for Penland Sketchbook blog. Core fellow Joshua Kovarik was hired to digitize a collection of glass plate lantern slides of images made by photographer Bayard Wootten in the late 1920s and early 1930s, including unique hand-tinted images not previously available for use.
The Penland Gallery and Visitors Center is a showcase for contemporary craft and the primary source of information for visitors to the school. The gallery displays and sells work by current and former Penland instructors, resident artists, and students from around the country. A knowledgeable staff provides information about craft processes, the school’s programs, the artists, and studios in the area. During the 2015 season, the gallery was moved to a temporary location in the core campus while Horner Hall was under renovation. The location posed some challenges, such as limited parking, a smaller space, and the difficulty of getting the public to the location. Nevertheless, the gallery attracted 9,099 visitors for the fiscal year.

The temporary location meant suspending the usual exhibition schedule. However, the gallery did present a beautiful show of work by the Penland resident artists and two special exhibitions during the auction weekend: one featured contemporary jewelry and the other presented a selection of larger sculpture using the books studio as a temporary gallery.

Over the course of the year, the gallery showed work by 161 Penland artists. Sales revenue totaled $255,907, of which 60 percent went to the artists. The gallery staff conducted twice-weekly campus tours for the public and a number of special tours for art groups. A total of 420 guests participated. The gallery also continued to build its visibility online through its web store at penland.org/shop.

In March 2016, the gallery reopened in the renovated and expanded Horner Hall. The new Penland Gallery and Visitors Center includes a beautiful exhibition gallery with high ceilings and movable walls; a general gallery representing work by dozens of Penland artists; the Focus Gallery, which presents small shows of work by one or two artists; the Visitors Center Gallery, which has text panels, documents, and objects that illuminate Penland’s history; and a video room that offers videos about Penland and its students and instructors. The opening exhibition of the 2016 season was a show curated by long-time Penland photography instructor Dan Estabrook that featured work by contemporary artists who work with chemical photographic processes.

The opening show in Penland’s newly constructed exhibition gallery was a survey of contemporary artists who use chemical photographic processes. Titled This Is a Photograph, the show was curated by long-time Penland instructor Dan Estabrook.
FACILITIES

Fiscal year 2016 saw work on a number of important campus projects, including the completion of the new drawing/painting and book arts studios. The building was designed by Susan Cannon of Cannon Architects, FAIA LEED AP, built by G.E.M Constructors, and named in honor of the Samuel L. Phillips Family Foundation, a significant funder of the project. The renovation of The Pines was completed during summer 2015 under the guidance of Jim Smith of Hagar Smith Architects. Another significant project during the year was the complete rehabilitation of historic Horner Hall, the home of the Penland Gallery and Visitors Center. The first floor of the building was reconfigured and expanded to better suit the needs of the gallery program. The second floor was converted from bedrooms into office spaces that are now being used by the school’s development, communications, and community collaborations staff. The renovation and expansion was designed by Dail Dixon, FAIA, LEED AP, with a landscape plan by David Swanson Landscape Architects. The work, by Greene Construction, was completed in March 2016, just in time for the first exhibition of the season.

Another important project was a campus-wide upgrade to Penland’s internet and networking infrastructure. Funded by the Bresler Foundation and a federal Rural Broadband Access Grant, this project added fiber-optic cable campus-wide and installed new cabling and routers in most of Penland’s buildings. The greatly improved internet speed and capacity has benefited students, instructors, and staff. The work was coordinated by Penland’s information technology manager, Mark Boyd.

The facilities and grounds crew managed dozens and dozens of projects, including improvements to the resident artist studios and apartments and the renovation of Lear House—one of several old and well-loved houses that the school uses for student and instructor housing.

Above: cutting the ribbon at the opening ceremony for the Samuel L. Phillips Foundation Studio, which is now home to Penland’s drawing, painting, and book arts workshops. Wielding the scissors were staff members, trustees, artist/instructors, local dignitaries, representatives of the construction company, and members of the Phillips family.
30th Annual Benefit Auction

August 7 – 8, 2015

Works offered: 235
Contributing artists: 240
Volunteers: 217
Attendees: 665
Total income: $735,134
Net income: $555,377

Auction Sponsors

Auction Benefactor ($7,500)
Appalachian Terroir
SOFA CHICAGO 2015

Auction Patron ($5,000)
American Craft magazine
Hallmark Capital Management
David H. Ramsey Commercial Photography
WNC magazine

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The Laurel of Asheville magazine
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Piedmont Wine Imports
Sysco Foods of Knoxville
US Foods

ANNUAL BENEFIT AUCTION

The Penland School of Crafts Annual Benefit Auction is a gala weekend event known as one of the premier craft-collecting opportunities in the Southeast. The thirtieth annual auction took place on August 7 and 8, 2015. A total of 665 guests attended, along with 217 volunteers. Two hundred and forty artists generously donated their work, helping the auction realize $735,134 in total revenue, for a net of $555,377.

During the weekend, Penland honored wood sculptor Stoney Lamar as the 2015 Outstanding Artist Educator. Andrew Glasgow, former director of the American Crafts Council, said of Stoney, “He has changed lives of many woodturners with his innovative practice and his generous spirit.” During the special luncheon for Lucy Morgan Leaders (donors who contribute more than $1,000 annually) director Jean McLaughlin paid tribute to Bobby Kadis, a long-time friend of the school who has been a donor, a trustee, a winter resident, and has taken clay workshops every year since 1977.

The featured work for the 2015 auction was a commissioned sculpture by Susan Taylor Glasgow that took the form of a dazzling glass dress (see page 28). The work sold for $18,000. The table centerpieces were imaginative glass horns and rainsticks made by Sally Prasch. Another special feature of the auction was the presentation to the Museum of Arts and Design of a historically significant piece of gold jewelry by Mary Ann Scherr, who taught at Penland for many years. The piece, titled Neck-Lace, was purchased by a group of donors led by former Penland trustees Glen Hardymon and Laura Taft Paulson. Penland facilitated the purchase and the placement of the piece with the museum.

At each auction, guests are invited to make a direct donation to a current special project. This part of the event is called Fund-a-Need. Led by special auctioneer and Penland instructor Jeff Goodman, the 2015 auction Fund-a-Need generated $129,575 toward equipping a new Penland photo studio. Many thanks to everyone who attended, contributed artwork, or volunteered and helped make the auction a great success.
DONOR PROFILE: LARRY BRADY

Although he has yet to take a Penland workshop, trustee and Lucy Morgan Leader Larry Brady describes himself as a true Penland evangelist. “I’m a big fan, and I spread the word,” he said. “I wholeheartedly believe in Penland’s mission and vision and educational philosophy. The creativity on the campus is astounding. I’m continually amazed at the ideas that come from the studios, the collaborations, and the way that Penland includes such a wide variety of people from all walks of life.”

Larry is a neonatologist: a doctor trained to care for critically ill newborns. As the director of the neonatal intensive care unit at Presbyterian Medical Center in Charlotte, he leads a group that cares for forty-five babies every day. Talking to him, it’s easy to see how his kind face and his warm, genial manner must reassure the parents of those most vulnerable children.

His first contact with Penland came when a friend, Penland supporter Sandy Berlin, invited him to the 1989 benefit auction. He’s only missed one auction since then. “I became a collector at that first auction,” he said. “I was interested in glass, and I thought it was fantastic that there were so many studios near Penland where you could talk to the artists and learn about their work. This is great because process is important to me; I like to know how things work and how things are created.”

Over the years his interests have broadened to include many other materials, and he’s gotten to know most of the artists who made the beautiful objects he appreciates so much. “Almost everything in my home is handmade, whether its on the shelves or on the walls. And most of these things have come from Penland or from artists who have a relationship with Penland. My friendships with the artists makes the objects in my collection so much more valuable to me.”

Larry’s support for the school is broad-based and deeply committed. In 2010, he created a scholarship endowment in honor of his late partner, Edward Jones. In 2011, he was invited to join the board of trustees. His dedication to the school comes naturally: “I believe in supporting individual and artistic growth, and Penland’s approach to craft education really does that. Penland teaches skills and ideas, and it instills values, too.”

Despite a sixty-hour-per-week work schedule, he has set aside time for his board duties, including serving on the strategic planning committee that worked during 2015 to develop a new five-year plan for the school. “I thought it was fantastic. It brought together staff and board members, including artists, to really think about the ideas that guide Penland. Everyone had an equal voice, and everyone was thinking seriously about the future of the school and what we can do to ensure its continued existence.”

When asked if there is any direct connection between his love of craft and his medical work, Larry said that he thinks that art and objects can bring calmness and healing to people. He explained that, with this in mind, he and Edward created an ongoing exhibition of glass work at his hospital. “A hospital is not a place where you usually encounter this kind of work, and it’s great to see people looking at these objects, thinking about them, and wondering how they were made.”

One of these days, we’ll get Larry into a workshop and round out his Penland experience, but for now, the school is lucky to have his support, his service, and his counsel. —Robin Dreyer
LUCY MORGAN LEADERS

Penland’s Lucy Morgan Leaders are a special leadership group of annual fund donors who contribute $1,000 or more each year to support the 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, 2015, and April 30, 2016. Lucy Morgan Leader art donors are listed on page 28.

$25,000 and above
Robyn and John Horn

$10,000–$24,999
Anonymous donor
Fred H. Beaujeu-Dufour and Anne Faircloth Lutu and Tom Coffey
Ellen and Steven LeBlanc
Susan Parker Martin and Alan Belzer
Tom Oreck
Laura Taft Paulsen and William F. Paulsen
Rob Pulley
The Seth Sprague Educational and Charitable Foundation

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Laura and Michael Grace
Hawai‘i Community Foundation
Dr. and Mrs. John E. Lee
Jean W. McLaughlin and Tom Spleth
Suzu and David Neithercut
Kaola and Frank Phoenix
Buck and Helgi Shuford
Foster H. Young, Jr.

Left: Student Anna Fals, very excited that her tall pot actually fit into this space in the kiln, during a spring 2016 workshop with Gertrude Graham Smith. Right: Students at an end-of-session show-and-tell.
$2,500–4,999
Anonymous donor
Cathy and Alan Adelman
Jacque Allen and Barbara Benisch
Polly Allen
David and Laura Brody,
Brody Brothers Foundation
Bob and Peggy Culbertson
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Daniel W. Bailey and Emily Stanley
Megan Barber
Joan Baxt
Helga and Jack Beam
Jill Beech
Sanford R. Berlin
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Eddie and Angela Bernard
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Wade and Brenda Brickhouse
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B.C. Burgess Trust
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In honor of Isabelle and Arthur Charnov
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Joan Levy Coale
Katy and Mark Cobb
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Robert and Elizabeth Cooper
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“Ai am rejuvenated in my practice, bursting with new ideas, and am discovering a fresh sense of wonder, not to mention all the skills I am learning and honing while working in the Lily Loom House. The integral sense of community and collaboration at Penland will travel home with me. The open exchange of ideas, as well as the results of intensive study, will remain as reminders to continue with a dedicated studio practice and greater community involvement.”

Jennifer Grey, who received a Windgate Scholarship to take a summer textiles workshop taught by Aaron McIntosh

Alesha Burk
The Penland annual fund supports the operations of the school—from utilities that keep the buildings heated and the lights on to landscaping 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 2016, 829 donors to the annual fund contributed $726,140 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, 2015, and April 30, 2016. Gifts of more than $1,000 are listed in the Lucy Morgan Leader section, beginning on page 14. Art donors are listed beginning on page 28. We have made every effort to recognize donors who have made gifts during this time period. If your name does not appear as you believe it should, please contact the development office so we may correct our records.

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“Penland is a truly beautiful place, full of kind people with wildly creative minds. It’s sort of a dream, to be among such an electric energy in the middle of nowhere. I’ve learned so much, not only from my instructors and their assistants, but from my peers as well. They’ve given me inspiration that I will hold on to as long as I continue to pursue my craft, and will remain momentous parts of my life.

—Tracy Ren, who received the Lucy C. Morgan Scholarship to take a summer clay workshop taught by Jeff Oestreich
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*deceased
RESIDENT WRITER: STUART KESTENBUAM

During my last week of the job I had held for twenty-seven years, I received a call from Penland’s program director, Leslie Noell, asking me to be the Andrew Glasgow Visiting Writer at Penland for a two-week summer session. Sometimes before picking up a ringing phone I reflect for a moment that it could be either a wonderful opportunity or really bad news. Most times the call is far more mundane than that—a reminder of a dental appointment or a robo-call from a nonexistent bank. The call from Penland, though, was of the rare wonderful opportunity variety, particularly since the job I was leaving was as director of the Haystack Mountain School of Crafts, a program in Maine so similar in concept to Penland that we think of ourselves as sister schools. Penland inspired the founding of Haystack in 1950, and Bill Brown, who was assistant director at Haystack, became director of Penland in 1962. We’ve been sharing faculty and educational strategies for a long time.

At Penland I would be able to experience the powerful creative energy of a community of makers—much like what I’d lived with at Haystack—but without any of the responsibility. Someone else would be thinking about plumbing, food, kilns, and fundraising. And, while I always loved the group energy of each session at Haystack, there was rarely time for my own work; these two weeks at Penland would give me time to focus on my writing.

A number of the workshop leaders—Bob Ebendorf, Jason Pollen, and Patricia Wheeler—had all taught at Haystack, so I had connections with the studios from the very start of the session. At Haystack I would introduce evening programs by reading other people’s poems, so Bob invited me into his workshop to read poems to his class in the mornings. He said that I was like a tinker, traveling to the studio with poetry. I responded by saying that I would be more like a tinker if people gave me words that I could turn into a poem—repairing them or giving them new life in a sense. I would be a tinker of words. This began a series of daily poems with words from Bob’s class and later words from Kip O’Krongly’s clay class, too.

It was liberating for me to use words that weren’t of my own choosing and exciting for the people in the studios to see their own words transformed. Each morning I’d return with a poem from the day before—some a little crazier than others—but the writing had allowed me make discoveries. And isn’t that what we want from our making? To employ what skills we have to travel along an unknown path into a new place. Using other people’s words provided me some distance from my writing self and allowed me to go inside more deeply, or at least differently.

It was a dynamic partnership with the studios that I would look forward to each day. I’d receive my list of words in the late afternoon and work on the poems at night, ready for delivery to the workshops in the morning. I had my materials and I had a deadline—two key components of any creative process—and people eager to listen to poetry. What more could a writer want? —Stuart Kestenbaum

Stuart Kestenbaum, the 2015 Andrew Glasgow Writing Resident, reading a poem in the metals studio.
GOVERNMENT AND FOUNDATION GRANTS

Penland receives support each year from a variety of private foundations and local, state, and federal government agencies. These awards support the operating and capital needs of the school. Penland manages and reports on each grant according to the time frame and guidelines of the granting institutions. This list includes institutions from whom grant funds were received in Penland’s fiscal year 2016 (May 1, 2015 to April 31, 2016).

Amazon Smile Foundation
The Frances and William H. Beattie Foundation
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Blumenthal Foundation
The Bresler Foundation
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Rotasa Foundation
The Seth Sprague Educational and Charitable Foundation
State Employees Combined Campaign
Triangle Community Foundation
United Way of Mitchell County
Windgate Charitable Foundation
Winston-Salem Foundation

RESTRICTED GIFTS

Andrew Glasgow Writers Residency
Ann C. Batchelder and Henri L. G. Kieffer John Coyne
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Greene Construction, Inc.
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Samuel L. Phillips Family Foundation
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Hoss Haley and Leslie Noell
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Kelly Rothe and Jeff Polgar
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In memory of Tracey Dotson
Bobby and Claudia Kadis
In memory of Tracey Dotson
Jean W. McLaughlin and Tom Spleth
In memory of Tracey Dotson

Metals Studio
Stella Schloss and Dr. Neil Parker

Reprint of Emma Conley’s Dye Book
Kathleen A. FitzGerald

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Alan Peterson and Priscilla Kistler

SPECIAL EVENTS

These supporters made donations to support Penland special events or Penland-sponsored trips during fiscal year 2016.

Cathy and Alan Adelman
Polly Allen
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Nancy F. O’Donohue and Mary T. Ramshorn
Tom Oreick
Laura Taft Paulsen and William F. Paulsen
Rob Pulley
William M. Singer and Catherine Sweeney Singer
Julia L. Wilson
Julia R. Woodman
Anyone who sees Yair Sarmiento’s work would probably be surprised to learn that he’s only a couple years out of high school. They’d be even more surprised to learn that—until pretty recently—he was entirely self-taught.

Yair spent two weeks in August 2015 in a workshop with Susan Goethel Campbell “designed to push the boundaries of drawing while recording natural phenomena.” His pieces were outstanding: richly shaded compositions of leaves, branches, and bones arranged in airy vignettes. Each one was done with astonishing skill and control, many of them in simple blue ballpoint pen. The drawings look almost as real as something you might pick up on a nature walk, but softer, like slightly hazy dreams saturated with cobalt. The previous summer, Yair took a traditional sign painting workshop with Timothy Maddox. His paintings from that session were as bold and graphic as his drawings are delicate, but every bit as skillful.

Yair came to Penland on scholarships through the school’s partnership (funded by Cathy and Alan Adelman) with Heart of Los Angeles (HOLA), an afterschool program for underserved students with classes in areas like art, science, and leadership. He spent time there first as a student, and later as a volunteer and a member of the HOLA staff.

Yair recalls how he stumbled into art, and Penland, mostly by chance. He had never done any drawing until he saw a friend’s older brother working on graffiti letters. “I was so intrigued by it,” he remembered. “I went home and tried it, and my life shifted a little. I started drawing every day.” It shifted further his senior year of high school, when a serendipitous encounter with an old friend led him to HOLA. “I walked into class one day and my friend, he was way older, was sitting at my desk. I don’t know how he even knew I was there,” Yair explained. “But once we were dismissed he offered me a ride and drove me to HOLA. I was a shy person, so I had seen HOLA and wondered about it, but I didn’t approach anyone. But my friend took me inside, took me to the art building, and introduced me. It just went on from there.”

“Yair is really, really good at drawing,” said his mentor and friend Nara Hernandez. Nara is HOLA’s visual arts director, and she took a Penland workshop during the same session as Yair. “He can draw whatever he sees and make it look perfect. But that’s playing it safe a little.” Yair and Nara agreed that coming to Penland and working with more conceptual ideas and more mature artists had pushed him to experiment with his drawings and find more expression in his marks. Trying new things at Penland wasn’t limited to the studios, either. Yair describes how he met people from other countries and other cultures for the first time, how he spent time on the knoll mesmerized by a meteor shower. “I even saw him eating tofu in the dining hall!” joked Nara.

Back home in LA, Yair was enrolled in an intensive two-year sign painting course and received scholarships to attend night classes at ArtCenter College of Design—while also spending time working with the next generation of HOLA students. “I don’t know what else I’m going to do, but I know it’s going to be art,” he said.

And as for the friend who first introduced Yair to HOLA? “I haven’t seen him since,” Yair said. “I don’t know how it happened, if it was meant to be or something. But I’d like to tell him, ‘Because of that day, I got on a plane for the first time, I went to North Carolina for the first time, I saw fireflies for the first time. Thank you.’”

—Sarah Parkinson
SCHOLARSHIPS

These individuals made gifts in fiscal year 2016 (May 1, 2015 to April 30, 2016) to establish or increase the endowments of named scholarship funds. Endowed scholarship funds are important for a stable scholarship program, ensuring that artists for generations to come are able to pursue their artistic dreams at Penland. A full scholarship can be endowed for $60,000; a work-study scholarship can be endowed for $35,000. To learn more about creating or supporting a scholarship fund, please contact our development office. “Principal gift to fund” refers to gifts of $10,000 or more.

Benisch-Allen Scholarship Fund
Jacque Allen and Barbara Benisch
Principal gift to fund

Penland Clay Scholarship Fund
Scott Mullennix and Hilary M. Wilson

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All gifts made in honor of Daniel Jordan’s ninetieth birthday
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Cramazing Creative Scholarship Fund
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Principal gift to fund

Sawtooth School for Visual Art Faculty Scholarship Fund
Joseph P. Logan
Principal gift to fund
NAMED SCHOLARSHIPS

These endowed and annually-funded scholarships were awarded in fiscal year 2016 (May 1, 2015 to April 30, 2016). Most of Penland’s named scholarships are awarded for summer workshops 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 the development office.

Endowed Scholarships

Janet Taylor Acosta Memorial Scholarship Fund
Established to honor a woman who deeply appreciated Penland

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

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Established by friends and family of Christy Wright

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

Geoffrey Walker Fellowship
Funded by the Sancoast Clayworkers
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. Lucy Morgan Leader art donors contributed work valued at $1,000 or more or a combination of cash and artwork with a total value of $1,000 or more. This list includes work donated to the 2015 annual benefit auction.

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Laura Jean McLaughlin

This piece, Coral Chandelier Dress, by Susan Taylor Glasgow was the commission work featured at the 2015 Annual Benefit Auction. It is made from fused, slumped, and stitched glass, nylon ribbons, and found objects.
Elizabeth Mears
Andrew Meers
Rachel Meginnes
C. James Meyer
Rachel Miller
Robert Milnes
Jaydn Moore
Ben Owen, III
Kenny Pieper
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Tricia Treacy
Bob Trotman
Elizabeth Turrell
Munya A. Upin
James Viste
Mark Warren
Carol Webb
Jessica C. White
Julia Woodman
Kensuke Yamada
Heiner Zimmermann

*deceased
PENLAND’S 30TH 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 240 artists who donated work and 217 volunteers. Thanks go to the artists, sponsors, guests, and volunteers who made the thirtieth Annual Benefit Auction, held on August 7 & 8, 2015, a great success.

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AUCTION CONTRIBUTORS

The following made contributions through ticket purchases, artist sponsorships, outright gifts, and the purchase of art above retail value.

$10,000 and above
Art Alliance for Contemporary Glass
Ann and Thomas Cousins
Robyn and John Horn
Tom Oreck

$5,000–$9,999
Steve and Enee Abelman
Lisa and Dudley Anderson
Mike and Virginia Campbell
James D. Clubb
Ed and Sue Glass Charitable Trust
Susan Parker Martin and Alan Belzer

Left: wood sculptor Stoney Lamar and Penland program director Leslie Noell. Stoney was the 2015 Outstanding Artist Educator. This picture was taken during a Friday-afternoon event at the Gorelick Social Hall when a number of Stoney’s friends and admirers paid tribute to him.

Right: photo instructor Jeff Goodman (with arms outspread) made a passionate case for contributions to the new Penland photo studio, which will be built in 2017. This project was the special Fund-A-Need item at the 2015 benefit auction. Jeff is shown here with a table of auction patrons, each one of whom made a contribution to the studio.
Linda Neely
Laura Taft Paulsen and William F. Paulsen
Philip and Mary Ruth Payne

$2,500-4,999
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Edward Bresler
Wade and Brenda Brickhouse
Grady Cousins
Barbara and Jim Goodmon
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Carl and Sandy Wulfe

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*deceased
PENLAND’S 30TH 
ANNUAL BENEFIT 
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Elizabeth and Shepherd Reynolds
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Lois Russell
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Kellie and Jeff Scott
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Melanie and Russ Sizemore
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Claudine Swartz
Paul J. Sykes and Patricia R. Sykes
Patti Tracey and Chris Hudson
David Trophia
Nancy K. Trovillion
Marlene True and Derence Fivehouse
Jonathan M. and Gwen G. Van Ark
Vollis Simpson Whirligig Park & Museum
Janet Wall
Ross Webb
Julia L. Wilson
Mary Michelle Zingaro and James Sullivan

David Elsworth’s Line Ascending #6, made of black ash burl, was included in the 2016 Annual Benefit Auction. (Photo by David Ramsey)
ARTIST PROFILE: VIVIAN BEER

Right now, furniture maker and designer Vivian Beer is riding a wave of well-deserved attention after winning the big prize on the HGTV show Ellen’s Design Challenge, hosted by Ellen Degeneres. “It’s interesting,” she said, “I have fans now. People who are rooting for me. That’s an unusual thing for a furniture maker, and it’s allowing me to make connections between the public and our field—which not everyone has heard of. We are part of a subculture, and I have an opportunity to connect it to the public and to industry.”

Having grown up in rural Maine with a carpenter for a father, Vivian says she doesn’t remember a time when she didn’t have a relationship with tools. “We fixed everything and built everything ourselves. If there was something wrong with the truck, it got ripped apart and fixed in the yard.” She graduated in sculpture from Maine College of Art and followed that with an MFA in metalsmithing from Cranbrook. While she was in grad school she came to Penland on a work-study scholarship and learned about the Penland resident artist program. She was part of that program from 2005 to 2008, and she has taught at Penland several times since then.

“The residency functions differently for different people,” she said. “For me it was about building a strong body of work and starting my career. I had a great job at the time, well paid, in an iron studio. By taking the residency, I was making a choice that I wanted to make my living through my own work. I decided that if I couldn’t get that underway during those three years, I would get another job. Thankfully, I’ve had enough traction since I left that I’ve been able to do that.”

Traction, indeed. Her work has been shown at museums and galleries across the country, and it can be found in the collections of the Museum of Arts and Design in New York, the Renwick Gallery of the American Art Museum in Washington, DC, and the Museum of Fine Arts, Boston, just to name a few. She has received an artist research fellowship from the National Air and Space Museum, the John D. Mineck Furniture Fellowship, three university residencies funded by the Windgate Charitable Foundation, and we just got word that she has been awarded the prestigious USArtists Fellowship.

Vivian’s best-known work is sleek metal furniture with intensely colored automotive finishes. She has also worked with steel-reinforced concrete, and she made a series of benches whose surfaces mimic the dried, cracked mud of the desert. Her television success has led to an expansion of her activities: she has designed a new line of production pieces, and she’s making a series of instructional videos that will be distributed on YouTube. Meanwhile, she’s working on a major piece commissioned for Penland’s 2017 Annual Benefit Auction, and she’s planning her 2017 Penland workshop. This time her metal fabrication workshop will incorporate a computer-controlled plasma cutter that’s being loaned to Penland—through Vivian’s connections—by the Multicam company.

Through her teaching and her donations to the benefit auction, Vivian has been a consistent supporter of Penland School. “That’s how it works, right? I got some support when I was starting out and you have to keep it going. The more you give back and promote the field, the better it is for everyone. By supporting Penland, I’m making what I do better. It’s giving but it’s also receiving, because you are pushing the whole field along: that’s a huge part of community and a huge part of teaching. Our field will only get better if the ones who are in it are trying to help it get there, and Penland is one of those engines for making it better.” – Robin Dreyer
IN-KIND DONATIONS

These individuals made noncash gifts to Penland during fiscal year 2016 (May 1, 2015 to April 30, 2016). These in-kind donations range from gifts of land and art to equipment and supplies to goods, services, and lodging.

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Ayla Ficken
Candace Wilkinson

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Oscilloscope Pictures Inc.
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Doug and Kathie Sigler
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“The most important things that I’ll take back with me are the generosity of conversation and the feeling of community that I’ve felt the whole time that I’ve been here. Meeting everyone this past week has been like getting together with family and friends on a daily basis.”

–Kayline Francis, who received a Higher Education Partners scholarship to take a summer textiles workshop taught by Valerie Kirk

Iron studio coordinator Daniel Beck with an in-kind donation from David and Ed Crane. Ed is a blacksmith who lives in Little Switzerland, NC, just a ways uphill from Penland. His age forced him to give up blacksmithing, so he and his son David gave Penland everything in his shop: lock, stock, and boxes of nuts and bolts.
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 commitment 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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Lisa and Dudley Anderson
Jill Beech
Robert Bell, III and Robert Heffron
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Student En Iwamura with a ceramic fish head (with articulated jaw) that he made as part of a stop animation project. En received a Higher Education Partners scholarship to take a summer workshop taught by animator Arturo Guillermo Córdova and ceramic sculptor Cristina Córdova. Students in this workshop built and fired posable ceramic figures of various sorts, built tiny sets, and then used digital cameras and animation software to make short stop-action movies.
Auction Volunteers

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Pamela Adan
Cathy Adelman
Alex Alexander
Dean Allison
Joanna Angell
Sarina Angell
Marysue Antonucci
Dee Appleby
Claire Ashby
Megan Barber
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Auction volunteer and contributing artist
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a ceramic piece by Penland trustee
Gertrude Graham Smith at the 2015
Annual Benefit Auction.
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Shane Fero
Kristen Flourney
Joan M. Glynn
Seth Gould
Adam Grimes

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Open house volunteer Courtney Dodd assisting visitor (and frequent Penland volunteer) Allie Burleson in the flameworking studio.

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Jim Arendt
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Chelsea Bastoky
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Mark Warren
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Ariel Wilson
Sue Wood
Ryan Woods
Jenna Yankun
Robert Youn
Cynthia Zmetronak
Mary Ann Zotto
## OPERATING FINANCIAL INFORMATION

### Operating Income

<table>
<thead>
<tr>
<th></th>
<th>Fiscal Year 2016</th>
<th>Fiscal Year 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions, grants, and funds release from restriction*</td>
<td>2,208,853</td>
<td>2,214,100</td>
</tr>
<tr>
<td>Auctions and special events</td>
<td>713,320</td>
<td>682,116</td>
</tr>
<tr>
<td>Tuition, room, board, and fees</td>
<td>2,317,335</td>
<td>2,301,738</td>
</tr>
<tr>
<td>Sales**</td>
<td>521,138</td>
<td>577,654</td>
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<tr>
<td>Investment return</td>
<td>15,264</td>
<td>20,645</td>
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<tr>
<td>Change in beneficial interest in trust***</td>
<td>131,964</td>
<td>130,784</td>
</tr>
<tr>
<td>Other income</td>
<td>138,089</td>
<td>95,718</td>
</tr>
<tr>
<td><strong>Total operating income</strong></td>
<td>6,045,963</td>
<td>6,022,755</td>
</tr>
</tbody>
</table>

### Operating Expenses

<table>
<thead>
<tr>
<th></th>
<th>Fiscal Year 2016</th>
<th>Fiscal Year 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td>862,243</td>
<td>777,606</td>
</tr>
<tr>
<td>Development</td>
<td>857,033</td>
<td>788,704</td>
</tr>
<tr>
<td>Programs</td>
<td>2,126,237</td>
<td>2,160,282</td>
</tr>
<tr>
<td>Services</td>
<td>1,083,767</td>
<td>1,050,931</td>
</tr>
<tr>
<td>Facilities</td>
<td>750,064</td>
<td>737,159</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td>5,679,344</td>
<td>5,514,682</td>
</tr>
<tr>
<td>Allocation to reserve funds****</td>
<td>200,000</td>
<td>200,000</td>
</tr>
<tr>
<td><strong>Change in net operating assets</strong></td>
<td>166,619</td>
<td>308,073</td>
</tr>
</tbody>
</table>

*Net assets released from restrictions include contributions in the current/prior year for current year expenditures.

**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 fiscal year 2016 was $885,470 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 of North Carolina.
**Audited Financial Information**

**Balance Sheet Information**

<table>
<thead>
<tr>
<th></th>
<th>4/30/16</th>
<th>4/30/15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and investments</td>
<td>25,525,631</td>
<td>26,799,343</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>17,244,268</td>
<td>15,529,220</td>
</tr>
<tr>
<td>Other</td>
<td>352,423</td>
<td>405,495</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>43,122,322</strong></td>
<td><strong>42,734,058</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>4/30/16</th>
<th>4/30/15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities</td>
<td>4,295,175</td>
<td>4,800,601</td>
</tr>
<tr>
<td>Net assets</td>
<td>38,827,147</td>
<td>37,933,457</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>43,122,322</strong></td>
<td><strong>42,734,058</strong></td>
</tr>
</tbody>
</table>

**Audited financial statement highlights:**

Total assets for the organization increased by $388,000 million due primarily to Campaign for Penland’s Future contributions and new endowments.

Total liabilities decreased by approximately $505,000.

Total support and revenue decreased approximately $2.7 million due primarily to a decrease in interest rates, contributions, and grants.

Total expenses increased $165,000 over the prior year.

On April 30, 2016, permanently restricted funds totaled $14 million, a decrease of $77,000 from 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. This listing includes all trustees who served between May 2015 and April 2016.

John Garrou, chair
Retired attorney, Winston-Salem, NC

Alida Fish, vice chair
Professor emerita/photography, University of the Arts, Philadelphia, PA

John H. Culver, treasurer
Lawyer, Charlotte, NC

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

Cathy Adelman
Bookbinder, Malibu, CA

Judith Alexander
Artist, Charlotte, NC

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

Suzanne S. Allen
Retired CPA, Memphis, TN

Fred Beaujeu-Dufour
Land manager, Faircloth Farms, Clinton, NC

Kristin Hills Bradberry
Fundraiser, nonprofit advisor, Charlotte, NC

Larry Brady
Neonatologist, Charlotte, NC

M. Linda Carter
Director of leadership giving, Meredith College, Raleigh, NC

Daniel G. Clayman
Glass artist, East Providence, RI

James D. Clubb
CPA, Boston, MA

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

Laura Babb Grace
Volunteer, collector, Charlotte, NC

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

Mi-Sook Hur
Associate professor, School of Art and Design, East Carolina University, Greenville, NC

George H. Lanier
Retired attorney, Atlanta, GA

Ellen LeBlanc
Artist, independent film producer, Santa Fe, NM

Susan Parker Martin
Retired fundraiser, New York, NY

Barbara N. McFadyen
Metalsmith, enamelist, jeweler, Chapel Hill, NC

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

Steve Miller
Book artist, professor at University of Alabama, Tuscaloosa, VA

Tom Oreck
Chief executive officer, 3Green, LLC, Asheville, NC

Richard J. Osborne
Retired executive, Charlotte, NC

Rob Pulley
Artist, retired publisher, Asheville, NC

Ché Rhodes
Educator, glass artist, Louisville, KY

Eric S. Rohm
Chief legal and administrative officer, Ginko Residential, LLC, Charlotte, NC

Fred Sanders
Attorney, Brooklyn, NY

William M. Singer
Architect, New York, NY

Clarissa Sligh
Artist, lecturer, Asheville, NC

Tim Tate
Glass artist, Washington, DC

Paul Andrew Wandless
Artist, writer, curator, educator, Chicago, IL

Lana Wilson
Ceramic artist, Berkeley, CA

Mike Wright
Senior VP and managing broker, Harry Norman, REALTORS, Atlanta, GA
Jean W. McLaughlin, executive director
Alena Applerose, kitchen
Beverly Ayscue, development
Kirk Banner, kitchen
Daniel T. Beck, studio coordinator
Ray Bell, facilities
Mark Boyd, information technology
Katy Briggs, housekeeping
Allen Brooks, facilities
Ken Buchanan, director of finance
Stormie Burns, coffee house
Jane Crowe, development
Betsy DeWitt, studio coordinator, programs coordinator
Day Dotson, kitchen
Robin Dreyer, communications
Susan Feagin, studio coordinator
Sallie Fero, school store
Melanie Finlaysen, studio manager
Leslie Fleckenstein, accounting
Kyle Forbes, housekeeping
Marie Fornaro, development
Jay Fox, studio coordinator
Nick Fruin, studio coordinator
Anna Gardner, housekeeping
Lisa Gluckin, development
Joan Glynn, director of development and communications
Kathryn Gremley, gallery director
Carey Hedlund, archivist
Ian Henderson, studio coordinator
Tammy Hitchcock, gallery
Amanda Hollifield, registration
Bill Jackson, kitchen
Jerry Jackson, deputy director
Gary Jobe, nighttime security
Sandy Jobe, coffee house
Savanna Jobin
Nancy Kerr, development
Y-Samuel Ktul, kitchen
Stacey Lane, community collaborations
Sally Loftis, human resources
Casara Logan, gardener
Sarah McClary, gallery
Jasmin McFayden, assistant to the director
Abigail McKinney, registration
Marsha McLawhorn, communications
Kreh Mellick, gallery
Shane Mixson, services manager
Natalie Monaghan, school store
Matt Murray, studio technician
Leslie Noell, director of programs
Sarah Parkinson, communications
Susan Pendley, housekeeping
Meg Peterson, teaching artist initiative
Holly Phillips, office coordinator, teaching artist initiative coordinator
Richard Pleasants, food services manager
Marianna Popp, development
John Renick, kitchen
Ellie Richards, studio coordinator
Dave Sommer, director of facilities
Yolanda Sommer, gallery
Sheila Sweetser, office
Amanda Thatch, studio coordinator
Crystal Thomas, coffee house
Yolanda Walker, gallery
Kate Webb, development
Jenny Wolff, supply store

This is the Penland facilities crew with the Ford truck that’s also shown on the cover of this report. It’s seen here with the tiny log cabin that Penland founder Lucy Morgan took with her when she drove her truck to the 1933 Chicago world’s fair. For more information, see the caption on the inside cover.
Left to right: Dave Sommer, Matt Murray, Ray Bell, Marvin Jensen, Allen Brooks, Bronwyn May.
### INSTRUCTORS

#### Books and Paper
- Cathy Adelman
- Jeffrey Altepeter
- Doug Beube
- Christopher Davenport
- Nicci Haynes
- Ann Marie Kennedy
- Jack Mauch
- Lee Emma Running
- Shawn Sheehy
- Rory Sparks
- Cynthia Nourse Thompson

#### Glass
- Jeremy Bert
- Sarah Blood
- Granite Calimpong
- Ben Cobb
- Amber Cowan
- Nadjé Desgenétez
- Jen Elek
- Matt Eskuche
- Wesley Fleming
- Susan Taylor Fleming
- Sean Hennessey
- Jasen Johnsen
- Jiyong Lee
- Jason Minami
- Ché Rhodes
- Linda Sacra
- Pablo Soto
- Rob Stern
- Boyd Sugiki
- Matthew Urban
- Richard Whiteley
- Karen Willenbrink-Johnsen

#### Clay
- Pattie Chalmers
- Linda Christianson
- Arturo G. Córdova
- Cristina Córdova
- Greg Daly
- Sylvie Granatelli
- Chris Gustin
- Hiroe Hanazono
- Janne Heck
- Michael Keighery
- Eric Knoche
- Suze Lindsay
- Steve Loucks
- Kent McLaughlin
- Gregory Hamilton Miller
- Jeff Oestreich
- Kip O’Krongly
- Akira Satake
- Gertrude Graham Smith
- Liz Zlot Summerfield
- Jerilyn Virden
- Lana Wilson

#### Drawing and Painting
- Susan Goethel Campbell
- Joseph Hart
- Steve Johnson
- Alicia D. Keshishian
- Timothy Maddox
- Lisa Pressman
- Nicholas Raynolds
- Yolanda Sánchez

#### Iron
- Vivian Beer
- Suzie Bleach
- Elizabeth Brim
- Maria Cristalli
- Paige Hamilton Davis
- Erica Gordon
- Seth Gould
- Chris Porcarelli
- Peter Ross
- Andrew Townsend
- Heiner Zimmermann

#### Metals
- Daniela Antonelli
- Cat Bates
- Jeffrey Clancy
- David H. Clemons
- Simon Cottrell
- Kim Cridler
- Robert Ebendorf
- Mi-Sook Hur
- Rob Jackson
- Nicole Jacquard
- David Jones
- Kirk Lang
- Tara Locklear
- Tom McCarthy
- C. James Meyer
- Jaydan Moore
- Carol Webb
- Laura Wood

#### Textiles
- Lynn Bennett Carpenter
- Ann Coddington
- Andrea Donnelly
- Vicki Essig
- Leigh Ann Hilbert
- Valerie Kirk
- Carol LeBaron
- Justin LeBlanc
- Aaron McIntosh
- Michael Olszewski
- Jenina Parker
- Jason Pollen
- Adrienne Sloane
- Mary Zicafoose
- Bhakti Ziek

#### Wood
- Abir Ali
- Critz Campbell
- Miriam Carpenter
- Joel Eckhaus
- Ashley Jameson Eriksmoen
- Thomas Huang
- Jackson Martin
- Sylvie Rosenthal
- Andre Sandifer
- Raivo Vihman

#### Special Workshops
- Jana Harper
- Gilbert Riedelbauch
- Christina Shmigel

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**Right:** Wood instructor Miriam Carpenter, with a carved wooden feather. (Yes, that’s wood.) Miriam taught a carving workshop in summer 2015.

**Back cover:** Sculptor Hoss Haley and crew installing his piece titled *New Growth* in front of the recently renovated Horner Hall, home of the Penland Gallery and Visitors Center.