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 and balance respect for materials and techniques with conceptual exploration and aesthetic innovation.

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

- Total-immersion workshop education is a uniquely effective way of learning.
- Close interaction with others promotes the exchange of information and ideas between individuals and disciplines.
- Generosity enhances education—Penland encourages instructors, students, and staff to freely share their knowledge and experience.
- Craft is kept vital by preserving its traditions and constantly expanding its boundaries.
- Skills and ideas are equally important and their exploration has value that carries into life beyond the studio.

Cover Information

Front cover: Sculptor Yuri Kobayashi assembling a sculpture in the Penland Gallery.

Back cover: The Pines at night. Photograph by Joe Lee.

Inside front cover: Photographer Michelle Bates and her class at the end of a photography workshop that used plastic cameras.

Inside back cover: Student Ellen Rockower forging a ball from a steel bar.

Annual Report Credits
Editor: Robin Dreyer; design: Leslie Noel; writing: Robin Dreyer, Amanda Lee, Jean McLaughlin, Laura Taft Paulsen, Wes Stitt; assistance: Mike Davis, Stephanie Guinan, Nancy Kerr, Susan McDaniel, Jean McLaughlin, Jennifer Sword, Wes Stitt; photographs: Robin Dreyer, except where noted.
Above: These sculptures based on dress forms were made in a summer workshop taught by Lee Renninger. On the last day of the session, they were installed on the Penland knoll.
Penland’s fiscal year 2010 was filled with dynamic classes, new initiatives, behind the scenes planning, and the support of many friends. In a difficult economy, we set out to provide the same high-quality programs and services, to award much-needed scholarships, and to maintain all staff positions. In anticipation of a tough year, we trimmed the operating budget extensively, created additional one-week classes, and committed to a balanced budget. We even awarded additional work-study scholarships to make certain that people who needed to be at Penland had that opportunity.

Believing strong studios would be needed in the years ahead, we continued working to plan studio improvements for drawing and painting, books, photography, clay and metals. We designed new sleeping cabins and a new year-round dorm. Construction began on a new guest house and visiting artist apartment. With the help of benefit auction guests who contributed $35,650 to our Fund-A-Need request, we were able to build a new energy-efficient color furnace in the glass studio. Fears of losing the historic water tower on the main campus were put to rest as it was completely restored.

Our ongoing programs reflected the caliber of education for which we are known. Instructors gave tirelessly of themselves, and the studios were buzzing with activity around the clock. The Penland Gallery mounted outstanding exhibitions. At the annual benefit auction we paid tribute to steel sculptor Brent Kington as our 2009 Outstanding Artist Educator.

We worked with Mayland Community College and Mitchell High School to offer special workshops for high school students, who received high school and college credit. We extended our relationship with Mayland through an Associate of Fine Arts Degree, a two-year program that combines studio classes at Penland and general education classes at Mayland. We also designed and tested a new program that trains artists to be innovative substitute teachers.

Special initiatives this year included professional development seminars for 74 artists led by Creative Capital, a nonprofit that offers rigorous sessions on business practices, planning, communications, and marketing. We engaged Dr. Charlotte Wainwright to research and write the history of Penland’s core fellowship and resident artist programs. We continued winter residencies in the Duensing Letterpress and Print Studios and extended the opportunity to writers. We began fundraising to endow the Andrew Glasgow Writers Residencies to advance writing about craft. And a partnership with the Center for Craft Creativity and Design led to an important new study that shows that craft has a $205 million economic impact annually in Western North Carolina.

On the technological front, we introduced online registration, started a Facebook page and a blog, and expanded wireless internet service to much of our campus. In the green world, our gardener, Ryan Cooper, created a large vegetable and herb garden for the Pines, and we commissioned a forest stewardship plan. We developed an operating reserve fund and building reserve fund as key policies for Penland’s future. And we not only achieved our annual fund goal of $435,000, we exceeded it by 14 percent!

Thank you for being a part of Penland’s achievements this year. You enabled us to serve a total of 17,684 participants in all of our programs, including 1,399 workshop students, 142 instructors, 478 benefit auction attendees, 11,184 visitors to the gallery, and 500 public school children. In spite of an lean year, you helped us advance Penland’s educational mission and service to the field in profound and meaningful ways.

—Jean W. McLaughlin, Director
We are rocking on the mountain! Thanks to a bright and creative staff, dedicated trustees, and a community of people who care about this magical place, Penland is thriving. Thank you for the role you played in Penland’s life this past year. Whether you taught a class in one of our studios, exhibited your work in the Penland Gallery, volunteered at the benefit auction, or donated your resources in some other way, you are making a difference. You are part of our success.

Why do we give something of ourselves to support Penland? Christina Shmigel, a former Penland resident artist, fellow trustee, and dear friend, once asked me why I cared so much about Penland. Why was I devoting so much of my energy when I have a background in finance? That question prompted further thought, as my passion for Penland is perhaps a surprise even to me.

As I have invested myself in this school over the past ten years, the Penland community has become part of the fabric of my life. Both on and off the mountain, the spirit of this place and the people who are a part of it remain with me. Penland supports creativity, not just in making objects, but in all aspects of my thinking. Being part of this community supports my own creative goals and enriches my life.

I have recent studio experiences from this summer to share. I worked in the Duensing Letterpress Studio under the tutelage of master letterpress printer John Horn and studio assistant Beth Lambert. First, working in that space is such a pleasure. The light and the views of Penland’s knoll to the south and the water tower to the north combine for an inspiring experience. Then, as a complete beginner, I was able—within two days—to print my own work. That included setting metal type, locking up the press, inking the press, and running the prints. Fantastic! The students in our class were all so talented, supportive, and engaged. The entire environment welcomed new ideas, dumb questions, and mistakes—and it also celebrated successes. I had a marvelous time.

I believe that at some level we are all artists, working in an infinite number of media from ceramics to finance. Living creatively adds depth, beauty, and meaning to our experiences. Penland supports the ability of individuals to live creative lives in a way that is special and worthy of protecting.

Serving on the board of Penland School is a responsibility and an honor. I appreciate all of your support and encouragement for our efforts. You have my promise that we will keep going strong. Thanks again for being part of the Penland community.

—Laura Taft Paulsen, 2008–2010 chair, board of trustees
Penland’s workshops present students with new ideas and open their eyes to possibilities previously unconsidered. Technical and aesthetic information is interwoven with experiences that can also challenge their understanding of their lives and serve as a catalyst for new thinking. In fiscal year 2010, Penland offered classes in books and paper, clay, drawing and painting, glass, iron, metals, photography, letterpress and printmaking, textiles, and wood, along with classes in mixed-media sculpture and a special workshop for teachers. Summer classes were one, two, or two-and-a-half weeks long. In spring and fall the school offered seven, eight-week workshops and nine, one-week classes.

Penland’s workshop program draws a cross-generational mix of students. Participants benefit from the range of experience that each student brings to their class. Students learn important skills and information from each other as well as from their instructors.

Summer 2009 included a workshop led by sculptor Ledelle Moe in which students sculpted hollow forms that were covered with skins of various materials, such as concrete and tracing paper. Einar and Jamex de la Torre’s students created a flurry of mixed-media hot glass sculpture, and Mina Takahashi taught the use of color with paper fiber. Judith Schaechter’s class worked with layered glass to create painted stained glass panels. Jewelers Susie Ganch and Christina Miller taught metalsmithing with recycled traditional materials. Donated second-hand jewelry was “mined” and sorted or “refined” for metals and gemstones. Students used the recycled materials to create jewelry that was sold to support Ethical Metalsmiths, a nonprofit organization working to connect people with responsibly sourced metals and gemstones.

During Fall Concentration 2009, former Penland resident artist Jerilyn Virden taught a course in handbuilding utilitarian and sculptural ceramics. Hiroko Yamada’s fall class covered an incredible variety of metals techniques and her assistant Catherine
Gilbertson took one week off from the concentration to teach her own class in chasing and repoussé. Randall Lanou, an architect and builder, used concepts common in the field of architecture to teach design. Students approached their project, a dog house, from the perspective of the client’s needs (the client, in this case, being a dog).

In spring 2010, glass artists Tommie Rush and Richard Jolley and curator Tina Oldknow led a special class for collectors titled Glass Insight, which included lectures and discussions on historic and contemporary glass, the American Studio Glass Movement, collecting, and the future of glass. Tom Spleth taught slipcast ceramics with an intense and highly individual approach. Phil Sanders, master printer and director of the Robert Blackburn Printmaking Workshop, taught a Concentration class that synthesized drawing, printmaking, and painting in every imaginable combination. During that class, Phil even managed to give a presentation at a graphics conference via Skype. He started his talk by pointing his computer out the studio window so the folks on the other end could see the view.

Penland Workshops
2009–2010

Students: 1,399
Instructors: 142
Classes: 130
Studios: 15

Students in Helen Hiebert’s paper sculpture workshop setting up the book studio for an evening display of paper lampshades. The lampshades and the paper were both made in the class.
Penland’s Resident Artist Program supports independent studio artists who are at a transitional point in their careers. Residents are supported for three years with subsidized studio space and housing on Penland’s campus. Integral participants in the Penland community, resident artists open their studios and share their experiences with each other and with Penland students, instructors, and the visiting public. During their time at Penland, they are valuable examples of artists who are working to resolve day-to-day and long-term problems relevant to new and full-time artists. Part of the original vision for the program when it was begun in 1963 was that it would help create a strong craft community in the area around the school, and there are currently about 50 studios in the immediate vicinity that are run by former resident artists.

The resident artists in 2009–2010 were glass and bead sculptor David Chatt, book/paper/drawing/painting artist Margaret Couch Cogswell, glass sculptor Devin Burgess, jeweler Amy Tavern, sculptor Daniel Marinelli, furniture maker Sarah Martin, and sculptural jeweler and furniture maker Jeong Ju Lee. Residents participated in numerous invitational and solo shows across the country including two Penland resident group exhibitions: Fourteen Hands/Three Years at the Caldwell Arts Council in Lenoir, North Carolina and The Barns: 2009 at the Penland Gallery.

Furniture designer and jeweler Jeong Ju Lee began her Penland residency a year after completing her MFA at Rochester Institute of Technology. The residency is giving her time and space to develop her designs, particularly in the area of sculptural jewelry. She’s also been expanding the market for her work, placing pieces in a number of new galleries. An unexpected benefit to the program has been the quality of visitors she gets in her studio. “The visitors are not just visitors,” she said. “They make comments and have ideas about what I’m doing that I can learn from. It’s very valuable.” Jeong also appreciates the synergy between different parts of the school. “All of Penland’s programs are connected and support each other. I’ve never experienced a place like this before.”

Jeweler Amy Tavern in her Penland studio. “The first two years of my residency have been incredible,” she said. “My work has grown in ways I never imagined possible through intense exploration of my medium and studio practice. I know myself better as an artist now because of this precious time and look forward to my final year.”
The Penland Core Fellowship Program, the only program of its kind anywhere, selects nine artists through a competitive application process to spend two years living and working at the school. Core fellows take five classes each summer and an eight-week Concentration each spring and fall, with the option of a session of mentored independent study. They also have part-time jobs such as weekend cook, entertainment coordinator, or dining hall manager that give them work and leadership experience. Core students live together in historic Morgan Hall. They also have a shared studio and the option of using the teaching studios in the off-season.

Among the many outstanding aspects of this program is its educational flexibility. Each year core students have their pick of more than 120 workshops taught by different instructors. This allows them to explore many facets of their work, to test their aesthetic ideas in different media, and to experience diverse teaching styles. The core fellowship offers its participants a layered and rich experience with incredible potential for personal and artistic growth.

The 2009 core fellowship students were Christina Boy, Jason Burnett, Marianne Dages, Leah Frost, Jessica Heikes, Joshua Kuensting, Beth Schaible, Wes Stitt, and Mark Warren. Christina Boy, Marianne Dages, Joshua Kuensting, Beth Schaible, and Wes Stitt finished the program in the winter of 2010. Incoming core fellows, who were selected from 88 applicants from 31 states, were Eleanor Annand, Daniel Beck, Ian Henderson, Rosina Saqib and Amanda Thatch. They joined the program in March 2010.

Core fellow Daniel Beck joined the program in the spring of 2010 with a primary interest in functional blacksmithing. However, exposure to the range of media available at Penland has inspired him to focus on sculpture and to combine other materials with steel. He’s also found that being part of the group of core fellows has been important to his artwork. “We work so closely together and influence each other so much that the program is like an idea factory,” he said. “It’s definitely a situation where the whole is greater than the sum of the parts.” In addition to their studio work, core fellows work part-time for the school—Daniel spent this year as an evening cook. “We work hard,” he said, “but we get a lot for it. I find that the work makes me feel more integrated into the whole school.”

Each year, the core fellowship students put on an exhibition of the work they have done during the year. The show alternates, year to year, between the Penland Gallery and the Gorelick Social Hall in Northlight. This is the day before the 2009 core show, which took place in the Gorelick Social Hall.
Scholarships

Tilly Hatcher, who received the 2009 Carey G. Bringle Scholarship. After she left, she sent a beautiful note that ended with this: “My roommate Carola said it so well at breakfast one morning. She said, ‘Once you get home and you’ve had a day or two to sleep, you wake up and say, who is this artist? I have come home a different person. I have not yet had the days of sleep to let it sink in, but I already feel transformed. I don’t know yet how it will impact my life, but it could only be for the positive. I feel inspired, invigorated, empowered, renewed, and joyful.”

Corey Cook, a native of Laramie, Wyoming, had a work-study scholarship to attend Hiroko Yamada’s eight-week fall class in metalsmithing. In addition to being an excellent student, he was an experienced chef and assisted Hiroko when she prepared a sushi meal for the whole school.

In fiscal year 2010, 45 percent of Penland’s students received some sort of financial assistance to participate in Penland’s programs. Students who would not have otherwise been able to attend Penland were awarded 270 work-study scholarships, 173 studio assistantships, and 55 full scholarships. In addition to support for workshop students, 41 children received scholarship funds to attend Penland’s Summer Kids Camp. Special work-study and full scholarships are made possible by friends of the school through endowments or annual support.

Penland’s scholarship programs are sustained by donations from annual fund donors, foundations, the Alvin Lehman Foundation Fund, the Claire Lucas Fund, the Windgate Charitable Foundation, special scholarship endowments, the sale of student and instructor work at session auctions, and Penland’s general operating budget. The Higher Education Partnership provides scholarships to students from colleges and universities, which select the recipients and share the funding. The William R. Kenan Fellowships, sponsored by the Thomas S. Kenan Institute for the Arts, provide full scholarships for recent high school graduates of the University of North Carolina School of the Arts. For a complete list of specially funded scholarships, see page 26.
Penland’s Teaching Artist Initiative is made up of several programs that support art education across a lifetime of learning. The Teaching Artists in the Schools Program provides arts-based learning to 493 third, fourth and tenth grade students at five Mitchell County public schools. Led by Meg Peterson, the Teaching Artists in the Schools Program integrates curriculum with related arts projects including handmade journals, ceramics, drawing, and poetry. The Dual Credit Study Program allowed ten high school students to simultaneously earn high school and college credit (in partnership with Mayland Community College) by studying printmaking and wood at Penland for nine weeks. Penland’s Professional Development Series certified fourteen artists to integrate art into education opportunities in local schools. Summer Kids Camp educated 110 children with eleven art-based day camps planned and taught by local artists.

Subs with Suitcases is a new program developed in 2009. This program trains artists to work as substitute teachers in the public schools, providing them with teacher effectiveness training, continuing education, and mentoring, along with materials and ideas for special lessons that integrate the arts. The first group of these teachers began working in spring 2010.

Penland’s community open house takes place every March. This free event invites anyone and everyone to spend an afternoon doing hands-on activities in Penland’s studios. One hundred and five volunteers helped make the event happen, and it was attended by 525 people who came from across the region.

Penland collaborated with Spruce Pine Main Street and Toe River Arts Council to organize and promote Fire on the Mountain, a street festival celebrating blacksmithing. This annual event draws blacksmiths and tourists from around the southeast. The 2010 Fire on the Mountain, which took place in April, included a one-day workshop in the Penland iron studio with master blacksmith Peter Ross.

Stacey Lane, who manages all of Penland’s community collaboration programs, with gardener Ryan Cooper and a group of Kids Camp participants in the Penland vegetable garden. Stacey was leading a Kids Camp session that evoked the world of Laura Ingalls Wilder’s Little House books through a variety of activities inspired by those stories. On this afternoon, Ryan was showing them how to plant seeds.

Melanie Finlayson, Penland’s print, letterpress, books, and paper studio coordinator showing a young visitor how to print a sheet of paper on a Vandercook letterpress at the annual community open house. This event, which takes place the first Saturday of March each year, is an opportunity to invite everyone into the school’s teaching studios. In the interest of protecting the learning environment, the studios are not generally open to the public. Melanie is one of the many staff members who are joined by more than 100 volunteers in welcoming the public for demonstrations and hands-on activities. The event has created considerable goodwill in the community and brought thousands of people to Penland for the first time.
Comments from participants in the winter residencies in the print and letterpress studios.

“To have uninterrupted time in a place that honors process, where aesthetics are part of every aspect of life—and in a beautiful setting with all the tools one needs—artist’s heaven!”

“I am ranking this experience up there with my year studying printmaking as a grad student in Italy! It was intense and wonderful and life changing.”

“The knowledge gained in these two weeks will, and already has, changed my work. The technical knowledge gained here—invaluable. Working with printmaker Bill Hall has been a gift. I learned some subtle technical info, maybe only available while working with a master. It has been, once again, a GIFT, to be able to work with someone who so calmly approaches problem solving and technique.”

Each year Penland has some special programs that fall outside the regular workshop format. Beginning in 2008, the school has offered, with support from the Windgate Charitable Foundation, short winter residencies in print and letterpress. These residencies give artists who may or may not have previous experience in these media a chance to work in the Paul Hayden Duensing Studio under the guidance of experienced printers. The residencies last two weeks and accommodate a total of 16 residents. The letterpress printer and printmaker who lead the residency sessions in January stay on for the month of February to do their own work. In 2010, the criteria for residents were expanded to include writers.

In the fall of 2009, Penland hosted two professional development workshops lead by Creative Capital, Inc. Supported by the North Carolina Rural Center and the Windgate Charitable Foundation, these workshops offered regional artists a combination of information on business practices, long-range planning, and communication skills.

A significant new program is the Andrew Glasgow Writer’s Residency. This program will provide emerging and established writers, scholars, and curators with time to conduct research and write on topics designed to advance the field of crafts. It is intended for writers who would benefit from focused time in a retreat environment, who have specific project goals related to craft, and who want to interact with studio artists in the Penland community.

Writers are invited by a committee currently composed of Penland’s program director Dana Moore, writer Lydia Matthews, who is an associate dean at Parsons The New School for Design, and Andrew Glasgow. The first two writers selected were Ingrid Schaffner, senior curator of the Institute of Contemporary Art in Philadelphia and novelist, essayist, and journalist Barry Lopez.

The program is named in honor of Andrew Glasgow, who has served as the director of the American Craft Council, the director of the Furniture Society, and director of education and collections at the Southern Highland Craft Guild. Andrew is also a well-regarded curator, lecturer, and essayist who has been an important force in the craft community.

In September, 2009, Penland hosted two professional development workshops led by Creative Capital, Inc. In this picture, performance artist Dread Scott is teaching a session on using new media to promote work.
Penland's archive is the official repository of the school's history. Although the archive is mostly made up of paper records and photographs, it also includes a small collection of objects. Each year, the archive grows a little—mostly through accumulating material from the very recent past, but also through donations of older material, which often come from surprising sources.

In fiscal year 2010, these donations included some interesting photographs and pewter items. David Ramsey is a commercial photographer whose career started in a 1977 Penland Concentration class taught by Evon Streetman. For many years, he has photographed the artwork for the Penland auction catalogue, and he is a long-time and important auction volunteer. He recently donated to the archive thirteen photographs he made during that 1977 class. Among these are three photographs of a blacksmithing demonstration. Iron wasn’t officially added to the program until 1981, and these are among the earliest photographs of blacksmithing at Penland.

Frank and Amy Beeson, who own an antique store in Saluda, North Carolina, donated six small maple-leaf pewter buttons produced by Penland Weavers and Potters, probably in the 1950s. Former Penland resident artist Shawn Ireland had seen the buttons for sale and told Penland archivist Michelle Francis about them. She contacted the Beesons, asked about the buttons, told them about Penland’s early history, and arranged to buy the buttons for the archive. A few minutes later, the Beesons called back and said they wanted to donate them.

A group of items were donated by Barbour and Gary Bordogna (Barbour has been a student at Penland several times). This donation included a catalogue for a store in Tryon, North Carolina that sold items made by the Penland Weavers and Potters, a magazine article about Penland from the 1930s, and a 1940 brochure for Penland Pewter, a business started by the brother and nephew of Penland’s founder Lucy Morgan. Along with these items were a number of pieces of pewter ware including a nut scoop with a dogwood blossom motif that was a product of Penland Pewter.
Penland Gallery 2009 Exhibitions

Range of Possibilities
*A selection of work by summer 2009 instructors*

Makers Without Borders
*Furniture makers, sculptors, and the artists who have contributed to their creative life*

Delicate Beauty
*Exceptional jewelry from exceptional artists*

The Barns: 2009
*Work by Penland’s resident artists*

The Penland Gallery and Visitors Center welcomed 11,184 visitors in fiscal year 2010. In addition to superb work and thought-provoking exhibitions, gallery visitors were able to get information about the school, the artists, craft processes, and the Penland community. In addition to helping support the artists whose work is sold, the gallery is an important component of Penland’s educational program. The artists all have Penland affiliations as instructors, resident artists, or students, and their work covers all of the media taught at the school. In addition to the sales areas, four curated exhibitions each year present challenging and exciting groups of work around individual themes. Each session, there is a display of work by the instructors, giving the public a direct representation of workshop content. One of the underlying missions of the gallery is to expand the public’s understanding and definition of craft.

In addition to providing exhibitions and information, the gallery also offers tours of Penland’s historic campus. These are available twice a week whenever the school is in session. In fiscal year 2010, 652 people participated in Penland tours, which includes 171 people who were part of special tours arranged for art and cultural groups.
Facilities

Fiscal year 2010 brought with it the usual assortment of tasks and challenges for Penland’s hardworking facilities crew. A new well was drilled, new water lines were installed, heating systems were repaired, aging floors were replaced, bathrooms were renovated, walls were painted, lighting was improved.

One of the major projects of the year was rebuilding the tank on the school’s beloved wooden watertower. The tower was once a functioning part of the school’s water system, but it has been out of service for decades, and the tank was in pretty bad shape. Although it is no longer used to hold water, it has become an important campus landmark. After it became clear that fixing the existing redwood tank was not practical, the decision was made to build a replica tank out of cedar—the tower itself and the floor of the tank were still sound. Local contractors Billy and Danny Woodby figured out how to build the new tank using the original iron bands, and when they were finished they even put the old metal ladder back on the side of it. It looks great, especially when seen through the windows of the letterpress studio.

Construction began on a new guest house that will be used for instructor gatherings, retreats and meetings, and as housing for guests of the school throughout the year. (The building was completed in August, 2010). Design work was completed for a renovation to the clay and metals studios. This project will replace the porches on those buildings, creating much more usable outdoor workspace and improving the general environment of both studios. Design work was also completed for a new dorm that will be located near Heavens Above and Bonnie’s Place. This building will be a flexible, year-round housing facility that will have 19 rooms and accommodate between 24 and 42 students depending on the types of housing requested. It will also have a kitchen so it can be used in the winter when the dining hall is not operating.

Penland’s gardener, Ryan Cooper, created a vegetable garden, which is supplying produce for the dining hall. The school commissioned forester Monty Wooten to develop a forest management plan. And director of facilities Scott Klein is continuously investigating and implementing technologies that will help make Penland’s campus more sustainable and energy efficient.
24th Annual Benefit Auction
August 7 – 8, 2009

Works sold: 218
Average percent of retail value: 91
Contributing artists: 229
Volunteers: 214
Attendance: 478
Total income: $480,085

Auction Sponsors

Auction Sponsor ($10,000)
WNC and G magazines

Auction Patron ($5,000)
Blue Ridge Printing
David H. Ramsey Commercial Photography
Frank Kiker
Our State magazine
SOFA CHICAGO 2009

Auction Supporter ($2,500)
American Craft magazine
American Style magazine
Biltmore Wines
Cherry, Bekkaert & Holland, L.L.P.
U.S. Trust, Bank of America Private Wealth Management

Penland trustee Joia Johnson and Congressman Mel Watt admiring Michael Sherrill’s ceramic, steel, and glass sculpture titled Mouts to Feed, which was a featured work in the 2009 auction.

Penland’s Annual Benefit Auction was the most important fundraising event of fiscal year 2010. All of our regular programs stopped for a few days and the staff were joined by 214 volunteers who transformed the campus, staged a huge exhibition, served meals, and welcomed 478 patrons and artists. The central event, of course, was the sale of 218 works donated by Penland’s generous artistic community.

The 2009 auction included a luncheon and workshop for Lucy Morgan Leaders (see opposite page) and a tribute to steel sculptor and teacher Brent Kington, Penland’s 2009 Outstanding Artist Educator. The weekend was filled with live and silent auctions, excellent meals, rousing music, receptions at the exhibition halls, and an open house at the resident artist studios. Featured in the auction was a specially commissioned piece titled Mouts to Feed by sculptor Michael Sherrill, which sold for $31,000.

The 2009 benefit auction, which took place in the shadow of an economic crisis, was a wonderful success, both as an event and as a fundraiser. It was tangible evidence of the depth of support the school receives from the whole cross-section of people who value its educational mission.

Auction volunteers sorting out the silverware. 214 volunteers helped make the 2009 benefit auction a great success.
Donor Profile: Lisa and Dudley Anderson

Lisa Anderson has been visiting Penland since the late 1970s, and every time she makes the last turn on Conley Ridge road and sees the Craft House and the Pines, she gets a lump in her throat. A retired businesswoman and former visual arts director of the Wilson, North Carolina arts council, Lisa served as a Penland trustee in the late ’80s and early ’90s, and during that time was chair of the school’s first capital campaign. She and her husband Dudley are well-known collectors of ceramics and glass art, a passion they indulge annually as patrons at Penland’s benefit auction. In April of 2010, they enrolled together in Glass Insight, a special class for enthusiasts, collectors, and connoisseurs.

That summer, Dudley, a semi-retired oncolgist, took Jen Zitkov’s flameworking course Bead Basics & Beyond. Though he had previously attended some bead-making workshops elsewhere, this was his first full studio class at Penland, and it radically changed his perspective on the nature of the school. “It was entirely different. For me, it was fun and games,” he says, “but most people were there for professional reasons, there to change their life direction. For many people who never get to go to the auction, except as volunteers, this is serious business.”

The Andersons support Penland as donors, benefit auction patrons, and members of the Campaign for Penland’s Future council; they also plan to make a gift in their will. They believe these are important commitments because the school encourages creative thinking and makes a major difference in the lives of students. “At Penland, you’re surrounded by people who ask What’s possible? instead of What’s not possible? I like that,” says Lisa. “It’s a very important place for artists’ livelihoods,” Dudley adds. They also feel that their donations make a real difference here, observing that with an amount that might be considered a small gift at some institutions, “you can send a student to Penland for a two-week class.”

“Penland comes up with the best ideas for classes, both for beginners and for people with lots of experience,” Lisa says. “I can’t wait to take another class. I hope that Penland is always there to preserve creativity.” Dudley agrees; he says his goal is “to take one or two classes a year until I can’t do it. It’s truly a life-changing experience.” – Wes Stitt

Lucy Morgan Leaders

Penland’s Lucy Morgan Leaders are a special leadership group of annual fund donors who contribute $1,000 or more each year to support the annual operating needs of the school. These gifts directly benefit studio operations, the core fellowship and resident artist programs, studio scholarships, and work-study scholarships. Lucy Morgan Leaders honor and continue the work of Penland’s founder, Lucy Morgan, by investing in Penland and helping all who come here develop the ideas and skills needed to grow personally and artistically. Lucy Morgan Leader art donors are listed on page 32.

Bill Brown Visionary
($10,000 and above)
Lutu and Tom Coffey
Irene de Watteville
Robyn and John Horn
Dr. and Mrs. John E. Lee
Susan Parker Martin and Alan Belzer
Laura Taft Paulsen and William F. Paulsen
Rob Pulleyn

Betsy and Marc Rowland
Ira and Phyllis Wender

Craft Leader
($5,000 - $9,999)
Anonymous (2)
Polly Allen
Suzanne and Bud Baker
Sarah Lee Elson and Louis Goodman Elson
Lucy Morgan Leaders

Student Eva Tuschman working in the drawing and painting studio. After Eva finished her encaustic painting workshop, she sent a beautiful essay about her time at Penland, which includes the following: “Penland offers us the vital grounds in which to lose ourselves in the creative process within the structure and affirmation of community. . . . Each studio becomes like a laboratory for individual hypothesis, trials, new rituals and solutions to self-proposed questions, only to be delighted in by the group as collective discoveries. . . . Each of us who makes the pilgrimage to this renowned mountain school comes carrying an inner quest towards some sort of creative work; some of these quests have been fully developed throughout a career while others are just beginning to ripen for expression. But whatever state our creative life is in at the time, we come to Penland to allow these desires to manifest beyond ourselves. I would argue that all drive to make aesthetic work is an endeavor to more fully understand our place in the world—for our inner experience to catalyze intimate and spontaneous resonance with the outer physical plane.”

You can read the whole essay in the Penland Stories section of our website.

Lisbeth C. Evans and Jim Lambie
Dorothy S. Hines
Steven and Ellen LeBlanc
Mina Levin and Ronald Schwarz
Sara and Bob McDonnell
Kaola and Frank Phoenix
Mary Schnelly and Gene Phelps
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Staff members Kate Boyd, Stephanie Guinan, and Nancy Kerr at the jewelry exhibition and sale that was the culmination of a 2009 summer workshop titled Radical Jewelry Makeover. This class, taught by Susie Ganch and Christina Miller, took an unusual approach to jewelry materials. Donations of used jewelry of all sorts were solicited before the workshop. Students in the class then used the old jewelry as raw material for their work. At the end of the workshop all of the students donated some of their pieces to this sale. The proceeds went to support Ethical Metalsmiths, an organization working to help jewelers find responsibly sourced materials for their work. If you would like more information about Ethical Metalsmiths and the Radical Jewelry Makeover project, visit ethicalmetalsmiths.org.
The Annual Fund
May 1, 2009 – April 30, 2010

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

In fiscal year 2010, 810 donors to the annual fund contributed $494,725 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, 2009 and April 30, 2010. 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, 2010 will be recognized in our next annual report.

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Letterpress printers John Horn and Bryan Baker assembling a large cast iron press outside the Paul Hayden Duensing Letterpress and Print studio. The press had been in the basement of Horner Hall for years and nobody quite knew what to do with it. When John found out about it, he hauled it off to his shop in Arkansas, carefully restored it, and brought it back to Penland.
Students Craig Dennis with a book he restored in a workshop on book conservation taught by Chela Metzger. Craig was named teacher of the year in Hertford County, North Carolina. His reward was a certificate good for a one-week class at Penland.
Glass artists Scott Darlington, Jasen Johnsen, Thor Bueno, and James Vella and assistants making a crazy, collaborative *Dia de los Muertos* skull during a glass workshop taught by Jasen Johnsen and Karen Willenbrink-Johnsen. Jasen and Karen live on the west coast, so while they were at Penland they arranged a little reunion with Scott (who lives in Ohio), James (who lives in New Orleans), and Thor (who lives near Penland), all of whom have been Penland instructors. With that much glass-teaching power in one place, a group demo seemed in order.

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Student Cornelia Rensi working in the Penland metals studio during a fall 2009 workshop in chasing and repoussé taught by Catherine Gilbertson. Cornelia lives in California, and she flew across the country for the class because she found very few workshops being offered in this particular technique. Chasing and repoussé are classical techniques for creating relief decoration in metals.
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Government and Foundation Grants

Penland receives support each year from a variety of private foundations and local, state, and federal government agencies. These awards directly support the operating and capital needs of the school including Penland’s studio operations, residency programs, community collaborations, scholarships, student housing, and historic preservation. Penland manages and reports on each grant according to the timeframe and guidelines of the granting institution. This report includes institutions from which grant funds were received in Penland’s FY10 (May 1, 2009 to April 30, 2010).

- Community Foundation of Western North Carolina
- Marion Stedman Covington Foundation
- Mitchell County Board of Education
- National Endowment for the Arts
- North Carolina Arts Council
- North Carolina Rural Center
- Samuel L. Phillips Family Foundation
- Seth Sprague Educational and Charitable Foundation
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- The Golden Pearl Foundation
- The Grable Foundation
- The John Wesley and Anna Hodgins Hanes Foundation
- Thomas S. Kenan Institute for the Arts
- The Nicholson Foundation
- The Randleigh Foundation Trust
- Windgate Charitable Foundation

Penland resident artist David Chatt and North Carolina governor Beverly Perdue in David’s glass studio during a 2009 visit by the governor. The state of North Carolina has been a consistent supporter of Penland’s programs through grants from the North Carolina Arts Council, special appropriations, and a recent grant from the North Carolina Rural Center.

Penland resident artist Daniel Marinelli working with students in the high school visual arts program of the University of North Carolina School of the Arts. Daniel’s workshop at UNCSA was funded by a grant from the Thomas S. Kenan Institute for the Arts, which also funds Penland scholarships for recent graduates of the UNCSA visual arts program.
Scholarship Student Profile: Ana Baranda

For Californian Ana Baranda, a Heart of Los Angeles scholarship to Penland in 2008 meant more than just an excellent educational opportunity. “The chance to go to Penland gave me my first trip outside of the city and exposure to the region,” she says. This exposure eventually led her to Warren Wilson College in Swannanoa, NC, where she currently studies painting and drawing, with a minor in sociology. Heart of Los Angeles (HOLA) is a nonprofit organization that works to empower and enrich the lives of disadvantaged young people through academic, arts, and athletic programs. In partnership with Penland’s good friends Cathy and Alan Adelman, HOLA provides an opportunity each year for one exceptional student in their arts program to attend a summer class at Penland on full scholarship.

Since her first visit, when she studied repoussé with Marisela Gutierrez Campos, Ana has returned twice to Penland as a Lucy Morgan work-study scholarship student, taking a drawing class in 2009 and another repoussé workshop with Marisela in 2010. She also established herself as a force to be reckoned with in the dish room and acted as a mentor to subsequent HOLA scholarship students. This was a natural role for Ana, who worked with HOLA for several years before her first Penland class, first as a student and then as an employee. “I am an avid supporter of Penland’s work-study program because I found that the greatest amount of growth and learning came from that experience,” she says. “By remaining occupied through class, studio time, and work, I was completely immersed in the various facets of the Penland community. I was no longer deterred by my age, or my regional and demographic attributes because I learned to interact with my peers and see them as like-minded, hard-working artists.”

Ana believes that her time at Penland changed her life—broadening her perspective and setting her on a new course professionally, an opportunity she hopes to see offered to as many others as possible. “Even now, two years after my first visit, I cannot put into words the endearment I hold for the experiences from Penland because of the friends and like-minded colleagues I have amassed and the fact that my current life path has changed because of Penland,” she says. “Had I not met HOLA and heard of Penland, I believe that my current aspirations would not be the same. . . . It has also impacted the students I was working with while at HOLA, because they too have considered the world outside of our community.” —Wes Stitt

Artist Ana Baranda, who first attended Penland with a Heart of Los Angeles scholarship and then returned twice as a recipient of Lucy Morgan work-study scholarships.
Scholarships

These individuals made gifts in fiscal year 2010 to establish or increase the endowments of named scholarship funds

Janet Taylor Acosta Memorial Scholarship Fund
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These endowed and annually funded scholarships were awarded in fiscal year 2010.

Endowed Scholarships

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Established in honor of Janet Taylor Acosta

Milton Baxt Scholarship Fund
Established in honor of Milton Baxt

Dr. Jerrold Beltz Scholarship Fund
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Established in memory of Abby Watkins Bernon

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

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Established by John and Ione Lee

Harvey and Bess Littleton Scholarship Fund
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Mendes Family Scholarship Fund
Established by Jenny Mendes and Joseph Mendes and Molly Mendes Family Charitable Fund

Former Penland trustee, Lucy Morgan Leader, and potter Bob Culbertson in the textiles studio during a workshop for trustees and former trustees. In addition to his other contributions to the school, Bob and his wife, Peggy, fund a scholarship each year.
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Isaac and Sonia Luski Scholarship  
Funded by Isaac and Sonia Luski
McMurray Scholarship  
Funded by Charles McMurray
Sarah Everett Toy Memorial Scholarship  
Funded by John and Ione Lee
UNC Chapel Hill Minority Student Scholarship  
Funded by Dr. Olive Greenwald and UNC-Chapel Hill Art Department

---

**Campaign for Penland’s Future**

*The following gifts were received or gift intentions completed between May 1, 2009 and April 30, 2010. These individuals and foundations have committed their support toward Penland’s future programs and services.*

**$250,000 - $500,000**

Laura Edwards and Elaine Andrews
Robyn and John Horn
Laura Taft Paulsen and William F. Paulsen
Windgate Charitable Foundation

**$100,000 - $249,999**

John Wesley and Anna Hodgin
Hanes Foundation
William States Lee Foundation
Susan Parker Martin and Alan Belzer
The Nicholson Foundation
Rob Pulley

**$50,000 - $99,999**

Anonymous
Bobby and Claudia Kadis
Betsy and Marc Rowland
The Cannon Foundation
Charles E. and Ellen H. Taylor
Family Foundation

**$25,000 - $49,999**

C. Matthew Taylor

**$10,000 - $24,999**

Marion Stedman Covington Foundation
Samuel L. Phillips Family Foundation
The Randleigh Foundation Trust
Mary Schnelley and Gene Phelps

**Under $10,000**

Anonymous
Christine and Richard Rappoport

---

Penland student and Lucy Morgan Leader Lulu Coffey in a class in traditional sweet-grass basketweaving.
Other Gifts

Preserve Penland Campaign Gifts
These donors made gifts to complete our last capital campaign to preserve Penland’s historic property and facilities.

$20,000 and above
Shelton and Carol Gorelick
Bill and Patty Gorelick

Under $5,000
Highwater Clays, Inc.

Special Events Contributions
These individuals served as hosts of Penland Friends and Alumni gatherings off the hill during the period from May 1, 2009 to April 30, 2010. This also includes individuals who were participants in off-site educational experiences during the same timeframe.

Cynthia Bringle
Roland and Jill Gammon
Janet R. Garner
John and Linda Garrou
Shelton and Carol Gorelick
Glen and Florence Hardymon
Jerry Heindl and Renee Rux
Jim and Marlene Hubbell
Garnett L. Hughes and Donna Moran
Patricia N. Jay
Dr. and Mrs. John E. Lee

John Marek
Nathan and Carole Metzger
Dell Orr and David Vandre
Mary H. Parker
Kaola and Frank Phoenix
Rob Pulley
Christina Shmigel and Patrick Moreton
Wyn Stephens-Flo
Steven Stichter
Barbara and Samuel Wells
Julia and Richard Woodman

Restricted Gifts
Archives
These individuals made gifts in memory of Oscar Bailey.
Yvonne and Michael Boehler
Cynthia Bringle
Jean W. McLaughlin and Tom Spleth
Janet Raab Sanders
Elizabeth A. Rawley
Margaret B. Simone
Colleagues of Dan Bailey
at the Imaging Research Center
Glyndon Park Chautauqua Association

Clay
These individuals made gifts in memory of Julia Terr.
Vince Montague
Principal gift
Trish Early
Julie Simms
Nora L. Thomas
Paul Wisotzky

Kids Camp Contributions
Michelle Crane
Brock Womble
Community Foundation of Western North Carolina
Andrew Glasgow Writers Residency

The Andrew Glasgow Writer’s Residency will provide emerging and established writers, scholars, and curators with time to conduct research and write on topics designed to advance the field of crafts. For more information about this program, see page 10. The following individuals made gifts during fiscal year 2010 to establish an endowment in support of this new program.

E. Bryding Adams and Robert Rathburn  
Principal gift to fund
Joan M. Bass
Ann Batchelder and Henri Kieffer
Tania Becker
Garry and Sylvia Bennett
Deana Blanchard and Chuck Young
Helene Bieberg
Fleur and Charles Bresler
Suzanne Dawkins
JoAnn and Ken Edwards
Amy and Patrick Fitzgerald
Amy Forsyth
Claire Fruittman
Jose Fumero and Herbert Cohen
Martha Giberson
Beulah Glasgow  
Principal gift to fund
Louise Glickman
Miguel A. Gómez-Ibáñez and Fay Larkin
Don and Charlotte Gorenberg
James R. Hackney and Scott Haight
Lindsay Hearn and David Joerling
Robyn and John Horn  
Principal gift to fund
Dr. Allen W. Huffman and Barry G. Huffman
Bobby and Claudia Kadis
Jan Katz and Jim Derbes  
Principal gift to fund
Sally Kennedy
Janet Koplos
Carol Lawrence
Albert LeCoff
Andrea and Bob Maricich  
Principal gift to fund
Leslie McCrory
Lynda McDaniel
Michael McKay
Jean W. McLaughlin and Tom Spleth
Reed McMillan
Hays and Anna Mershon
Marlin Miller, Jr. Family Foundation  
Principal gift to fund
Mr. and Mrs. Bill Morgan  
Principal gift to fund
Kelly Muse
Steve and Kay Nesbitt
Gabriel Ofiesz, II
Laura T aft Paulsen and William F. Paulsen  
Principal gift to fund
Jeff and Diane Pettus
Philip and Lori Robinson
Rotasa Foundation  
Principal gift to fund
Randy Shull and Hedy Fischer
Randy Siegel  
Principal gift to fund
Brent H. Skidmore and Cheryl Hemmer
Cindi Strauss
Lynn Szymanski
Charlotte Vestal Wainswright and  
Steve Wainswright
Bernice Wollman
American Crafts Council
American Crafts Council Trustees  
Principal gift to fund
Society of North American Goldsmiths

In-Kind Donations

These individuals made non-cash gifts to Penland during the FY10 period (May 1, 2009 to April 30, 2010). These in-kind donations included gifts of land, art, equipment, supplies, goods, services, and lodging.

$15,000 and above
C. Matthew Taylor
Robert and Barbara Hunter

$2,500 - $14,999
Linda and Jim Carlisle
Bob and Peggy Culbertson
Leedom Lefferts

$1,000 - $2,499
Barbara Benisch and Jacque Allen
Mignon Durham
Jon Ellenbogen and Rebecca Plummer
Susan Fecho
Jo Ellen and William Grubbs

Skutt Ceramic Products

Auction volunteer John Simmons with Lucy Morgan Leader Charles McMurray and North Carolina Secretary of Cultural Resources Linda Carlisle during the hands-on workshop for Lucy Morgan Leaders that was part of the annual benefit auction weekend.
After his slide presentation, books instructor Dolph Smith presented his “self-writing book.” The book is based on a rubber-band-powered toy he played with as a child. He filled the rolling cage with strips of paper made from the Penland catalog descriptions of the 14 classes being taught during his session. “They all go in together,” he said, “because that’s what we do at Penland: we mix everything together.” Dolph wound the rubber band and turned the device loose. As it drove itself along the floor (with encouragement from Dolph and the crowd), it laid down a band of the printed paper strips, thus writing itself. After it stopped, some people knelt on the floor to read it.

Marty Hayes and Michael Cucchiara
Irene Leuthge
Laura Taft Paulsen and William F. Paulsen
John Roby
Barbara and Samuel Wells
Wayne Wichern
American Art Clay Co, Inc.
American Party Tent Rental
Blue Ridge Soap Shed

**Under $1,000**
Robert Bell, Ill and Robert Heffron
Elizabeth and James Bethune
Cynthia Bringle
Edwina Bringle
Bill and Judy Carson
Linda Carter
Margaret Carver
Charles and Pat Chandler
Lutu and Tom Coffey
Beatrice Coron
Louise Erskine
Barbara Hearn
Robyn and John Horn

Sandy and Lindsay Jordan
Danny and Caroline Kadis
Dorlin and Susan Kerr
Lizzy Lawrence
Dr. and Mrs. John E. Lee
Ruth Ann MacKah
Susan McDaniel
Ron and Susan Meier
Mira Nakashima
Koala and Frank Phoenix
Joanie Pigford
Sam Reynolds
Barbara Setsu-Pickett
Michael and Margery Sherrill
Gay Smith
Lyne Spangler
Helena and Isaiah Tidwell
Elizabeth Westreer
Tara Wilson
Nancy Worden and William Reed
Ace Hardware
Corner Kitchen
Cosmic Hillbilly
Craft Brewers Alliance Inc
Earth Fare
EcoTulips
Estate of Michael S. Foster
Fox Distributing Co
Friedrich & Dimmock, Inc.
Grassy Creek Hardware
Ingle’s Markets, Inc.
Lance Inc
Momka’s Borosilicate & Soft Glass
Mountain City Roasters
Ophelia’s World Cuisine
PRP Wine International
Rebus Works
Sysco Food Services
The Grove Park Inn Resort & Spa
Womble Carlyle Sandridge and Rice

**Circle of Hands**

*Penland’s Circle of Hands is made up of 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.*

Anonymous (2)
Polly Allen
Lisa and Dudley Anderson
Jill Beech
Joe Bova
Ken Bova

Larry Brady
Cynthia Bringle
Edwina Bringle
Jan Brooks
Paula L. Brown-Steedly
Dorothy and Clyde Collins
Donor Profile: Mary Walker Phillips

“Everywhere we look we find inspiration: forged iron grillwork, lacelike in design; cross sections of stem structures; spider webs; elevated train trestles and their shadow patterns—we are surrounded by a fertile field of ideas,” Mary Walker Phillips wrote in 1971. At Penland, she found inspiration in glittering sheets of mica from the local hills, which she used in her ground-breaking knitted works, among the first to incorporate unconventional materials like rocks, seeds, bells, paper, and metal wire. A pioneering artist, dynamic educator, and author of several books on knitting and macramé, Miss Phillips is remembered by the world for helping transform knitting from a pattern-bound domestic handicraft into a modern art medium for improvisation and creative self-expression. Here on the hill, she is also remembered as a frequent instructor, who taught 11 workshops between 1965 and 1988, and as a generous benefactor who honored Penland with a gift in her will, a bequest dedicated to historic preservation.

Born in Fresno, California, in 1923, Mary Walker Phillips spent her childhood knitting but pursued a degree and career in weaving until the late 1950s, when a friend encouraged her to take up her needles again and to explore the medium’s expressive potential. Her work “liberated knitting from the yoke of the sweater,” wrote critic Margalit Fox in the New York Times. “Where traditional knitters were classical artists, faithfully reproducing a score, Miss Phillips knit jazz.” The first of her books appeared in 1967, and she published regularly for 20 years. She settled in New York, but frequently traveled the country and the world teaching and exhibiting her work. In the 1990s, Miss Phillips retired and moved home to Fresno, returning also to the more traditional knitting work of her youth, made for close friends and family. She passed away in 2007.

“Mary was an innovative thinker and an avid reader, and she had two copies of Lucy Morgan’s Gift From The Hills in her library,” says Patricia Abrahamian, a longtime friend and the curator of Miss Phillips’ collections, “She always spoke very highly of Penland. She loved teaching there, and thought what they were doing there educationally was right. Even after she retired from teaching, she would get excited when she received a catalog or newsletter. She just loved the place.” — Wes Stitt

Louise Todd Cope
Bob Culbertson
Jan Detter
Theresa Hand DuPre
Mignon Durham
James R. Hackney
Francesca Heller
Dorothy Hines
Molly Holt
Patricia N. Jay
Bobby Kadir
Mary D. Kahlert
Dr. John E. Lee
Dr. Kent Leslie
Betty Helen Longhi
Mary Lynn
William P. Massey

Ann McAden
Jean W. McLaughlin and Tom Spleth
Charles L. McMurray
Dana Moore
Sana Musasama
Laura Taft Paulsen and William F. Paulsen
Rosemary L. Peduzzi
Mark Peiser
Rosalind Rich Rieser
Alan Solomon
Steven Stichter
Constance Stumin
Hellena Tidwell
Estate of Frederick J. Tischer
Rick and Brenda Wheeler
Julia Woodman
Donor Profile: Anne Lemanski

“It was a miracle! I applied and got it and haven’t looked back since,” says artist Anne Lemanski of the resident artist program that brought her to Penland in 2004. Living in Chicago, she had balanced managing a high-end frame shop and making her sculpture. The job was good and her work was selling well, but there was never enough time to make as much as she wanted, never quite enough energy to give herself totally to both careers at once. Eventually she chose to leave the shop and pursue full-time studio practice. As a first step, she began looking for a long-term artist residency, hoping to find a supportive environment away from the city. Anne had never been to Penland before applying for a residency, but it appealed to her because of the rural location and because of the length of the program; what she wanted was quiet and time to work.

She found that Penland also offered “instant housing, instant studio, and instant community,” allowing her to get right to work. Early on, the opportunity felt a bit daunting; this was the first time in her life without a job, and it was sometimes difficult to face the ever-waiting studio and the need to produce. She experimented with small production work but ultimately stuck with large sculptures based on her technique of creating armatures from welded copper, then covering them with sewn “skins” made from paper, cloth, or other materials. As her residency progressed, her skills improved, her work grew to incorporate different materials and became more complicated, more concept-driven, more deeply researched. She devoted two years to a ten-piece series titled A Century of Hair. “I would never have been able to do something that big without the residency,” Anne reflects now.

When her residency finished, she settled in the Penland area. “It’s hard to find another rural situation with this kind of community,” she says. The connections she made while at Penland continue to contribute to a growing career. She recently exhibited one of her largest pieces ever, an eight-foot-tall creature that is part horse, part rabbit, and part condor, in Identity: Narrative Explorations by Four Penland Artists at the Milton Rhodes Center for the Arts in Winston-Salem, and she has upcoming shows at the John Michael Kohler Arts Center in Sheboygan, Michigan and Blue Spiral 1 in Asheville. She is also a recipient of a 2010 North Carolina Arts Council Grant. Anne expresses her continuing support for Penland by donating work to the annual benefit auction, to the delight of the Penland community and auction patrons alike. — Wes Stitt

Art Donations

Penland benefits from the extraordinary generosity of its community of artists. Each year, many current and former instructors and resident artists donate work to the annual benefit auction. Artists also donate to Art for Penland, a web-based art sales program. Lucy Morgan Leader art donors contributed work valued at $1,000 or more. This list includes work donated to the 2009 annual benefit auction.

Lucy Morgan Leader Art Donors

William “Billy” Bernstein
Chris Berti
Sharif Bey
Nathan Blank
Pamela Blotner
Michael Bondi
Joe Bova
Elizabeth Brim

Junichiro Baba
Alice R. Ballard
Rick Beck
Vivian Beer
Paulus Berensohn
Alex Gabriel Bernstein
Katherine Bernstein

Penland School of Crafts Annual Report May 2009 – April 2010
“The need for effective, uplifting professional development for teachers is great. This Penland experience has been transformative, regenerative, and a source of inspiration from which I will feed for a long, long time. Upon leaving this workshop I will take with me valuable, practical knowledge that will directly impact the 750 students I teach each week.”

—Brooke Hofsess, who was a student in a 2009 workshop for teachers titled Teaching with Clay

Penland instructor and neighbor Marvin Jensen (left) paying tribute to his former teacher Brent Kington (right)—Penland’s 2009 Outstanding Artist Educator—at the annual benefit auction.
Art Donations/Auction Sponsor & Patrons

Auction volunteer Susan Owen assisting the auctioneer as a spotter during the 2009 annual benefit auction.

Penland’s 24th 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 229 artists who donated work and 214 volunteers who made the weekend a great success. We thank our patrons, artists, and volunteers who make the auction a memorable event, year after year.

Auction Sponsors

Auction Sponsor ($10,000)
WNC and G magazines

Auction Patron ($5,000)
Blue Ridge Printing
David H. Ramsey Commercial Photography
Frank Kiker
Our State magazine
SOFA CHICAGO 2009

Auction Supporter ($2,500)
American Craft magazine
American Style magazine
Biltmore Wines
Cherry, Bekaert & Holland, L.L.P.
U.S. Trust, Bank of America Private Wealth Management

Auction Patrons

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

Auction Contributions

$10,000 and above
Glen and Florence Hardymon

$5,000 - $9,999
Laura Taft Paulsen and William F. Paulsen

$2,500 - $4,999
Philip and Amy Blumenthal
Ann and Thomas Cousins
John and Jennifer Culver
Shelton and Carol Gorelick
Susan Parker Martin and Alan Belzer
Kaola and Frank Phoenix
Rob Pulley
Rick and Brenda Wheeler

$1,000 - $2,499
Cathy and Alan Adelman
Polly Allen
Lisa and Dudley Anderson
Ruth and William Barnett
Elizabeth and James Bethune
John Cram and Matt Chambers
Rick and Dana Davis
Laura Edwards and Elaine Andrews
Lowell and Laraine Fine
Ruth Holmburg
Robyn and John Horn
Joia Johnson
Thomas S. Kenan, III and Chris Shuping
Jack and Candy Kruesi
Auction Volunteers

Jack Abgott
Cathy Adelman
Maranda Allbritten
Brynn Anderson
Jan Anderson
Joanna Angell
Sarina Angell
Mary Anglin
Marie Beach
Stan Beach
Helga Beam
Jack Beam
Patrick Beggs
Juliette Benette
Bob Boardman
Judi Boardman
Amy Boiselle Fitzgerald
Burtie Bragg
Cynthia Bringle
Edwina Bringle
George Brown
Shannon Brown
Lisa Bruns
Henry Buck
Allie Burleson
Cheryl Burnett
Jason Burnett
Becky Burt
Micah Cain
Jamie Campbell
Jill Carway
Joy Cauthen
Christopher Chambers
Charles Chandler
Pat Chandler
Michael Chmielewski
Charles Coffey
Camille Cogswell
Patrick Coll
Margaret Couch Cogswell
Catherine Coulter
Dan Cunningham
Luke Daniels
Lisa Day
Pat Denham
Ellen Denker
Karen Derksen
Indigo Desouza
Artie Dixon
Dail Dixon
Patrick Dolan
Alex Draven
Merrick Earle
Lee Ellis
Judy Elsley
Ana Lucia Eussie
Mollie Evans
Kiki Farish
Rachel Feece
John Ferlazzo
Jay Fox
Michelle Francis
Collette Gabrielle
Susan Gibbins
Lisa Gluckin
Joshua Goss
Daniel Gottlieb
George-anne Greth
Leila Hamdan
Shaan Hassan
Jane Hatcher
Brandy Hathaway
Laura Hein
Megan Hicks
Erin Hill
Randy Hinson
Logan Hirsch
Hilda Holman
Jeff Holman
Donna Holt
Joselyn Howard
Darko Hreljanovic
Emma Hreljanovic
Isabella Hreljanovic
Pat Hreljanovic
Carter Hubbard
Skip Hudspeth
Tripp Jarvis
Patricia Jay
Charlie Jaynes
Tara Jaynes
Maggie Johnson
Marsha Johnson
Sherrie Johnson
Turner Johnson
Chris Johnston
Carola Jones
Lisa Jones
Stephanie Jordan
Aimee Joyaux
Alain Joyaux
Alex Joyce
Larry Kaplan
Jane Kaufman
Beth Kirby
Jason Kokke
Arlene Lane
Stacey Lane
Lizzy Lawrence
John Leavitt
Katie Lee
Kent Leslie
Mark Levine
Leonard Levy
Cynthia Lindeman
Patty Lingle
David Little
Frank Lortscher
Sara Lynch
Shauna Lyons
Suzanne Marsh
Karim Martin
Sharon McCusker
Devin McKim
Edward McMahan
Terrie McNamara
Ron Meier
Sue Meier
Lynn Merhige
Michelle Moore
Lauren Moore
Naomi Mostkoff
Wick Mott
Amanda Murdough
Cathie Murdough
Marvin Murdough
John Myers
Shannon Myers
Nancy Neely
Pat Nevin
Sarabeth Noggle
Austin Norvell
Mark Oliver
Galen Olmsted
Susan Owen
Lauri Pagg
Michael Panciera
Augie Paniagua
Pat Perez
Linda Peterson
Tom Peterson
Erin Pettay
Neil Prime
Ann Prock
Ila Prouty
Rob Pulleyn
Helen Purdum
David Ramsey
Chad Repp

Architect, auction volunteer, and Lucy Morgan Leader Dail Dixon serving lunch at the 2009 benefit auction.
Volunteer Profile: David Ramsey

“My wife and I used to come to the Penland benefit auctions as patrons, then after two or three years, we started volunteering,” says photographer and the auction’s chief bartender David Ramsey. He was drafted into the beverage service because he was the only volunteer around who knew how to make a bloody mary, and he has been at it every year since. David also gives his time and expertise to photograph artwork for the auction catalogue at a deep discount.

“It’s become a way of thanking Penland for giving me the mental direction to be where I am now,” he says, “It’s an extremely important place to me. What I am today started there.” As a student in Evon Streetman’s spring 1977 photography Concentration, David became serious about the art form he had been dabbling in since childhood, and he decided to make it his career. A connection made in the class took him to Charlotte, where he earned his BFA at University of North Carolina and then went into business. A few years down the road, David is a successful commercial photographer, making images for advertising, marketing, and corporate relations, cataloguing museum collections, including the Mint Museum of Art, and documenting special events both professional and personal (“No weddings! No babies!,” he adds firmly).)

A self-described jack-of-all-trades, he is kept so busy that between business, family, and the effort he gives to the benefit auction each year, David has never found time to take another class at Penland since his life-changing first one. He hopes to someday, “maybe when I retire,” he says. Until then, you can expect to find David back at Penland at auction time, taking pictures and mixing drinks. “We’ve got a great group that comes back year after year,” he says. “When I walk onto that campus, it’s like I never left. It’s changed tremendously, but the feel is the same. It’s where my life started.” –Wes Stitt
Community Open House Volunteers

Kim Alderman
Jacque Allen
Gene Ayscue
Aaron Baigelman
Dan Barron
Brandon Bauermeister
Barbara Benisch
Billy Bernstein
Katie Bernstein
Nathan Blank
Kate Boyd
Elizabeth Brim
Cynthia Bringle
Edwina Bringle
Larry Brown
Gary Burge
Devin Burgess
Micah Cain
Jamie Campbell
Annie Cicle
Dan Cogswell
Margaret Cogswell
Ryan Cooper
Kerstin Davis
Betsy Dewitt
Miles Dreyer
Claudia Dunaway
Brian Evans
Dianne Evans
Marisa Falcigno
Rachel Feece
Devon Fero
Kristin Flournoy
Leah Frost
Collette Gabriel
Megan Gainer
Bob Garron
Lisa Gluckin
Alex Greenwood
Steph Guinan
Brent Horner
Jocelyn Howard
Moe Hoxie
Judi Jetson
Lisa Joerling
Nancy Kerr
Scott Klein
Mike Krupiarz
Sarah Kuchta
Jeong Ju Lee
Hannah Levin
Polly Lorien
Frank Lortscher
Susie Lusk
Logan MacSporran
Daniel Marinelli
George and Susan Matthews
Susan McDaniel
Jeff McDowell
Raine Middleton
Betsy Morrill
Berkeley Neblett
Pat Nevin
Zack Noble
Gretchen Oury
Marian Parkes
Rosemary Peduzzi
Geraldine Plato
Ila Prouty
John Richards
Carolyn Riley
Jan Ritter
Richard Ritter
Michelle Rodgers
Linda Sacra
Caitie Sellers
David Smith
Becky Snavely
Jim Sockwell
Pablo Soto
Liz Spear
Kathy Steinsberger
Maggie Summey
Amy Tavern
Mike Travers
Justin Turcotte
Kathleen Turczyn
Kate Vogel
Karen Walker
Char Walker
Don Walker
Bretta Walker
James Wilde
Megan Williams
Caron Baker Wine

Other Volunteers

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

Christopher Ayscue
Gene Ayscue
Alex and Jessica Bernstein
Elizabeth Brim
Cynthia Bringle
Edwina Bringle
Liz Chisholm
Vince Colvin
John and Jennifer Culver
Indigo DeSouza
Angela Dickerson
Joe Dinwiddie
Tracy Dotson
Trish Early
Bill Ford
Glen and Florence Hardymon
Robyn and John Horn
Mark Huffstetler
Lisa Joerling
Nancy Kerr
Frank D. Lortscher
Laura Marmash
Suzanne Marsh
Jennifer Moeller
Laura Taft Paulsen and
William F. Paulsen
Mark Peters
Rob Pulley
Marcia Sabesin
Valerie Schnauffer
Gloria Schulman
Julie Simms
Savannah Stanbery
Kathy Steinsberger
Susan Tecktel
Nora Thomas
Mike Travers
Robin Warden
Paul Wisotzky

Core fellowship student and auction volunteer Jason Burnett giving a bit of wheelthrowing instruction during the 2010 community open house.
Core student Joshua Kuensting, flanked by work-study scholarship students Katie Rearick and Jenny Stein, selling a group of prints at the fall 2009 scholarship auction. In fiscal year 2010, these celebratory auctions of student and instructor work raised $94,000 to support Penland’s work-study scholarships. Our fondest thanks go out to everyone who donated their work, helped put on the auctions, and/or bought work at the auctions (some people did all three of these things).

“In fact, it was hard to distinguish teachers from learners, as there seems a very fluid dialogue back and forth. The support staff were amazing as were the administration and the work-study people. My thanks to you all.”

– Instructor Fawn Potash

Instructor and Penland trustee Cristina Córdova conducting a critique on the porch of the clay studio during her fall class in figurative ceramic sculpture.
# Operating Financial Information

<table>
<thead>
<tr>
<th></th>
<th>Fiscal Year 2010</th>
<th>Fiscal Year 2009</th>
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</thead>
<tbody>
<tr>
<td>Contributions and grants</td>
<td>1,240,166</td>
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<td>Auctions and special events</td>
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<td>110,000</td>
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<td>Other income</td>
<td>73,204</td>
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<td><strong>Operating income</strong></td>
<td>4,432,070</td>
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<td>Funds released from restriction</td>
<td>183,362</td>
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<td>4,615,432</td>
<td>4,376,255</td>
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<thead>
<tr>
<th></th>
<th>Fiscal Year 2010</th>
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<tr>
<td>Administration</td>
<td>505,428</td>
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<td>Services</td>
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<tr>
<td>Facilities</td>
<td>668,010</td>
<td>739,717</td>
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<tr>
<td><strong>Total operating expenses</strong></td>
<td>4,349,075</td>
<td>4,513,752</td>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>Fiscal Year 2010</th>
<th>Fiscal Year 2009</th>
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<tbody>
<tr>
<td>Change in net operating assets</td>
<td>266,357</td>
<td>(136,997)</td>
</tr>
</tbody>
</table>

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

**Beneficial interest in trust includes the John Evan Haun Endowment and the Winston-Salem Foundation Penland Endowment.

Depreciation expense for the year was $484,013 and is not reflected in the above operating expenses. It is included in the audited financial statements.

The FY09 operating shortfall resulted in part from a smaller drawdown than anticipated from our endowment. Penland’s endowment funds experienced a significant decrease in value during this fiscal year. Due to the reduced value of the assets, the resulting contribution was proportionately reduced. We also experienced higher than anticipated costs in areas such as fuel and utilities.

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.
Operating Income, Fiscal Year 2010
This chart reflects unrestricted operating income.

Operating Expenses, Fiscal Year 2010
Services and facilities expenses directly support the operation of Penland’s educational programs. Tuition, room, and board revenues covered 44% of Penland’s operating expenses. The remainder was funded by contributions, grants, sales, and other sources.

Audited Financial Information

<table>
<thead>
<tr>
<th>Balance Sheet Information</th>
<th>4/30/10</th>
<th>4/30/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and investments</td>
<td>9,702,807</td>
<td>8,097,369</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>9,450,095</td>
<td>9,438,696</td>
</tr>
<tr>
<td>Other</td>
<td>283,454</td>
<td>197,776</td>
</tr>
<tr>
<td>Total assets</td>
<td>19,537,256</td>
<td>17,733,841</td>
</tr>
<tr>
<td>Liabilities and Net Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liabilities</td>
<td>1,216,298</td>
<td>1,100,280</td>
</tr>
<tr>
<td>Net assets</td>
<td>18,320,958</td>
<td>16,633,561</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>19,537,256</td>
<td>17,733,841</td>
</tr>
</tbody>
</table>

Audited financial statement highlights:
Total assets for the organization increased by $1.8 million due primarily to contributions to The Campaign for Penland’s Future and some investment recovery from FY09.

Total liabilities increased by $116,000.

Total support and revenue increased approximately $2.4 million over the prior year due primarily to investment return.

Tuition, room, board, fees were approximately $42,000 higher than the prior year.

Contributions and grants were $332,000 less than the prior year.

On April 30, 2010, permanently restricted funds totaled $4.5 million.

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

May, 2009 – April, 2010

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

Glen B. Hardymon, vice chair
Attorney, K&L Gates, LLP, Mooresville, NC

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

John Garrou
Attorney, Winston-Salem, NC

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

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

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

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

William (Billy) Bernstein
Artist, Burnsville, NC

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

Kristin Hills Bradbury
Fundraiser, endowment campaign director, Arts and Science Council, Charlotte, NC

Cristina Córdova
Artist, Penland, NC

John Culver
Attorney, K&L Gates, LLP, Charlotte, NC

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

Alida Fish
Artist, professor, University of the Arts, Philadelphia, PA

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

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

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

Nicholas Joerling
Artist, Penland, NC

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

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

John E. Lee
Retired physician, Atlanta, GA

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

Frank Lortscher
President, Array Analytics, Penland, NC

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

Susan Parker Martin
Retired fundraiser, New York, NY

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

John O. McGuire
Retired physician, glassblower, Asheville, NC

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

Kaola Phoenix
Artist, Chapel Hill, NC

Rob Pulley
Artist, Marshall, NC

Ché Rhodes
Associate professor, University of Louisville, Louisville, KY

Christina Shmigel
Artist, educator, Shanghai, China

Clarissa T. Sligh
Artist, educator, Asheville, NC

Barbara Wells
Weaver, collector, Chapel Hill, NC

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

Lana Wilson
Artist, Del Mar, CA
Staff
April 30, 2010

Jean McLaughlin, director
Beverly Ayseue, development
Ray Bell, facilities
Lisa Blackburn, studio coordinator
Katherine Boyd, development
Mark Boyd, IT, studio coordinator
Nick Briggs, facilities
Leah Buchanan, program assistant
Helen Cate, accounting
Neil Coleman, security
Kat Conley, school store manager
Ryan Cooper, gardener
Mike Davis, director of development and communications
Betsy Dewitt, assistant to the director
Angela Dickerson, development
Day Dotson, kitchen
Robin Dreyer, communications
Susan Feagin, studio coordinator
Sallie Fero, school store
Melanie Finlayson, studio coordinator
Cassie Floan, gallery
Megan Fluegel, studio coordinator
Michelle Francis, archives
Anna Gardner, housekeeping
Lisa Gluckin, development
Carol Goldthrite, housekeeping
Scott Graham, kitchen
Wendi Gratz, community education
Kathryn Gremlay, gallery manager
Carmen Grier, gallery
Slate Grove, studio coordinator
Stephanie Guinan, development
Sofia Harwell, development
Tammy Hitchcock, gallery
Amanda Hollifield, registration assistant
Jocelyn Howard, gallery
Cheryl Hughes, housekeeping
Bill Jackson, kitchen
Jerry Jackson, deputy director
Nancy Kerr, development
Scott Klein, director of facilities
Stacey Lane, community collaboration
Cynthia Lindeman, services
Kathryn Lynch, coffee house manager
Susan McDaniel, director of finance
Abigail McKinney, office coordinator
Dana Moore, director of programs
Elizabeth Morrill, school store
Kimberly Oberhammer, kitchen
Susan Pendley, housekeeper
Meg Peterson, teaching artist initiative
Richard Pleasants, kitchen manager
Mike Pumphrey, studio coordinator
John Renick, head chef
Mary Rugilo, coffee house
Jon Shearin, studio coordinator
Sheila Sweetser, office coordinator
Christopher Thomas, kitchen
Crystal Thomas, coffee house
Gretchen Travers, registration
Simone Travisono, studio manager
Justin Turcotte, studio technician
Adam Whitney, studio coordinator

Metals studio coordinator Adam Whitney, who normally makes extraordinary small-scale sculpture from copper and brass, working with steel and a bigger, louder hammer while taking a workshop in the iron studio.
Books and Paper
Daniel Essig
Helen Hiebert
Julie Leonard
Chela Metzger
Gail Rieke
Shawn Sheehy
Dolph Smith
Mina Takahashi
Eileen Wallace
Eric Goldschmidt
Adam Holtzinger
Jason Johnsen
Brian Kerkvliet
Kaeko Mahata
David Naito
Kiara Pelissier
Sally Prasch
Linda Sacra
Judith Schaechter
Jonas Sebura
Wayne Strattman
Leo Tecosky
Karen Willenbrink-Johnsen
Jan Williams
David Wilson
Jen Townsend
Hiroko Yamada

Photography
Michelle Bates
Robin Dreyer
Dan Estabrook
David Graham
Fritz Hoffman
Deborah Luster
Alyssa Salomon
Michael Shoaf
Jim Stone

Clay
Posey Bacopoulos
Hayne Bayless
Cristina Córdova
Steven Forbes-deSoule
Debra Fritts
Susan Halls
Chuck Hindes
Ayumi Horie
Daniel Johnston
MaPo Kinnord-Payton
Ron Meyers
Angelica Pozo
IlaSahai Prouty
Tom Spleth
Jack Troy
James C. Watkins
Jeff Zamek

Iron
Nathan Blank
Wendel Broussard
Jay Burnham-Kidwell
April Franklin
Jeffrey Funk
Susan Hutchinson
Ledelle Moe
James Wallace
Doug Wilson

Letterpress and Print
Bryan Baker
Beatrice Coron
April Flanders
Gary Hawkins
Bonnie O’Connell
Dennis B. O’Neill
Judith O’Rourke
Goedele Peeters
Lisa Beth Robinson
Andrew Rubin
Katherine McClean Ruffin
Phil Sanders

Masonry
Joe Dinwiddie

Metals
Jana Brevick
Lola Brooks
Mary Chuduk
John Cogswell
Linda Darty
Robert Ebendorf
Susie Ganch
Catherine Gilbertson
Arthur Hash
Mary Kanda
Tom McCarthy
C. James Meyer
Christina Miller
Leslie Noell
Daniel Randall
Barbara Seidenath

Textiles
Renie Breskin Adams
Melinda Barta
Pamela Blotner
Joy Boutrop
Catharine Ellis
Wendi Gratz
Suzanne Halvorson
Pamela Schuelke Johnson
Meg Little
Martha Manigault
Barbara Setsu Pickett
Lee Renninger
Laura Sims
Henrietta Snape
Brooks Harris Stevens
Billie Ruth Sudduth
Janet Taylor
Jan-Ru Wan

Wood
Brian Boggs
Lewis Cahill
Critz Campbell
Thomas Hucker
Randall Lanou
Sabiba Muttaka
Katherine Ortega
Jere Osgood
Sylvie Rosenthal
Julie Scheu

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