



PENLAND

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PENLAND SCHOOL OF CRAFT

Summer 2019

We Help People Live Creative Lives

Penland School of Craft is an international center for craft education located in the Blue Ridge Mountains of North Carolina. Penland's workshops run the gamut from beginning to professional level; they serve people whose lives are focused on making things and those who engage with craft as an enhancement to their lives. Everybody learns from each other. The only prerequisite for participation is a passion for learning.

Penland's beautiful and isolated environment, its historic campus, its shared eating and living spaces, and its well-equipped studios create a special community atmosphere that inspires creativity and enhances learning.

Total immersion workshops are a uniquely effective way of learning. Penland operates free from the constraints of grades, degrees, and linear curricula and benefits from the talents of guest faculty from around the world. This combination allows the school to offer a flexible and diverse program that supports craft traditions while reshaping craft in the context of the contemporary world.

Catalog Credits

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Cover: jewelry components on the bench of Penland core fellow Devyn Vasquez.



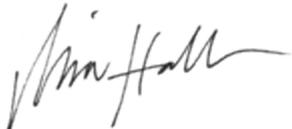
From the Director

If you are familiar with Penland, you probably noticed that the graphics on the catalog covers have a new look. For this we thank graphic designer and current Penland resident artist Ele Annand; we asked her to shake things up a bit. You may also have noticed a small, but important, alteration to the name of our school.

In 1969, Penland's second director, Bill Brown, changed the name of the Penland School of Handicrafts to Penland School of Crafts. He did this to more accurately reflect the vision he had for Penland and to position the school as an institution at the forefront of the emerging studio craft movement. This fall we made a smaller change for similar reasons when we became Penland School of Craft.

The word *craft* suggests process, skill, commitment, and, as the poet Robert Kelly said, perfected attention. In other words, it describes some of the basic values this school promotes in the world. It suggests an ideal rather than something specific. It points to skilled making that is not tied to particular materials and is inclusive of creative processes outside of those traditionally labeled as craft. It accurately reflects the mission and vision of Penland today.

Please enjoy perusing our exciting workshop offerings for the summer of 2019. I hope to see you at Penland School of Craft next summer!



Mia Hall, director

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www.penland.org

On our website, you'll find all the information in this catalog, links to instructor websites, frequently asked questions, travel information, information about our studios, photos, video, our blog, and links to our social media feeds.

“I’ve never before been in a place where I did not have to defend and consistently question why I have devoted my life to creating and expressing. Nor have I been in a place where I am pushed and motivated by entirely positive forces.”

Natalie, clay student

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<p>Maya Kini <i>Hybrid Forms</i></p> <p>Ndidi Ekubia <i>Metalsmithing: The Vessel</i></p>	<p>James Henkel & Mercedes Jelinek <i>Positively Negative</i></p>	<p>Kristen Martincic <i>Relief Monoprint: Color, Shape, Edge</i></p> <p>Eileen Wallace <i>Techniques, Tips & Tricks</i></p>	<p>Martha Clippinger <i>Intuitive Geometries</i></p> <p>Joel S. Allen <i>Wrapped Up</i></p>	<p>Wyatt Daglá Severs <i>FUN-Do-Mentals of Furniture</i></p>	<p>Jana Harper <i>Cultivating Attention: Nature, the Body & the Book</i></p>
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Books & Paper



1 May 26–June 7

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

Students may enroll in one workshop per session.

Melissa Wagner-Lawler

Boxes, Slipcases & Clamshells **Code 01B**

Do you have an artist’s book that needs something more? Or perhaps a series of prints that need a container? In this workshop, students will create protective box, slipcase, and clamshell structures for existing books, works on paper, small sculptural objects, or keepsakes. We’ll cover material methods and proper building and covering techniques. Students will cut and measure all of their own materials. They will leave with solid skills to add to their own practice and comfort building boxes and other housings for different kinds of items. **All levels.**

Associate lecturer at University of Wisconsin-Milwaukee; other teaching: Milwaukee Institute of Art and Design, Peninsula School of Art (WI); collections: Library of Congress (DC), Stanford University (CA), University of Utah, University of Vermont; represented by Vamp & Tramp Booksellers (AL).

redthreadletterpress.com

Melissa Wagner-Lawler, *In the event of moon disaster*, clamshell box with artist book and 3D print, 10 x 6 x 1½ inches

Radha Pandey

Indo-Islamic Paper: Tools, Tradition, Culture **Code 01PM**

Islamic-world papermaking, as it is known today, was the critical historic link between papermaking traditions in East Asia and Europe. This workshop will focus on this tradition as it is manifested in India. During the first week, each student will weave a flexible mould surface, which they will keep after the workshop. The rest of our time will be spent using these handwoven screens to make paper with a variety of fibers. We’ll dye and size our papers and burnish them to a high sheen. We’ll bind some of these papers into sample books for your future reference. **All levels.**

Studio artist; teaching: University of Iowa Center for the Book, Princeton University (NJ), Cleveland Institute of Art, Women’s Studio Workshop (NY), Harvard Art Museums (MA), Leksands Folkhögskola (Sweden), Museu Molí Paperer de Capellades (Spain); collections: Library of Congress (DC), Yale University Arts Library (CT), Vassar College (NY).

radhapandey.com

Radha Pandey, *Sampling of Naturally Dyed Handmade Papers*



2 June 9–21

John Mann

The Photo Book Experience Code O2P

This workshop is for those interested in taking their photography into the book format. We'll consider how the linear (and nonlinear) nature of the photo book can expand a set of images in important ways. Students will concentrate on creating individual book projects while also exploring historical and experimental examples, four photo-friendly bindings (accordion, Coptic, pamphlet, drum leaf), and advanced inkjet printing techniques. The workshop will include image making, sequencing/editing, book/page design, and, most importantly, a healthy dose of experimentation! Basic digital camera and computer skills will help, but this workshop is open to **all levels**. This workshop is in the photo studio.

Studio artist; teaching: Florida State University; exhibitions: Daniel Cooney Fine Art (NYC), *LightWork* (NY), Houston Center for Photography, Phillips de Pury (London); founder and director of FLOATSINK, a publisher of artist books.
johnmannstudio.com

John Mann, spread from *Drift*, pamphlet-stitch book, inkjet prints, 6 x 8 inches



Mary Hark

The Topography of Handmade Paper
Code O2PM

A thorough investigation of papermaking fibers and traditional tools will be the starting point for a lively exploration of surface, form, and content. We'll engage in basic sheet forming with an eye toward producing high-quality papers that will be suitable for use in books and printmaking. They may also be used to extend and compliment the material palette offered by fabric. This will lead us into a personal exploration of surface and texture. We'll cover a variety of experimental and traditional approaches to color, including pigmentation, colored pulps made from industrially-dyed fabrics, and some natural dyes. **All levels**.

Studio artist, owner of HARK! Handmade Paper Studio (MN), leader of Ghana Paper Project; teaching: University of Wisconsin-Madison, *Paper and Book Intensive* (MI), Arrowmont (TN), Haystack (ME); collections: Smithsonian Museum of African Art (DC), Metropolitan Museum (NYC).
maryhark.com · ghanapaperproject.com

Mary Hark, *Handmade Paper Detail*, linen paper, flax paper, pigments, indigo, walnut patina



3 June 23–July 5

Julie Chen

Artists' Books: Ideation in Action Code O3B

Making an artist's book involves juggling myriad elements, including text, image, structure, materials, design, and media, all of which contribute to the reading/viewing experience. We'll approach the artist's book from various angles. The first week we'll have daily exercises focused on ideation and strategies for developing form and content. Then we'll move on to the design and production of finished artists' books. We'll explore both folded and sewn book structures and a range of mark-making techniques from pochoir to letterpress. **Intermediate/advanced**: students should have some experience with letterpress and making artists' books.

Studio artist and owner of Flying Fish Press (CA); teaching: Mills College (CA); collections: Library of Congress (DC), Victoria & Albert Museum (London), Sir George Grey Special Collections (New Zealand); featured in the PBS series *Craft in America*.
flyingfishpress.com

Julie Chen, *Chrysalis*, letterpress printed from photopolymer plates, lasercut elements, magnetic closures, 11½ x 18 inches open



Jo Stealey

Sculpting with Handmade Paper
Code O3PM

This workshop will explore the sculptural potential of handmade paper. We'll focus on casting and draping processes using found or cloth molds, permanent armatures, and a variety of plant fibers, including cotton, abaca, flax, and kozo. Students will explore methods for producing high-shrinkage, translucent papers, skin-like qualities, and mysterious surfaces. We'll create three-dimensional forms incorporating paper sheets, pulp painting, collage, drawing, and more. We'll pay special attention to personal vision and translating ideas used with other media into paper. **All levels**.

Professor and founding director of the School of Visual Studies at University of Missouri-Columbia; collections: National Portrait Gallery (DC), Museum of Wicker (Poland), Escuela de Arte (Spain); co-curator/author of traveling exhibition *Rooted, Revived, Reinvented: Basketry in America*.
jostealey.com

Jo Stealey, *Wait: Weight*, kozo, 20 x 42 x 24 inches

Books & Paper 2 of 2



4 July 7–19

Jana Harper

Cultivating Attention: Nature, the Body, & the Book

Code O4B

Nature and the body will be our guides in this experiential workshop. Through a daily practice of observation, contemplation, and movement, we'll develop a body of work that translates our perceptions and sensations into drawing, writing, and collage. Penland's natural surroundings will provide ample source material as we play with different movement techniques and use simple drawing and writing prompts to over-produce page spreads. Then, after editing and sequencing this material, we'll assemble our work into a series of accordion books documenting our experience.

All levels.

Associate professor at Vanderbilt University (TN); residencies: Elsewhere Museum (NC), Pyramid Atlantic (MD), Cité Internationale des Arts (Paris); collections: Library of Congress (DC), Mesa Contemporary Arts Museum (AZ), Janet Turner Print Collection (CA), Blanton Museum of Art (TX).

janaharper.com

Jana Harper, *This Holding (Being Held)*, Japanese paper, monoprinted and collaged onto inkjet print, 22 x 30 inches



5 July 21–August 6

Lynn Sures

Papermaking for a Creative Streak

Code O5PM

Papermaking, color, and form! How creative can you be in your art practice? What tools can facilitate your productive plans? We'll make diverse pulps suited to our diverse needs, pigmenting them so we can work brilliantly or delicately, forming sheets through traditional or alternative methods, embossing, shrinking, watermarking, casting. Pulp will be the beginning of an original project journey that might end as your inspired sculptural artist's book, your innovative pulp paintings, an ingenious support for your prints or monotypes, or an evocative surface for your drawings. Where will your imagination take you? **All levels.**

Studio artist; teaching: Fabriano Paper/Print/Book (Italy), Haystack (ME), Corcoran College of Art and Design (DC), University of the Arts (Philadelphia), Columbia College (Chicago); collections: US Department of State, Yale University (CT), Library of Congress (DC).

lynnsures.com

Lynn Sures, *Zebra and Hyena*, embossed flax pulp painting, 30 x 40 inches





6 August 11–23

Mica Mead & Colin Sutherland

RISO: An Introduction Code 06B

Risograph (RISO) is a digital stencil duplication process with an aesthetic similar to silk-screen. We'll introduce you to the RISO and what makes this ordinary-looking machine a valuable tool for artists and designers. We'll touch on history and operation and then start printing! Projects may include prints, zines, and a collaborative, pamphlet-bound class edition. Students will supply content, which may be illustrations, photos, design, or text. Our focus will be on best printing practices and file setup for the RISO. The workshop will be loose and creative with lots of time working with our RISO RPs and twelve color drums. Photoshop and Illustrator skills will help, but this workshop is open to **all levels**.

Studio artists and co-founders of Woolly Press (NC); exhibitions: Asheville BookWorks (NC), Brain-freeze Comics (TN), Asheville Area Arts Council (NC); curated The Riso Museum, an exhibition of Riso work by an international group of artists.

woollypress.com

Woolly Press, detail of *Tropical Gumbo*, three-color Risograph



7 August 25–31

Anne Hillam

Laced-Case Parchment Bindings Code 07B

This workshop will explore structural variations within parchment binding styles, focusing on 16th to 18th century European imprints. We'll construct three laced-case structures based on Italian, French, and Dutch binding techniques. Students will begin by preparing textblocks; then sew on alum-taw, parchment, and cord; and finish by covering the textblocks in three distinct styles. We'll also cover the history of board making and construct pasteboards based on LaLande's 1762 treatise, *Art du Cartonnier*. Our focus will be using parchment and understanding structural variations within a historical context. **All levels**.

Book conservator and guest lecturer at SUNY Buffalo State (NY); other teaching: Montefiascone Conservation Project (Italy), Restauratoren Nederland (Amsterdam), Paper and Book Intensive (MI), conservator fellow at The Vatican Secret Archives; has been conservator for New York Academy of Medicine, New York Public Library, and New York University.

Anne Hillam, *Parchment 2*, parchment, paper, alum-taw, cotton ribbon, linen thread



Jiyoung Chung

Joomchi! Why Not? Code 07PM

Joomchi is a traditional Korean method for making textured, decorative paper using water, sheets of mulberry paper, and eger hands. This workshop will cover its history, practice, and role in Korean society as well as the hands-on techniques and adaptations that have made it into a contemporary art form. Joomchi creates strong, textural, and painterly surfaces by layering and agitating Hanji (Korean mulberry papers). Its uses are diverse, and it can be incorporated into surface design, collage, drawings, wearables, unconventional body ornaments, or sculptural objects. **All levels**.

Studio artist; teaching: Arrowmont (TN), Sacramento Fine Arts Center (CA), Pacific Northwest Art School (WA), Rhode Island School of Design Continuing Education; exhibitions include 31 solo shows in the US and abroad; collections: Fidelity Corporate Art Collection (Boston), Museum of Arts and Design (NYC); author of Joomchi & Beyond. jiyoungchung.com

Jiyoung Chung, *Whisper Romance III-VI*, joomchi, handmade paper, paper yarn, 24 x 18 inches

Clay

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

Students may enroll in one workshop per session.



1 May 26–June 7

Deborah Schwartzkopf

Tricks of the Trade

Code 01CA

Design and make a tableware set in this two-week intensive. We'll experiment with clay as we make unified sets that include cup, bowl, plate, and centerpiece, identifying and exploring the relationships between forms as we go. Skill-building exercises will help you learn new ways to move clay. Demonstrations will offer techniques for combining wheel-thrown and altered sections. We'll make basic templates and create bisque molds to shape slabs. There will be slide presentations and conversations on inspiration, surfaces, making a living as an artist, and getting your work into the world. We'll be handbuilding and wheelthrowing with porcelain or stoneware. **All levels.**

Studio artist, founder of Rat City Studios (Seattle); teaching: Ohio University, Massachusetts College of Art and Design, University of Washington; residencies: Archie Bray (MT), Red Lodge (MT); collections: The Clay Studio (Philadelphia), San Angelo Museum (TX), Washington State Arts Collection.
ratcitystudios.com

Deborah Schwartzkopf, *Tableware*, porcelain, largest plate: 11 inches diameter

Winnie Owens-Hart

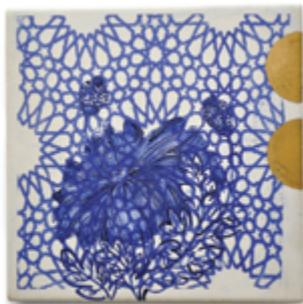
Traditional Pot Making of Ghana & Nigeria

Code 01CB

This workshop will teach two distinct traditional handbuilding techniques that are unlike any Western techniques I've seen. Using the Nigerian technique, you build from the bottom to the top. Using the Ghanaian technique, you build from the top lip to the bottom. We'll bisque fire and smoke fire with sawdust. The workshop will be labor intensive, requiring bending over at times and sitting on low stools to finish your vessels. Although in the two villages I've studied the artist-potters are all women, the Traditional Penland Pottery Village welcomes *everyone* to learn these techniques. **All levels.**

Studio artist, cultural researcher, documentary filmmaker, founder of African Crafts Travel; teaching: Howard University (DC), Haystack (ME), Penland; Smithsonian Renwick Fellow, NEA fellowship; residencies: Baltimore Clay Works, Pewabic (Detroit), Watershed (ME).
africancraftstravel.com

Winnie Owens-Hart, *Third Girl: Circle of Circumcision*, porcelain, lusters, 5½ x 5 inches



2 June 9–21

Naomi Dalglish & Michael Hunt

The Whole Pot Code 02CA

In this workshop we'll engage with the lively interplay of materials, form, technique, and firing. Beginning with wild North Carolina clay and glaze materials, we'll explore the interaction between dark clay, white slip, and glaze using wood and gas kilns. We'll cover a variety of throwing, altering, and handbuilding techniques we can use to generate ideas and express different qualities of the material. Expect a playful environment with opportunities for investigation and discovery at all stages of the making process. **Intermediate/advanced level:** basic throwing skills required.

Studio artists, owners of Bandana Pottery (NC); teaching: Haystack (ME), Morean Clay Center (FL), Greenwich House Pottery (NYC); exhibitions: Clay-Akar (IA), Schaller Gallery (MI), TRAX Gallery (CA), Northern Clay Center (MN), Weisman Art Museum (MN), Korean Cultural Center (DC), Jane Hartsook Gallery (NYC). bandanapottery.com

Naomi Dalglish and Michael Hunt, *Rectangular Bottle*, wood-fired local clay, white slip, clear glaze, 11 x 8 x 3 inches

Anat Shiftan

Tile Making Code 02CB

Tile making is one of the oldest corners of ceramic history, and it continues to be reinvented in exciting ways. This workshop will cover tile forming techniques and approaches to tile glazing. We'll make tile samples, rubber master prototypes, and plaster molds, producing multiple tiles from cone 6 porcelain and stoneware. Surface techniques may include embossing, raised line, inlay, painting, and stencil printing. We can create sets of tiles that create a large image or develop narratives, considering the grid as a means of development. This workshop will be exciting for those interested in the tile format and in setting up a hand-made tile production line. **All levels.**

Associate professor at State University of New York-New Paltz; other teaching: Bezalel Academy (Israel), University of Michigan, College for Creative Studies (Detroit); exhibitions: solo at Vessels Gallery (Boston) and Thomas Hunter Projects (NYC), SOFA Chicago, Hostler Burrows (NYC). anatshiftan.info

Anat Shiftan, *Tile with Pattern and Flower*, ceramic tile, underglaze, glaze, gold luster, 12 x 12 x 1 inches

3 June 23–July 5

Catherine White

Woodfiring & the Expressive Hand Code 03CA

We'll make slab, coiled, pinched, and thrown forms and learn how thick work can be roughly and expressively cut. We'll apply raw materials to clay surfaces using printmaking and drawing techniques. We'll explore the interaction of shape, stacking, and aesthetics as we fill and fire the wood kiln. Along with pottery making we'll look at lots of images, keep notebooks, and discuss the working cycle of an artist potter: how making, thinking, firing, and assessing build a vocabulary for future work. Stoneware clay. **All levels.**

Studio artist; teaching: Corcoran School of the Arts & Design (DC), Hood College (MD), American University (DC); over 100 exhibitions nationally; collections: Renwick Gallery (DC), Freer-Sackler Gallery (DC); commissions: state gifts from President Obama, ceramics for Omen Azen restaurant (NYC). catherinewhite.com

Catherine White, *Entwined*, stoneware, white slip, red clay dust print, natural ash glaze, 7¼ x 1 inches

David Eichelberger

Coiling with Clarity Code 03CB

This workshop will explore a methodical approach to creating ceramic vessels. Using modified handbuilding techniques and clear intent, we'll experiment with possibilities. Daily demonstrations will cover pinched-slab and -coil methods, bisque molds, surface refinements, terra sigillata, and paper clay. We'll also practice image generation and application. This workshop can be a start for students new to the material or a boost for experienced ceramists looking for a different engagement with clay. Earthenware clay, electric and experimental firing. Experience will be helpful but patience is required. **All levels.**

Visiting professor of ceramics at Marlboro College (VT); teaching: Haystack (ME), Arrowmont (TN), Ferrum College (VA); exhibitions: The Clay Studio (Philadelphia), Blue Spiral 1 (NC); publications: Glaze, Graphic Clay, Clay: A Studio Handbook; former Penland resident artist. eichelbergerclay.com

David Eichelberger, *The Ascension*, earthenware, 20½ x 5 inches

Clay 2 of 2



4 July 7–19

Sean O’Connell

Boundless Form, Boundless Surface Code 04CA

Students will be introduced to a wide range of techniques and approaches for developing rich, dynamic ceramic surfaces on high-fire stoneware and porcelain. We’ll cover the fundamentals of making forms plus resist techniques, brushwork, slips, colored pigments, and how to apply and layer these materials for cone to reduction firing. Students will use their own influences and inspirations to aid in the development of a personal voice while building technical skills as we make, fire, and finish ceramic work. **All levels.**

Studio artist, education and communications coordinator at Red Lodge (MT); teaching: School of the Art Institute of Chicago, Alberta College of Art and Design (Canada), Arrowmont (TN); residencies: Archie Bray (MT), Watershed (ME); exhibitions: ClayAkar (IA), Clay Art Center (NY), Signature Contemporary (Atlanta), Harvard University (MA). seanconnellpottery.com

Sean O’Connell, *Cocktail Cups*, porcelain, underglaze, glaze, gold lustre, 4 x 4 x 4 inches

Daniel Garver & Nick Moen

Slipcast Design: Molds & Surfaces Code 04CB

Students in this workshop will design plaster molds and cast functional ceramics. Working with a variety of design processes and tools, we’ll experiment with altering multi-piece molds and building layers by inlaying surface designs. Demonstrations will cover designing models, plaster moldmaking, mixing and coloring casting slip, casting, and surface design techniques. Lectures will include technical processes, designing for utility and reproduction, pattern, color theory, and glaze formulation. Students will become confident in casting from start to finish. **All levels.**

Daniel: studio artist; residencies: Houston Center for Contemporary Craft, Jentel Foundation (WY); former Penland core fellow. Nick: studio artist, founder and design lead at The Bright Angle (NC); teaching: Odyssey (NC), Northern Clay Center (Minneapolis). danielgarver.com · thebrightangle.com

Daniel Garver, *Cups*, slipcast porcelain, 3 x 3 x 3 inches each
Nick Moen, *Dinner Set*, slipcast porcelain, 10 x 8¼ x 4 inches

5 July 21–August 6

Richard Burkett & Joe Molinaro

Wood, Salt, & Soda! Code 05CA

During this session we’ll fire all types of salt and soda kilns, including the anagama wood kiln. Our focus will be on functional and sculptural forms in stoneware and porcelain made with a wide spectrum of ceramic forming processes: handbuilding, throwing, extruding, press-molding, carving, altering. Push your skills to new levels by synthesizing new forms and surfaces and integrating them for success in atmospheric firings. **Intermediate throwing and handbuilding skills required.**

Richard: professor emeritus at San Diego State University; collections: Crocker Museum of Art (CA), Jingdezhen Ceramic Institute (China); author of HyperGlaze software, co-author of three books on ceramics. Joe: professor emeritus at Eastern Kentucky University; two Fulbright awards; author of multiple books and regular contributor to Ceramics Monthly.

richardburkett.com · joemolinaro.com

Richard Burkett, *Post-Pre-Columbian Stirrup Jar*, soda-fired white stoneware, 14 x 9½ x 5 inches
Joe Molinaro, *B&W Perforated Vessel*, porcelain, 8 x 8 x 8 inches

Joseph Pintz

Simply Handbuilt Code 05CB

This workshop will explore the subtleties of handbuilt earthenware vessels. Students will learn to make and use bisque molds as a starting point for creating an assortment of utilitarian and sculptural forms. We’ll work with a variety of handbuilding techniques and treat surface as an essential design element. Students will learn how to build layers of terra sigillata, slips, glazes, and washes to create rich low-fire surfaces. **All levels.**

Associate professor at University of Missouri; other teaching: Bowling Green State University (OH), Anderson Ranch (CO), Arrowmont (TN); residencies: Northern Clay Center (MN), Archie Bray (MT), Roswell Artist-in-Residence Program (NM), Watershed (ME); collections: Anderson Museum of Contemporary Art (NM), Utah State University, Museum of Contemporary Craft (Portland, OR). iconceramics.com

Joseph Pintz, *Nesting Bowls*, hand-built earthenware, 5 x 12 x 12 inches



6 August 11–23

Virginia Scotchie

Object Making on the Wheel o6CA

The focus of this workshop is throwing on the wheel—honoring traditional forms and using them as a springboard for creating new and exciting sculptural forms. Students will learn to make double-wall forms and closed forms, and will explore many ways to move clay on and off the wheel. Stoneware, electric firing. **All levels.**

Head of ceramics at University of South Carolina; Sydney Meyer International Ceramics Premiere Award from Shepparton Museum (Australia); artist residencies in Taiwan, Italy, Australia, Hungary, China, France, and the Netherlands; work in many national and international collections.
virginiascotchie.com

Virginia Scotchie, *Avocado Knob Bowl*, stoneware, textured glaze, 12 x 12 x 14 inches



Arthur Gonzalez

When Clay Becomes Skin Code o6CB

With the life-size portrait bust as our format, we'll learn to use facial and upper body expressions to depict emotions and, as a consequence, find our way to narrative. We'll use the inside-out technique, pushing the form out from the inside. With this technique our hands influence the wall of clay in much the same way that muscle and bone influence the wall of our skin. By manipulating the clay from both sides, we'll gain understanding of the structural relationships in our anatomy. Handbuilding skills will be helpful, but this workshop is open to **all levels**.

Professor at California College of the Arts; other teaching: Arrowmont (TN), Haystack (ME), Anderson Ranch (CO), Santa Fe Clay (NM), San Francisco Art University; four NEA awards and two Virginia Groot awards; residencies: Pilchuck (WA), Tainan University (Taiwan), Archie Bray (MT); over 35 solo exhibitions.

arthurgonzalez.com

Arthur Gonzalez, detail of *Stink Eye*, ceramic, wood, cloth, pocket knives, 80 x 24 x 24 inches



7 August 25–31

Hitomi Shibata & Takuro Shibata

Exploring Natural Materials in Ceramics Code o7CA

This workshop will focus on possibilities for using natural materials. Students will learn how to process and test wild clays, ash glazes, and clay slips. Bring materials from your area to test and leave with results and knowledge of how to experiment further at home. We'll also make pots with stoneware, cover Japanese making and decorating, and fire gas and salt/soda kilns. Some throwing experience will be helpful, but this workshop is open to **all levels**.

Hitomi: studio artist; teaching: Peters Valley (NJ), East Carolina University (NC); residencies: Shiguraki Ceramic Cultural Park (Japan), North Carolina Pottery Center. **Takuro:** studio artist, director of STARworks Ceramics (NC); teaching: Peters Valley (NJ), Longwood University (VA); presenter at NCECA 2018 and Woodfire NC.
studiotouya.com

Hitomi Shibata, *Teapot*, North Carolina clay, iron oxide, wood/salt fired, 6 x 4½ x 5 inches
Takuro Shibata, *Triangle Jar*, North Carolina clay, iron oxide, ash glaze, wood/salt fired, 23 x 27½ x 23 inches



Bryan Hopkins

Playing with Porcelain Code o7CB

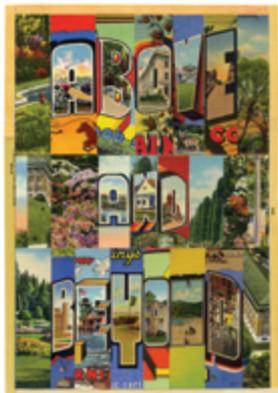
We'll talk about how to push porcelain pots to the edge of the rule that form follows function—that gray area where provocative work exists. We'll discuss the importance of playing and experimenting in the studio to develop new work. Technical information will include methods for making translucent pieces (cups, vases, etc.) as well as how to successfully add handbuilt elements to wheelthrown parts to create interesting, asymmetric forms influenced by architecture, historic ceramics, and the environment. We'll cover the use of carving tools and bisque molds to affect surfaces. **Bisque-fire only. All levels.**

Adjunct professor at Niagara Community College (NY); other teaching: Harvard Ceramics (MA), 92nd Street Y (NYC), The Clay Studio (Philadelphia), Ohio University, SUNY New Paltz; New York State Fellow in Craft; collections: San Angelo Museum (TX), Sparta Teapot Museum (NC), Burchfield Penney Art Center (NY).

hopkinspottery.com

Bryan Hopkins, *Vase*, porcelain, platinum luster, 14 x 9 x 7 inches

Drawing & Painting



1 May 26–June 7

Billy Renkl

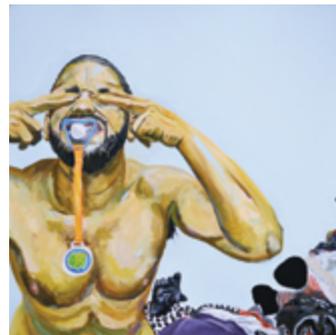
Collage: The Found Image **Code 01D**

“It is perfectly legitimate to use found objects as pictorial elements,” wrote Guillaume Apollinaire in 1913. “They may be new in art but they are already soaked with humanity.” This workshop will explore analogue collage with an emphasis on 20th and 21st century precedents. We’ll cover cutting and gluing along with methods for generating collage elements such as cyanotype and image transfer. But, because a productive collage practice is not necessarily based in manual skills, our goals will be the development of expressive work using found imagery and an understanding of the unique ways it communicates. **All levels.**

Professor at Austin Peay State University (TN), freelance illustrator; residencies: Virginia Center for the Creative Arts, Hambidge Center (GA); exhibitions: Jule Collins Smith Museum (AL), Taylor Bercier Fine Art (New Orleans), Manifest Gallery (Cincinnati), Indianapolis Art Center (IN); represented by The Cumberland Gallery (TN).

billyrenkl.com

Billy Renkl, *Above and Beyond*, collage of vintage postcards, 8½ x 6 inches



2 June 9–21

Michael Dixon

Painting Identity **Code 02D**

The self-portrait has a long and rich history. Students in this session will create a series of self-portraits using contemporary oil painting methods. We’ll cover the process of drawing the figure, oil painting techniques, color theory, composition, and mixing color, with a focus on drawing and painting from observation. We’ll play with performance as a method of creating images, and we’ll use these images to think about conceptual ideas and storytelling.

All levels.

Professor at Albion College (MI); residencies: Yaddo (NY), Sharpe-Walentas Studio Program (NYC), Virginia Center for the Creative Arts; grants: Pollock-Krasner Foundation (NYC), Puffin Foundation (NJ); exhibitions: madelife (CO), Framingham State University (MA), Galeri Eksen (Istanbul), Muskegon Museum of Art (MI), GoggleWorks Center for the Arts (PA).

michaeldixonart.com

Michael Dixon, *Making America Great Again*, oil on canvas, 48 x 48 inches



3 June 23–July 5

Joseph Hart

Exploratory Drawing **Code 03D**

The goal of this workshop is to loosen up artistically through observational and abstract drawing. Through studio exercises, prompts, demonstrations, and discussions, students will experiment with a range of techniques and media to create ambitious, bold, and wayward drawings in modest and oversized dimensions. Materials will include paper, graphite, charcoal, ink, paint, natural and found objects, and more. We’ll emphasize playfulness, fresh ideas, and personal creative growth. Students will work in series, collaborate in small groups, and develop independent drawing projects.

All levels.

Studio artist, teacher at City College of New York and Rhode Island School of Design; recent exhibitions: Romer Young Gallery (San Francisco), Halsey McKay Gallery (NY), Susan Inglett Gallery (NYC); collections: San Francisco Museum of Modern Art, Metropolitan Museum (NYC); founder of the Deep Color oral history project.

joseph-hart.com

Joseph Hart, *Untitled*, oil on canvas, 72 x 52 inches

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

Students may enroll in one workshop per session.



4 July 7–19

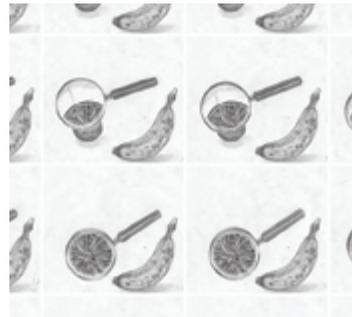
Anthony Lee

Scaling Up Code 04D

This workshop will teach methods of mural making and transferring images onto large-scale surfaces. We'll cover all the techniques for taking imagery from desk scale to building scale using point plotting, projection, pouncing, and poly-tabbing. We'll discuss design approaches to mural sites along with project budgeting, planning, and production. We'll also create a collaborative mural at Penland. This workshop will be useful to anyone interested in making exterior or interior larger-scale paintings and murals. **All levels.**

Studio artist, manager of Marshall Arts (Memphis); lead mural artist for more than 15 public projects in Memphis; exhibitions: Memphis Brooks Museum of Art, Dixon Gallery (Memphis), Memphis College of Art, Arkansas Arts Center, National Civil Rights Museum (Memphis), Caribbean Museum Center for the Arts (US Virgin Islands).

Anthony Lee, *Clickety Clack*, latex paint on concrete underpass



5 July 21–August 6

Miranda Javid

The Animated Drawing Code 05D

In this hybrid workshop, students will develop fundamental drawing skills while enlivening their renderings by making them move. Instead of traditional motion tools like transparent cels and digital tablets, we'll experiment with less-controllable media—from charcoal to watercolor—while seeking to retain texture, gesture, and observation. Students will focus on two animation techniques: one involves drawing frame-by-frame, and the other shifts lines on a sheet of paper using a stop-motion drawing process. Students will leave with their own moving imagery and the ability to animate at home. No background in animation or drawing required. **All levels.**

Studio artist; teaching: University of California Irvine, University of North Carolina School of the Arts; residencies: Can Serrat (Barcelona), Grin City Collective (IA); exhibitions and screenings: Film Noir Cinema (NYC), Cutout Film Festival (Mexico), Echo Park Film Center (Los Angeles).
mirandajavid.com

Miranda Javid, *See Thru*, graphite, tracing paper (frames from animation)



6 August 11–23

Janet Link

Drawing for Everyone Code 06D

No matter what kind of studio practice you have, a consistent drawing habit can be a powerful tool in the service of your craft. In this workshop, we'll explore observational drawing as a vehicle for understanding form, space, and light; as a way to plan and communicate ideas; and as a means of expression. Through demonstrations, discussions, and a lot of looking and drawing, students can expect to strengthen their perceptual skills. We'll work at the easel and in sketchbooks, mostly with charcoal. We'll cover all the topics needed to establish or expand a meaningful drawing practice.

All levels.

Studio artist; teaching: North Carolina State University, Meredith College (NC), Centre College (KY), Louisiana State University; resident artist at Anchorlight (NC); exhibitions: University of North Carolina Asheville, Meredith College, The Mahler Gallery (NC), Palace Es Saadi (Morocco), Green-Hill Center (NC).
janetlink.com

Janet Link, *Sally*, charcoal, 48 x 48 inches



7 August 25–31

Lara Call Gastinger

Botanical Journaling, Illustration & Watercolor Painting Code 07D

In this one-week session you'll enter the creative process as a botanical artist. We'll mix outdoor exploration, nature journaling, detailed pen illustrations, and watercolor to document the natural world. Along with learning technical drawing and painting skills, you'll develop your skills of observation and your curiosity about nature. You'll learn to see things in a different way. In her poem *Sometimes*, Mary Oliver wrote, "Instructions for living a life: Pay attention. Be astonished. Tell about it." That is exactly what we will aim to do. **All levels.**

Botanical artist and illustrator; chief illustrator for the Flora of Virginia Project; two gold medals for botanical art from the Royal Horticultural Society; work exhibited by the American Society of Botanical Artists; collection: Hunt Institute for Botanical Documentation (Pittsburgh).
laracallgastinger.com

Lara Call Gastinger, *Acorn Sprouts*, watercolor on paper, 8 x 11 inches

Glass

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

Students may enroll in one workshop per session.



1 May 26–June 7

Jason Christian

Fine Line

Code 01GA

This workshop will cover the possibility of combining traditional cane-working techniques with modern simplicity. We'll make cane and use it to create vessels and sculpture, covering many approaches including reticello, classical Venetian blowing methods and styles, and hot sculpting. **Intermediate/advanced level: basic glassblowing and hot sculpting skills required.**

Studio artist; teaching: Pratt Fine Arts Center (Seattle), University of Texas at Arlington, Urban Glass (NYC), Pilchuck (WA), Anadolu University (Turkey); residencies: Museum of Glass (WA), Pilchuck Craftsperson in Residence; representation: Vetri Glass (Seattle), Schantz Gallery (MA), Sandra Ainsley Gallery (Ontario).

jasonchristianglassdesigns.com

Jason Christian, *Flying Serpent*, hot glass, 24 x 12 x 5 inches

David T. Smith

Make It Glow

Code 01GB

This workshop will cover all the steps in creating neon pieces. We'll explore the complexity of the electronics and the interactions between noble gases. Glass will take center stage with lots of one-on-one instruction on the fine and delicate work of bending glass tubes. We'll draw the warm fluidity of neon from hard cold glass. Exploring the possibilities of neon art will brighten your imagination as you learn to make your ideas glow. **All levels.**

Studio artist, owner of Underground Neon; teaching: Pilchuck (WA), Penland; collections: Atlanta International Museum of Art & Design (GA), Black Mountain Center for the Arts (NC).

undergroundneon.com

David T. Smith, *Think*, found objects, neon, 18 x 18 inches



2 June 9–21

Aya Oki
Happiness in the Moment Code O2GA
 What characteristics of glass attract you? What expression of glass gives you joy? We will approach glassblowing as a conversation with the material as we create sculpture in the hot shop. Daily demonstrations will include a variety of glassblowing techniques, mold blowing, and cold work. We'll also practice teamworking strategies appropriate for all levels of skill. Your experimentation and interactions with glass will lead toward control of the material, which will allow you to express your passion. Together we'll search for those moments of happiness that glassblowing brings us. **All levels.**

Studio artist; teaching: Nagoya University of Arts (Japan), Palomar College (CA), Pilchuck (WA); residencies: Creative Glass Center of America (NJ), Southern Illinois University Carbondale (IL), Murano Residency (Italy), DMG School Project (FL); representation: Montague Gallery (CA), Duncan McClellan Gallery (FL).
cargocollective.com/ayaoki

Aya Oki, *Opt*, glass, 12 x 18 x 10 inches

Matt Tyner
Borosilicate is Magic Code O2GB
 This workshop will be an extended look into the mythology and mystique of borosilicate flameworked glass in the modern era. We'll cover color theory, design, proper practice methods, philosophy, constructive critique, and concept development. We'll start with basic hollow flameworking techniques and build up to more advanced methods. Students will use the skills learned to develop their own style and expression. **All levels.**
Studio artist; teaching: Corning Museum of Glass (NY), Pittsburgh Glass Center; annual coordinator and demonstrator for Art Glass Invitational.

Matt Tyner, *Molten Cup*, borosilicate glass, 10 inches tall

3 June 23–July 5

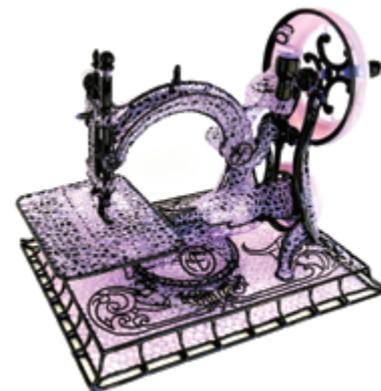
Julian Maturino & Nanda Soderberg
Hot Working Found & Recycled Glass Code O3GA
 During this workshop, students will transform recycled and found glass using traditional hot glass techniques. We'll heat found glass in the ovens and garages, pick it up on punties and pipes, and alter it using the glory hole, torch, and other hand tools. We'll make art from various types of glass and glass objects including beer bottles, shot glasses, marbles, punch bowls, etc. **All levels.**
Julian: studio artist; teaching: Haystack (ME), Pilchuck (WA), Pittsburgh Glass Center, Ohio State University. Nanda: studio artist, glassblowing teacher at St. Paul's School (NH); other teaching: Virginia Commonwealth University, California State University at Fullerton, Cleveland Institute of Art, Pilchuck (WA), Haystack (ME), UrbanGlass (NYC), Pittsburgh Glass Center.
salvadoralane.com

Julian Maturino, *Recycled Reflectors*, Kopp industrial glass reflectors, tallest, 6½ inches
 Nanda Soderberg, *Wine Bottle Veronese*, one recycled wine bottle, 8 x 5½ inches

Sayaka Suzuki
The Rainbow Connection Code O3GB
 This workshop will explore the traditional art nouveau style of pâte de verre, a method that involves model and mold making and casting with glass powders. This type of pâte de verre can range from opaque to translucent to transparent. Students will explore various color application processes and learn to work like a painter to create these castings. We'll begin by creating color samples through mixing powders and then use them as palettes of endless possibility. We'll create relief forms and vessels to learn about the movement of glass, form, texture, and color gradation. There will be discussions and technical handouts. **All levels.**
Studio artist; teaching: Virginia Commonwealth University, University of Richmond (VA), Corning Museum of Glass (NY), Haystack (ME), Pittsburgh Glass Center, UrbanGlass (NYC); Virginia Museum of Fine Arts fellowship; exhibitions: New Mexico Museum of Art, Czong Institute for Contemporary Art (Korea), Museo Crocetti (Italy).
sayaka-suzuki.com

Sayaka Suzuki, *Silent Eulogy*, glass, painted wood, 13 x 13 x 6 inches

Glass 2 of 2



4 July 7–19

Tom Kreager

Spicy Meatballs

Code 04GA

This will be an experiential workshop covering many glass-making techniques used to create art. We'll emphasize the foundations of blowing: how to gather, shape, and make simple forms. We'll cover blown, sculpted, cast, and cold-worked glass. As the workshop progresses, you'll be challenged with more advanced techniques and blowing styles, and you'll learn how to make your ideas come to life. **Beginning level; experienced students welcome.**

Professor at Hastings College (NE); other teaching: Tokyo Glass Art Institute, Ohio State University, University of Nebraska at Kearney, Pilchuck (WA), Haystack (ME); architectural commissions for eBay Headquarters (CA) and Copeland Hall at the University of Nebraska at Kearney.
kreagerglass.com

Tom Kreager, *Bird House #1*, blown glass, 18 x 8 inches

Carmen Lozar

Part One/Part Two

Code 04GB

Using borosilicate glass, students will create pendants that are also components of small sculptural scenes. During the first week we'll design and create small-scale narrative pendants at the torch. In the second week we'll create glass-based tableaux or dioramas as displays for the pendants. Each student will leave with a finished work that is both jewelry and sculpture. Technical material will focus on frameworking in a small and detailed manner using tubing and rod. We'll focus on the figure, but all aspects of sculpting will be addressed. **Intermediate level: basic frameworking skills required.**

Studio artist and adjunct assistant professor at Illinois Wesleyan University; other teaching: Pilchuck (WA), Pittsburgh Glass School, Appalachian Center for Craft (TN), Chrysler Museum (VA), Glass Furnace (Istanbul); exhibitions: SOFA Chicago, Racine Art Museum (WI), Hodge Gallery (Pittsburgh); representation: Ken Saunders Gallery (Chicago).
carmenlozar.com

Carmen Lozar, *Spilt Milk*, frameworked glass, found milk carton, 4 x 9 x 6 inches

5 July 21–August 6

Therman Statom

Investigation & Process

Code 05GA

This exploratory workshop will cover a variety of approaches with the goal of helping you make better art with glass. There will be lots of glassblowing along with sheet glass construction, coldworking, screenprinting on glass, and color applications. Short assignments will stimulate investigation and foster the development of your work. We'll have daily conversations about what you want to make and how to make it. We'll talk about social practice in art, we may work on a group project, we may get provocative. The brilliant **Richard Marquis** will join us for a week as a visiting artist. **All levels.**

Therman: *studio artist; teaching: Corning (NY), Haystack (ME), Pilchuck; collections: Detroit Institute of Arts; Toledo Museum (OH), High Museum (Atlanta), Los Angeles County Museum.* **Richard:** *studio artist; Renwick Alliance Masters of the Medium award, lifetime achievement awards from GAS and Art Alliance for Contemporary Glass.*
thermanstatom.com · richardmarquis.com

Richard Marquis, *Squirrel Dome on Wedding Cake*, glass, found objects, 10½ x 11 x 11 inches
Therman Statom, *Blue House*, sheet and hot glass, pigment, 21 x 18 x 18 inches

Micah Evans

Bit by Bit

Code 05GB

Each student will start with an object to examine and deconstruct. Piece by piece you'll create drawings and process notes to help you recreate these objects out of borosilicate glass. We'll be using small strands of glass in a process more like knitting than glass sculpting. The process is meditative and repetitive, and the whole workshop will be focused on understanding and recreating that one object. Following in the footsteps of the original designer, you'll gain perspective and a new respect for the decisions that were made in the design of that object. **Intermediate level:** some frameworking experience will be required to be successful with this process in such a short amount of time.

Senior product designer at GRAV labs (TX); teaching: Pilchuck (WA), UrbanGlass (NYC), Penland; former Penland resident artist.
micahevens.com

Micah Evans, *Raphine*, borosilicate glass, 11¾ x 7¾ x 9¾ inches



6 August 11–23

Granite Calimpong

Smaller than a Breadbox Code 06GA

This workshop will focus on design at a small scale. We'll explore cups, bowls, vases, and plates during the first week, focusing on technique and purity of form. The second week we'll stray from the utilitarian to design and make decidedly nonfunctional objects. Our experiments will be based in drawing, and we'll consume a healthy dose of well-designed historic and contemporary objects as inspiration. Working on a small scale will help maintain fluidity and mobility and allow refinement through repetition. The goal is to flesh out some promising ideas and establish an approach that will propel studio work for years to come. **Intermediate level: basic glassblowing skills required.**

Studio artist; teaching: Schack Art Center (WA), Pittsburgh Glass Center; exhibitions: Traver Gallery (Seattle), Museo Gallery (WA), Bainbridge Museum of Arts and Crafts (WA), Morris Graves Museum (CA), Muskegon Museum (MI), Pratt Gallery (Seattle), Seattle City Hall, Bellevue Art Museum (WA).

Granite Calimpong, *Pinky*, glass, 10 x 11 inches

Jessi Moore

Kiln-in' It Code 06GB

In this workshop we'll work with sheet glass, powders, and frit to explore the infinite potential of using molds, kilns and cold work to create glass objects. We'll spend the first week testing different temperatures and glass types while exploring ideas in our sketchbooks, in the kiln, and in the cold shop. During the second week, students will self-direct with individual projects that explore concept and technique. With lots of exercises to encourage creativity, students can expect to leave with technical skills, new ideas, a few finished projects, and the ability to work independently and write their own kiln schedules. **All levels.**

Jessi Moore, *Sway*, pâte de verre, 12 x 72 x 2 inches

7 August 25–31

Sarah E. Gilbert

Make Your Mark Code 07GA

This workshop will explore methods for combining cold shop and hot shop techniques. First we'll focus on making basic forms and using color application techniques such as color overlay, stuffing color cups, powder application, and more. Then we'll experiment with how these forms can be manipulated to become a canvas for mark making in the cold shop. Planning and preparation through drawing and conversation will be integral to our daily routine as we work to develop your voice. Bring a sketchbook and an open mind. **All levels.**

Studio artist, member of the Museum of Glass hot shop team (WA); teaching: Goggleworks (PA), More Fire Glass Studio (NY); exhibitions: Morgan Glass Gallery (Pittsburgh), National Liberty Museum (Philadelphia), Glasmuseet Ebeltoft (Denmark).

Sarah E. Gilbert, *Pick Your Poison*, blown and engraved glass, gold leaf, 12½ x 9 x 3½ inches

Michael Janis

Narrative Imagery in Kilnformed Glass Code 07GB

We'll create imagery in fused glass using painterly effects on the surface or within the body of the glass. Using different glass elements (powders, frits, enamels, iron oxide decals, and more) students will learn to create shading, texture, and other design elements that will be encapsulated in the piece. Through exercises and assignments, students will build techniques that allow a wide range of painterly effects and then apply them to small studies and larger compositions. Our final projects will have visual and spatial depth made by layering and fusing the elements, juxtaposing imagery with light, color, and sequence. **All levels.**

Studio artist, co-director of the Washington Glass School (DC); Fulbright scholar (UK), Saxe fellowship (CA); exhibitions: solo at Fuller Craft Museum (MA), Maurine Littleton Gallery (DC); collections: Art Institute of Chicago, US Embassy in Bucharest.

Michael Janis, *Radiance*, fused glass, glass powder imagery, steel, 12½ x 12½ x 1 inches



Iron

1 May 26–June 7

2 June 9–21

3 June 23–July 5

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

Students may enroll in one workshop per session.

Marc Maiorana

Form Follows Steel

Code 01I

Learn your material and let it guide design. This blacksmithing workshop will introduce students to steel through forging and forming, graduating from one technique to the next each day. While learning processes at the forge we’ll discuss design principles in assembled steel, reviewing common themes such as structure and repetition. Whether you’re interested in utensils, furniture, or sculpture, this workshop will help you design more thoughtful and engaging items. **All levels.**

Studio artist and owner of Iron Design Company; teaching: Haystack (ME), Peters Valley (NJ), Yesterday (VT); collections: Minneapolis Institute of Art, Metal Museum (TN), Renwick Gallery (DC); publications: The New York Times, Dwell, American Craft, The Washington Post, Gourmet; former Penland resident artist. marcmaiorana.com

Marc Maiorana, *Bend Coatrack with Brass*, steel, stainless steel, brass, 34 x 9 x 4 inches

Shawn Lovell

Swinging & Latching

Code 02I

This workshop will explore all the elements of designing and building a single-panel, forged iron gate. We’ll cover the mechanics and forging of hinges and latches as well as fundamental joinery using various tenoning, collaring, and riveting methods. Having established sound building principles, students can explore the myriad possibilities of infill, ornament, and design. Depending on skill level, students will build a gate of their own design, build one from supplied plans, or build a maquette. This workshop will be valuable for students who want to learn basic technique or experienced smiths looking to expand their repertoire.

All levels.

Studio artist; teaches and demonstrates internationally including at Waterside Metal Art Studio (Australia) and Penland; commissions include the City of Oakland (CA), the First Congregational Church of San Francisco, and many private clients. slmetalworks.com

Shawn Lovell, *Security Gate*, steel, 6½ x 3¼ feet

Ben Lock

Molds & Metal: Casting & TIG Welding

Code 03I

This workshop will explore metal casting for creating sculpture. We’ll start by making wax forms. Then students will learn ceramic-shell mold-making and transform their waxes into cast metal through the lost-wax process. We’ll melt and pour aluminum and bronze together and cover TIG welding with a focus on welding cast metals. Complex forms and details, organic shapes, and textures will be encouraged. Multiple-piece casting and vessel forms are possibilities. Students will experience all aspects of the foundry process, and can expect to create one to three finished castings depending on scale. **All levels.**

Studio artist, skilled trades instructor at Durham Technical Community College (NC); other teaching: University of North Georgia, Maryland Institute College of Art; exhibitions: Emporium Gallery (TN), Jule Collins Smith Museum of Fine Art (AL), Wilmington Pedestrian Art 2016 (NC). benlockart.com

Ben Lock, *Octant*, steel, cast bronze, 111 x 43 x 73 inches



4 July 7–19

Thomas Campbell

Fabrication, Volume I

Code 04I

This workshop will focus on the basics of steel fabrication with an emphasis on creating functional and sculptural volumetric forms. We'll dive right in with a handful of quick assignments and exercises to introduce the many processes involved in steel fabrication. Students will then take these skills and apply them to their own self-initiated projects. Daily demonstrations will include, but not be limited to, technical drawing and layout, basic sheet-forming techniques, welding and cutting, and finish work and patination. **All levels.**

Studio artist; SNAG Early Career Artist 2018; residencies: Penland Core Fellowship, Haystack Open Studio (ME); exhibitions: Signature Gallery (Atlanta), GreenHill (NC), Queens University of Charlotte; collection: University of Arkansas at Little Rock.

thomascampbellcraft.com

Thomas Campbell, *Broken Volume Red II*, salvaged steel, paint, 23 x 15 x 7 inches



5 July 21–August 6

April Franklin & Alaina Mahoney

Design, Forge & Fabricate

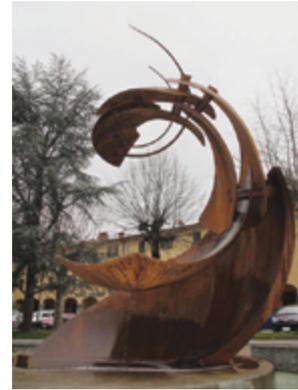
Code 05I

This workshop will show how studio professionals take a less-than-traditional approach to problem solving. We'll cover basic hand- and power-hammer forging with coal and gas forges along with fabrication methods for both traditional ornamental and sculptural artistic ironwork using TIG and MIG welders. We'll also cover tool making and basic heat treating. Students should bring two sculptural or architectural ideas to develop into a final project. This will be a perfect introduction to the material for novices and an excellent opportunity for experienced smiths and fabricators to expand their skillsets. **All levels.**

April: owner of *Vexed Metal* (MA); teaching: *The Steel Yard* (RI), *Peters Valley* (NJ); exhibitions: *Metal Museum* (TN), *Craft Alliance* (St. Louis); former *Penland core fellow*. **Alaina:** owner of *AM Design and Fabrication* (RI); teaching: *The Steel Yard* (RI), *Fuller Craft Museum* (MA); outdoor sculpture commissioned by *Rhode Island Public Radio*.

vexedmetal.com · alainamahoney.com

Alaina Mahoney, *Hanging Concentric Rings*, steel (design by others), 12 x 192 x 192 inches
April Franklin, *Knife*, 1520, 1095, sterling silver, copper, curly walnut, 8 x ¾ x 1 inches



6 August 11–23

Claudio Bottero & Massimiliano Bottero

Forged Steel Sculpture

Code 06I

This workshop will center around building a steel sculpture designed by the instructors. Students will collaborate with the instructors to create and assemble all the components of the sculpture. In the process we'll cover a number of blacksmithing techniques and improve each student's ability to work as part of a team. **Intermediate/advanced level: solid forging skills required.**

Claudio: studio artist; teaching: director of *Biennale d'Arte Fabbriile school* (Italy), *Fondazione Sofina* (Brussels); recent exhibitions: *Castle Helfstyn* (Czech Republic), *Galleria il Tesoro* (Zurich).

Massimiliano: studio artist, collaborator at *Atelier Bottero-Marti*.

claudiobottero.com

Claudio Bottero, *Fountain Usatsaes*, iron, 35 feet tall

Massimiliano Bottero, *Gorilla*, iron, 2 feet tall



7 August 25–31

Stephen Marchio

From Hot to Cold

Code 07I

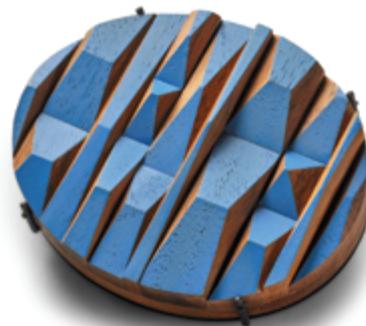
This intensive, one-week workshop will dive into the world of forging and fabricating steel. With a focus on functional and/or nonfunctional sculptural objects, we'll cover design, sketching, welding, forging, general fabrication and finishing. We'll pay special attention to the methods for making hot and cold connections between components of all types. Students will gain a better understanding of metal-working as a whole and leave with new and interesting artifacts. **All levels.**

Studio artist; adjunct faculty at the College for Creative Studies (Detroit); exhibitions: College for Creative Studies, Cranbrook Model Homes (MI).

stephenmarchio.com

Stephen Marchio, *Jump Rope 1*, steel, 24 x 8 x 3 inches

Metals



1 May 26–June 7

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

The upper metals studio has steps that compromise accessibility. Workshops with an “A” in the code are taught in this studio.

Students may enroll in one workshop per session.

Julia Turner

Streamlining in the Studio Code 01MA

This workshop will dive into design thinking as it applies to jewelry. We’ll troubleshoot the production process and then design, make, and/or alter helpful tools using everything from clothespins to CAD-designed plastic printouts. We’ll start with basics like making beautiful earring wires and work our way through common challenges with casting, fabrication, cold connections, and mixing materials. Although specific skills are not required, this workshop will be most useful to students with an ongoing studio practice. Workshop material will apply to production jewelry making in everything from gold to plastics. **All levels.**

Studio artist; teaching: California College of the Arts, San Francisco State University, Revere Academy of Jewelry Arts (CA); solo exhibition at Velvet Da Vinci (San Francisco); collections: Museum of Arts and Design (NYC), Arkansas Art Center; publications: American Craft, Ornament, New Directions in Jewelry II.

juliaturner.com

Julia Turner, *Timber Brooch #2 (Blue Peaks)*, walnut, stain, steel, 2¾ x 2¼ x ½ inches

Pierce Healy

Engrave Your Dreams & Nightmares

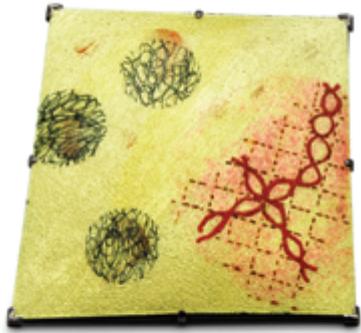
Code 01MB

Ever since humans crawled from the swamp to stand upright, they have been making marks: scratching and scarring the earth’s crust and their own skin as part of marking territory, adornment, or storytelling. Do you want to become part of this continuum and be a link in the chain of curious, storytelling mark-makers? In this workshop, you’ll develop a basic understanding of hand-pushed engraving tools and technique. You’ll also experiment with engraving creatively on metals and other materials such as wax, wood, coconut, plastic, and anything else that will capture your stories. **All levels.**

Studio artist; teaching: National College of Art and Design (Dublin), Pierce Healy Studio (Dublin); exhibitions: National Craft Gallery (Ireland), The Scottish Gallery (Scotland), Solomon Gallery (Dublin); commission to design and fabricate rings for Peter Jackson’s new movie, Mortal Engines.

piercehealystudio.com

Pierce Healy, *Ringitis*, oxidized sterling silver, gold



2 June 9–21

Jamie Bennett

Enamel: Black, White & Color Code 02MA

This workshop will focus on understanding enamel as a means of bringing color (including black and white) to your jewelry and other metalwork. We'll explore the relationship between copper, silver, and gold with enamel. We'll discuss traditional techniques, but our priority will be the material nature and potential of enamel. Underglaze or painting techniques will be our primary means of expanding opportunities in black, white, and color. We'll also cover various methods for setting enamel pieces. **Intermediate/advanced level:** basic sawing, filing, soldering, construction, and forming skills required.

Studio artist, professor emeritus at SUNY New Paltz (NY); three individual NEA fellowships, American Craft Council fellow, James Renwick Alliance outstanding educator; collections: Victoria and Albert Museum (London), Musée des Arts Décoratifs (Paris), Metropolitan Museum (NYC), Pinakothek (Munich).

Jamie Bennett, *Periphery 25 (brooch)*, gold, silver, enamel, 2½ x 2½ inches



Marisela Gutierrez

The Fun of Repoussé Code 02MB

This workshop will examine the art of using hammers to shape malleable sheet metal into relief designs. These sheets can be applied to any hard surface including wood, glass, ceramics, or even hard-cover books. In this workshop, we'll work with pewter and cover the basic tools and methods of repoussé. The technique involves few materials and low temperatures; the only limit to your creations will be your patience and persistence. The workshop is open to anyone interested in learning this ancient art form. **Beginning level.**

Studio artist; teaching: Louisiana Arts and Science Museum, School of Fine Arts of San Miguel de Allende (Mexico), Penland; exhibitions: HYART Gallery (WI), Peabody Studio (LA), Caffery Gallery (LA), Icons Gallery (Mexico), Los Incas (Canada).

Marisela Gutierrez, *Mary and Child*, pewter, wood, egg tempera by Mary Jane Miller, 14 x 10 inches



3 June 23–July 5

Jina Seo

The Body: Material Exploration Code 03MA

Students in this workshop will explore non-traditional materials such as raw materials, industrial materials, domestic materials, natural components, or found objects to create wearable work that confronts the idea of the body. Let's investigate ways to express the interest in, identity, and representation of the body. How far can we stretch, twist, or alter the idea of the body? We'll deconstruct and construct wearable forms and convey emotion through performative, narrative and playful work. We'll focus on material exploration, constructing pieces with cold connections using metal and other materials. Demonstration topics will be determined in response to student interests and designs. **All levels.**

Assistant professor at Missouri State University; SNAG Emerging Artist award; exhibitions: Munich Jewelry Week 2017, Brooklyn Metal Works (NYC), Woman Made Gallery (Chicago), Sung-Gock Gallery (South Korea), (AV17) Gallery (Lithuania).
jinaseo.com

Jina Seo, *Yoen-Gi*, sterling silver, leather gloves, thread, 6 x 6½ x 2 inches



Jana Brevick

Melt: Ingots & Alloys Code 03MB

What is the potential for creation during a transitory state? We'll explore this potential in gold, silver, copper, and various pure metals through the process of making ingots and alloys, then working the materials in hard, soft, and melted phases. We'll use a series of forging and metal manipulation exercises to test the limits of these samples. In this way, we'll build a set of alloy samples with an understanding of their properties. A general wrangling of ideas will happen throughout the two weeks, with the creation of jewelry or objects as the result. Basic sawing, filing, and soldering skills will be helpful, but this workshop is open to **all levels.**

Studio artist; teaching: University of the Arts (Philadelphia), Pratt Fine Arts Center (Seattle); exhibitions: solo at Bellevue Arts Museum (WA), SPRING/BREAK Art Show (NYC); collections: Tacoma Art Museum (WA); publications: Makers, History of American Studio Craft.
janabrevick.com

Jana Brevick, *Everchanging Ring*, forged 24K gold, 1 x 1 x ¼ inches

Metals 2 of 2



4 July 7–19

Maya Kini

Hybrid Forms

Code 04MA

We'll explore the idea of the hybrid through the medium of lost-wax casting. Looking at families of objects, we'll discuss their histories and how to alter their narrative and function by interfering with their form. By combining wax models with organic objects, plastic parts, and other small-scale, combustible, found objects, we'll bring disparate forms together into new pieces in which all the elements are made from the same metal. We'll cover centrifugal and vacuum casting, the basics of alloying metals, embedding gemstones, casting metal onto or into existing metal objects, alginate and simple press molds, and combining casting with fabrication to further hybridize our forms. **All levels.**

Studio artist; teaching: Sacramento City College (CA), California State University Sacramento; American Craft Council Searchlight Fellow; exhibitions: STUDIO Gallery (San Francisco), Shibumi Gallery (CA), Wayne Art Center (PA), Petaluma Arts Center (CA), Facere Gallery (Seattle).
mayakini.com

Maya Kini, *Various Positions*, bronze-cast deflated balloons, 4 x 2 x 2 inches



Ndidi Ekubia

Metalsmithing: The Vessel

Code 04MB

Explore the resistance and strength of working with sheet metal to create vessels: bowls, cups, vases, or unusual shapes. We'll use the traditional technique of hand raising, pushing the material to its limits and imbuing it with flow and vitality. You'll create copper or silver forms by beating them into shape on hollowed blocks and shaped anvils and annealing them at the hearth. You'll be guided through this mesmerizing rhythmic process from design to finished work. **All levels.**

Studio artist; teaching: Cromarty Arts Trust (Scotland), Minding Making Project (MA); awarded Member of the Order of the British Empire (MBE) by the Queen for her services to silversmithing; collections: Victoria & Albert Museum (London), Bristol City Museum (UK), Aberdeen Art Gallery (UK), Crafts Council (London), Winchester Cathedral (UK); represented by Arian Sassoon (London).
ndidiekubia.com

Ndidi Ekubia, *Shimmer*, fine silver, 6 x 5 x 5 inches



5 July 21–August 6

Kaori Juzu

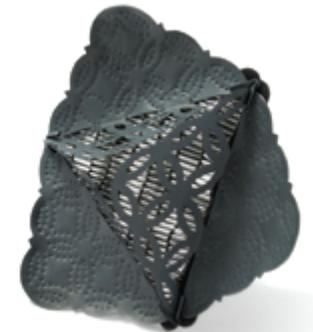
Shape & Color: Narrative Jewelry

Code 05MA

We'll make jewelry that brings shape, color, and size together to meet and interact. Color will be achieved through enamel. Copper will be the main material used to shape the body of the jewelry. By shaping copper, students can explore their own stories and enhance those stories through enamel colors. Shaping and coloring are different processes, and when they are literally melted together, a piece of enameled copper can become a storyteller. We'll cover some basic metalworking techniques for those new to the craft. **All levels.**

Studio artist; teaching: The Art High School of Bornholm (Denmark); exhibitions: SOFA Chicago, Schmuck (Munich), Collect (London); collections: Designmuseum Danmark (Copenhagen), Koldinghus Museum (Denmark), Danish Art Foundation, Cominelli Foundation (Italy).
kaorijuzu.com

Kaori Juzu, *Like Moments Just After a Squall #7*, copper, silver, enamel, 2¼ x 3½ x 1 inches



Raïssa Bump

Patterns

Code 05MB

Using your drawings, inspirations, and/or provided patterns, we'll focus on accessible, low-tech, hands-on methods of pattern development appropriate for sheet-metal fabrication. We'll start with paper models, move to metal samples, then to the design and decision-making process of creating jewelry or small objects. Designs that are flat, dimensional, and/or layered with mixed materials will be encouraged. Demonstrations will cover pattern development, layout, design, and metal fabrication techniques as dictated by student designs and interests.

All levels.

Studio artist, co-chair of the Art Jewelry Forum Board of Directors; teaching: Haystack (ME), Arrowmont (TN); representation: Sienna Patti Contemporary (MA), Gallery Lulo (CA), Shibumi Gallery (CA), Mora Jewelry (NC), De Novo (CA); publications: Metalsmith, Lark Books 500 series.
raissabump.com

Raïssa Bump, *Below Bighorn* (brooch), sterling silver, silver-lined crystal beads, copper, 3½ x 3½ x 1½ inches



6 August 11–23

Rafael Salvador Bautista Arista

Mexican Filigree

Code 06MA

Filigree jewelry resembles lace made from metal: thread-like wires are bent by hand into intricate shapes, fitted into frames, and soldered into place at every point of connection. The results are delicate but durable and relatively light for their size. This workshop focuses on the filigree techniques practiced for centuries in Oaxaca, Mexico. Using a few simple tools and powdered solder, students will begin by fabricating a pair of fine silver earrings in the traditional Oaxacan style. Then, as time allows, they will move on to other pieces or designs of their own. **Intermediate level:** basic sawing, filing, and soldering skills required.

Studio artist specializing in Mexican filigree for over twenty-five years; teacher of workshops in Mexico and abroad; commissions include filigree crowns for churches in the US and Mexico and ceremonial keys to several cities in Spain.

Rafael Salvador Bautista Arista, *Filigree Lace Earrings*, fine silver, 2 x 1½ inches

Kiyoko Fujie & Hiroko Yamada

Traditional Japanese Techniques in Contemporary Metal Arts

Code 06MB

We'll combine Japanese texturing methods with Western forming techniques as we make several cooking tools. We'll begin with an introduction to chasing and repoussé and progress to other surface decoration techniques including zogan (wire, sheet metal, or foil inlay), engraving, and patina. Students will make some of their own metalworking tools, and we'll explore Japanese alloys such as shakudo, shibuichi, and mokume-gane. **All levels.**

Kiyoko: studio artist; teaching: Yamawaki Design Art School (Tokyo); helped fabricate ceremonial treasures for the Jingu Shrine in Ise (Japan).

Hiroko: studio artist, lecturer at Madison College (WI), owner of HYART Gallery (WI); other teaching: Haystack (ME), Arrowmont (TN), Kobe Design University (Japan); organized the North American Mokume-gane Exhibit in Japan.

hyartgallery.com

Kiyoko Fujie, *Pin*, silver, 24k gold, shibuichi, 1 x 2 x ½ inches

Hiroko Yamada, *Spirit Pin*, silver, copper, shakudo, pearl, 6 x 6 x 2 inches

7 August 25–31

Stacey Lane & Dawn Sherrill

Cast It All!

Code 07MA

This fast-paced introduction will lead students through many possibilities for lost-wax casting including soft-wax work, casting stones in place, casting natural and found objects, simple mold-making, and whatever else curious minds might lead us to. We'll explore methods from low-tech centrifugal casting to the high-tech Neutec vacuum casting machine. Come ready to work hard and leave with a solid understanding of the remarkable potential of this process. **All levels.**

Stacey: studio artist, community collaborations manager at Penland School; teaching: Penland, Arrowmont (TN), visiting artist at Appalachian State University (NC); representation: Mora Jewelry (NC), Penland Gallery, DOW Studio (ME); **Dawn:** studio artist, teaching: Oak Ridge Art Center (TN), assistant at Campbell Folk School (NC); exhibitions: Oak Ridge Art Center.

staceylane.com

Dawn Sherrill, *Lace and Rubies*, cast antique lace, sterling silver, rubies, 1½ x 2 inches
Stacey Lane, *Short Tale Necklace*, sterling silver, 18k gold, lab-grown ruby, lab-grown alexandrite, 2 inches tall

Bob Ebendorf

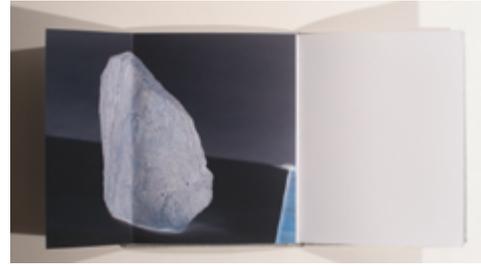
Lost & Found: Personal Adornment

Code 07MB

This workshop will explore a wide range of concepts applicable to personal adornment and the narrative object. Working with both traditional and alternative materials—silver, copper, wire, recycled materials, found objects—students will fashion objects of personal importance, expression, and adornment. We'll also investigate color and collage as design tools. Through demonstrations, lectures, hands-on projects, and plenty of individual attention, we'll discover methods of selection, integration, and assembly. **All levels.**

Studio artist, professor emeritus at East Carolina University (NC); American Craft Council fellow, North Carolina Governor's Award, SNAG Lifetime Achievement Award; collections: Metropolitan Museum (NYC), Victoria & Albert Museum (London), Yale University Art Gallery (CT).

Bob Ebendorf, *Coming in the Post*, mixed media, 2½ x 1½ inches



Photo

1 May 26–June 7

2 June 9–21

3 June 23–July 5

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

Students may enroll in one workshop per session.

Emma Powell

Making Photographs

Code 01P

This workshop is about finding decisive moments in the editing and printing stages of image making. Students will learn to combine digital editing, collage, and photograms with hand-applied, alternative process emulsions such as cyanotype and Van Dyke brown. We'll also explore layering digital color with alternative processes. And we'll discuss the relationship between the alternative process print and image content. Each student will experiment and develop their own creative workflow. This workshop will benefit beginning to advanced artists who want to explore hands-on photographic techniques. **All levels.**

Assistant professor at Colorado College; exhibitions: Fox Talbot Museum (UK), Montana State University, University of Arkansas at Little Rock, Lionheart Gallery (NY), Southeast Center for Photography (SC); collections: Museum of Fine Arts Houston, Wallace Library at Rochester Institute of Technology (NY).
emmapowell.photo

Emma Powell, *Bear*, toned cyanotype, 11 x 11 inches

John Mann

The Photo Book Experience

Code 02P

This workshop is for those interested in taking their photography into the book format. We'll consider how the linear (and nonlinear) nature of the photo book can expand a set of images in important ways. Students will concentrate on creating individual book projects while also exploring historical and experimental examples, four photo-friendly bindings (accordion, Coptic, pamphlet, drum leaf), and advanced inkjet printing techniques. The workshop will include image making, sequencing/editing, book/page design, and, most importantly, a healthy dose of experimentation! Basic digital camera and computer skills will help, but this workshop is open to **all levels.**

Studio artist; teaching: Florida State University; exhibitions: Daniel Cooney Fine Art (NYC), Light Work (NY), Houston Center for Photography, Phillips de Pury (London); founder and director of FLOAT-SINK, a publisher of artist books.
johnmannstudio.com

John Mann, spread from *Drift*, hardcover pamphlet-stitch book, inkjet prints, 6 x 8 inches

David Emitt Adams & Lou Krueger

Experimental Camera &

Wet-Plate Workshop

Code 03P

Each student in this workshop will build a versatile 4x5 camera that can be used to expose a variety of light-sensitive materials with lenses or pinholes. We'll demystify the wet-plate collodion process as we use these cameras to make tintypes and glass-plate negatives. We'll also cover basic darkroom processes and scanning negatives for digital output. By combining these processes, students will build equipment and skills that will help their photographic practice to flourish. **All levels.**

David: studio artist; teaching: University of Kansas, University of Arizona, Alchemy Studio (Italy); collections: Center for Creative Photography (AZ), George Eastman Museum (NY). **Lou:** Studio artist, professor emeritus at Bowling Green State University (OH); solo exhibitions: Los Angeles Center for Digital Arts, Soho Photo (NY).

dauidemittadams.com · loukrueger.com

David Emitt Adams, *Saguaro: Somewhere in the White Tank Mountains*, found objects, wet-plate tintype, 12 x 8 x 10 inches
Lou Krueger, *Penland Camera Prototype*, poplar, glass, brass, MDF, 7½ x 6½ x 3½ inches



4 July 7–19

James Henkel & Mercedes Jelinek

Positively Negative

Code 4P

We'll investigate the craft and beauty of traditional black and white darkroom processes. For students new to the darkroom, there will be instruction in exposure and development of negatives and enlargement of silver gelatin prints. More advanced students can work on refining their technique and developing a body of work. We'll have slide lectures on historic and contemporary photography. Demonstrations and discussions will cover topics related to portraiture, still life, landscape, natural and studio lighting, and scanning negatives. **All levels.**

James: professor emeritus at University of Minnesota; fellowships: NEA, McKnight (MN), Bush (MN); collections: San Francisco Museum of Modern Art, Whitney Museum (NYC). **Mercedes:** studio artist; teaching: Appalachian State University (NC), Penland; exhibitions: Ogden Museum (New Orleans), Soho Photo (NYC); former Penland resident artist. jameshenkel.com · mercedesjelinek.com

James Henkel, *Repaired Vase*, photographic print, 20 x 16 inches

Mercedes Jelinek, *Dean*, photographic print, 24 x 20 inches

5 July 21–August 6

Eric Swanson

Seeing 2.0

Code 05P

Using portraiture as our theme, we'll explore seeing light, pre-visualizing, overcoming creative blocks, projects, when to slow down, and when to speed up. Our days will include critiques, loose assignments, time for photography, and instruction on camera technique and digital workflow with the final outcome being digital prints. Expect to push your boundaries and spend a lot of time with your camera.

Intermediate level: to get the most from this workshop, you'll need a basic knowledge of your camera, Lightroom and/or Photoshop, and digital printing.

Studio artist; teaching: Santa Fe University of Art and Design (NM), Penland; collections: Albuquerque Museum of Art (NM); clients include Time, The New York Times, Forbes, Businessweek, NBC Television, Sony Music, Warner Brothers Music. ericswanson.com

Eric Swanson, *Herb Lotz*, photographic print, 12 x 18 inches

6 August 11–23

Justyna Badach

Casein Printing with Experimental Materials

Code 06P

We'll explore the casein printing method using natural materials for pigments. We'll start by covering the fundamentals of digital image making and printing as we make high-quality negatives using digital cameras and Epson printers. Then we'll use these negatives to make beautiful, unique casein prints. Casein bichromate is a hand-coated photo emulsion that can be colored with a variety of pigments. We'll experiment with creating our own pigments from materials we find in the Penland landscape. Combining these materials will allow you to produce work that is uniquely yours. **Students should have basic digital camera and Photoshop skills.**

Studio artist; solo exhibitions: Light Work (NY), White Columns (NYC), Gallery 339 (Philadelphia), Blue Sky Gallery (OR), Contemporary Art Center (Las Vegas); collections: Portland Art Museum (OR), Museet for Fotokunst Brandts (Denmark), Cranbrook Museum of Art (MI).

justynabadach.com

Justyna Badach, *Their Assembly Will Be Defeated*, casein bichromate, gun powder, 22 x 30 inches

No photo workshop in 7th Session.

Print & Letterpress

1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

See also, RISO: An Introduction, page 7.

Students may enroll in one workshop per session.



1 May 26–June 7

Jeffrey Dell

Screen Printing

Code 01X

Screen printing makes great images possible for printers at any level of experience. This workshop will cover a range of topics: exposing screens with analogue and digital film positives, the eternally magical split-fountain, opaque versus transparent inks, alternative ink mixtures and printing surfaces, and old-school posterization. Students can expect to edition four or five finished prints, and we will create an exchange portfolio. **All levels.**

Head of printmaking at Texas State University; residencies: Charles Adams Studio Project (TX), Vermilion Editions (TX), Scuola Internazionale di Grafica (Venice); exhibitions: solo at The Print Center (Philadelphia), East Coast Screenprint Biennial (NY), Gallery Urbane (Dallas), Flatbed Press (TX). jeffreydell.com

Jeffrey Dell, *Someone Else Is on Our Moon*, screen print, 34 x 23 inches





2 June 9–21

Deborah Chaney

Lithography: Basics & Beyond Code 02X

Explore traditional lithography techniques using lithographic limestone and polyester plates to create vibrant multicolor prints. Drawing with litho pencils and crayons, painting seductive washes with tusche, and scraping with razor blades and other abrasive materials, you'll discover a world of mark making like no other. Along with traditional stone printing, we'll create quick color work using polyester plates. The translucency and portability of these plates facilitates the creation of complex images using a simpler process. **All levels** are welcome to learn a new print process or to hone more advanced skills.

Studio artist, owner of Deb Chaney Editions (NYC); Tamarind Master Printer; teaching: Pratt Institute (NYC), New York Academy of Art, Metropolitan Museum of Art (NYC), Anderson Ranch (CO), Universidad Autónoma Benito Juárez (Mexico). debchaneyeditions.com

Deborah Chaney, *Pelo I*, lithograph, 12 x 12 inches

Bryan Christopher Baker

Casual Compositions & Absolute Control Code 02L

Working in the letterpress studio can be loose, technical, playful, and tedious. This workshop will build bridges between those places. We'll have lots of room for adventure and discovery while planning multicolor prints using handset type and hand-carved backgrounds. But there will be no place for luck when printing editions of that work. Students will learn traditional typesetting and avant-garde approaches for composing rock-solid forms that will perform perfectly and protect the vintage lead and wood type in Penland's collection. Patience and an eye for detail are required, otherwise this workshop is open to **all levels**.

Studio artist, co-founder of Striped Light (TN), a community letterpress printshop and record company; teaching: Arrowmont (TN), Ox-Bow (MI), Robert Blackburn Studio (NYC), College for Creative Studies (Detroit), Clarion University (PA), University of Tennessee, Penland. stripedlight.com

Bryan Christopher Baker, *TENNESSEE*, letterpress print, 6 x 6 inches

3 June 23–July 5

Julie Chen

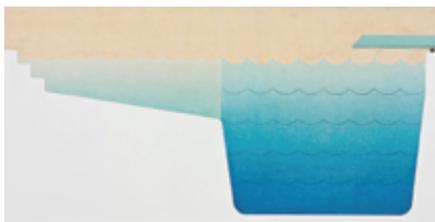
Artists' Books: Ideation in Action Code 03B

Making an artist's book involves juggling myriad elements, including text, image, structure, materials, design, and media, all of which contribute to the reading/viewing experience. We'll approach the artist's book from various angles. The first week we'll have daily exercises focused on ideation and strategies for developing form and content. Then we'll move on to the design and production of finished artists' books. We'll explore both folded and sewn book structures and a range of mark-making techniques from pochoir to letterpress printing. **Intermediate/advanced:** students should have some experience with letterpress and making artists' books. This workshop is mostly in the books studio.

Studio artist and owner of Flying Fish Press (CA); teaching: Mills College (CA); collections: Library of Congress (DC), Victoria & Albert Museum (London), Sir George Grey Special Collections (New Zealand); featured in the PBS series Craft in America. flyingfishpress.com

Julie Chen, *Chrysalis*, letterpress printed from photopolymer plates, lasercut elements, magnetic closures, 11½ x 18 inches open

Print & Letterpress 2 of 2



4 July 7–19

Kristen Martincic

Relief Monoprint: Color, Shape, Edge Code 04X

This workshop will focus on creating one-of-a-kind images through multiple-layer monoprints. We'll print from shaped wood blocks and work with stencils as we explore shape and edge, subtlety and color. The wood block will be our primary substrate, with plexiglass and found surfaces used to supplement our images. We'll work with oil-based inks and Eastern papers such as kitikata and mulberry. The scale of the work may vary from intimate to large. Students will develop their own imagery through experimenting with color and composition. **All levels.**

Studio artist; teaching: Indiana University, Bowling Green State University (OH); residencies: Jentel (WY), Prairie Center of the Arts (IL), Brush Creek Foundation (WY); exhibitions: Signature Contemporary (Atlanta), International Print Center New York, Editions/Artists' Books Fair (NYC).

kmartincic.com

Kristen Martincic, *Low Board*, relief print, monotype, acrylic, matuso koso on panel, 8 x 16 inches

Eileen Wallace

Techniques, Tips & Tricks Code 04L

In addition to covering best practices in letterpress printing, this workshop will explore old and new techniques and experiment with low-tech to high-tech strategies. We'll cover traditional letterpress processes, modular matrices, found object printing, alternative printing surfaces, and a variety of tips and tricks to expand your technical vocabulary. We'll work through ideas using prompts to generate content along with exercises that will encourage experimentation with new techniques. There will be some collaboration at the beginning, but you can expect plenty of time for your own work. We'll have daily demonstrations along with informal critiques and discussions. **All levels.**

Senior lecturer at the University of Georgia; other teaching: Haystack (ME), Penland; co-directed the Paper & Book Intensive; exhibitions: Atom Gallery (London), Hamilton Wood Type & Printing Museum (WI); former Penland resident artist.

eileenwallace.com

Eileen Wallace, *Chroma*, letterpress print from wood veneer, 10 x 8 inches

5 July 21–August 6

April Flanders

Singular Prints & Alternate Presentations Code 05X

Join us as we explode printmaking out of the frame and off the wall to create unique prints that use alternate presentation systems. Students will combine monotype and screen printing to create singular impressions while exploring unusual presentation strategies such as installation, sculptural prints, and shadow boxes. Demonstrations and discussions will cover monotype, screen printing, paper cutting, sewing, and print-stallation techniques and strategies. Come prepared to play with your ideas and materials. We'll make a ton of work!

All levels.

Professor at Appalachian State University (NC); exhibitions: Blue Spiral 1 (NC), Print Center (Philadelphia), Biblioteca Central de Santander (Spain); collections: Asheville Museum of Science (NC), Scottsdale Museum of Contemporary Art (AZ), Esther Allen Greer Museum (OH).

aprilflanders.com

April Flanders, detail of *Lost Blooms*, monotype, lithography, cut paper, paint on wall, 10 x 10 x 5 feet

Laura Baisden

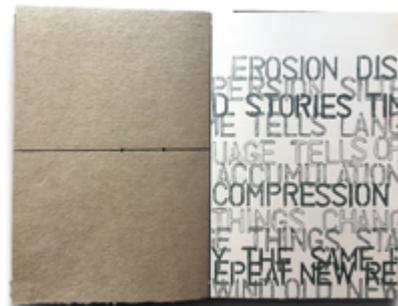
No Going Back Code 05L

Reduction linocut uses successive cutting to print all of the colors of an image from the same linoleum block. Students in this workshop will learn reduction linocut as it applies to letterpress printing and illustration. We'll cover registration, carving, mixing ink, and layering color, among other things. Images may be narrative or wander into abstraction and focus on mark-making. Each person will make a smaller practice image at the beginning of the workshop and then move on to a larger, more complex project to challenge the boundaries of the technique. Students will leave with limited-editions of prints they drew, carved, and printed themselves. **All levels.**

Studio artist, owner of Camp Nevernice (TN); teaching: Watkins College of Art (TN); former Hatch Show Print designer and assistant at Isle of Printing (Nashville).

campnevernice.com

Laura Baisden, *Wild and Ungovernable*, reduction linocut print, 13½ x 19 inches



6 August 11–23

Carrie Lingscheit & Emmy Lingscheit

Thinking in Reverse Code 06X

Sister instructors will offer an immersive view of their respective approaches to relief and intaglio printmaking. Relief techniques will include reductive methods for image development, tool sharpening, block preparation, and registration. Intaglio instruction will cover layering multiple intaglio processes along with methods for creating tone and texture through etching and non-acid techniques, including mezzotint. Students can expect to finish two or more pieces, but we'll encourage image development, process exploration, and bold experimentation. **All levels.**

Carrie: studio artist; teaching: Frogman's Print Workshops (IA); galleries: Davidson Galleries (WA), Warnock Fine Arts (CA), Chicago Printmakers Collaborative. **Emmy:** assistant professor at University of Illinois Urbana-Champaign; residencies: Kohler Arts/Industry Program (WI), Ucross (WY), Zygote Press (OH).

carrielingcheit.com · emmylingscheit.com

Carrie Lingscheit, *Conflagration*, intaglio print (etching and aquatint), 16 x 11 inches
Emmy Lingscheit, *Bloom*, linocut print, 42 x 22 inches

Inge Bruggeman

Text Re-Envisioned Code 06L

This workshop will approach text as a visual/material element for creating printed and mixed-media compositions. We'll study work by artists who use text as image, and students will learn to print from metal and wood type, photopolymer plates, and more. We'll aim to create some pieces that exceed the usual size limitations of the presses. We may add other media, such as pencil and pochoir, to the page. And we'll explore a variety of substrates, such as fabric or plastic. This workshop could be valuable for typographers who want to look deeply at type, writers interested in materiality, print artists exploring text as cultural icon and object, and visual artists of all types seeking to include text in their work. **All levels.**

Visiting professor at University of California Santa Barbara, assistant professor and director of Black Rock Press at University of Nevada Reno; exhibitions: Seager Gray Gallery (CA), New York Center for Book Arts.

ingebruggeman.com

Inge Bruggeman, *The Quickest Forever*, mixed-media artist's book, 10¼ x 6 x ¾ inches closed

7 August 25–31

Jay Fox

Etch a Sketch Code 07X

In this workshop you'll learn all about etching and printing copper plates. We'll look at historic and contemporary examples of the process and discuss ways to successfully transfer your ideas and images into finished prints. We'll cover line etch, aquatint, spit bite, monoprinting, chine collé, and multiple-plate printing. Expect to finish the week with the knowledge needed to prepare plates, etch, print, edition, and curate your work. **All levels.**

Print and letterpress studio coordinator at Penland; demonstrator and presenter at Southern Graphics Council International conferences; master printing: Gallery Stokes (Atlanta), Press Play Editions (Atlanta), Swan Coach House (Atlanta); exhibitions: Pioneer House (TN), Turchin Center (NC), Elaine Erickson Gallery (Milwaukee), Art House (Atlanta).
jaythefox.com

Jay Fox, *Salvaged: Saved*, etching, 10 x 6 inches

Scott Moore

Letterpress Wood Type Production Code 07L

This workshop will give students a rare opportunity to use historic pantographs to make wood type from a collection of provided patterns and to create new wood type patterns of their own. We'll also explore ways of making letterpress type using modern methods. End-grain and side-grain maple will be available. Students will use Penland's letterpress equipment to proof their work and produce prints from their new type and graphic shapes. Basic woodworking, graphic design, and/or letterpress skills will be helpful, but this workshop is open to **all levels.**

Retired teacher of industrial arts; one of four people in the world producing new wood type for letterpress printers, lecturer on wood type history.

Scott Moore, *Morgan Wilcox #7 Ampersand*, end-grain polished hard maple

Textiles

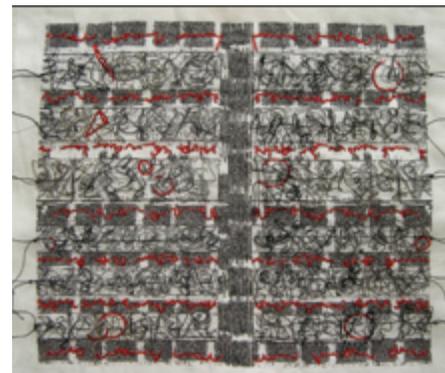
1 of 2

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

Textiles workshops are taught in second- and third-floor walk-up studios.

Students may enroll in one workshop per session.



1 May 26–June 7

Susan Brandeis

Stitching as Drawing

Code 01TA

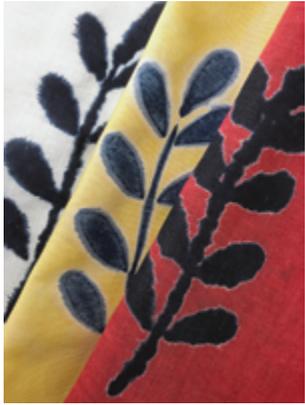
Sewing and stitching: making lines and marks. We'll explore ways to capture the quickness, spontaneity, and gesture of drawing through hand and machine stitching as we make expressive drawings on cloth. Working in large and small scales, we'll experiment with line character, natural mark making, contouring, shading, grading, optical mixing, filling space and shapes, and building texture on a variety of fabric grounds. Expect to complete a series of studies and develop a personal vocabulary of stitched marks. Basic hand and machine sewing skills will be helpful, but this workshop is open to **all levels**.

Distinguished professor emerita from North Carolina State University; three North Carolina Arts Council fellowships; collections: Renwick Gallery (DC), City of Toyama (Japan), Washington State Arts Commission, White House Easter Egg Collection (DC).

susanbrandeis.wordpress.ncsu.edu

Susan Brandeis, *Forgotten Pages #6*, heirloom linen, silk netting overlay, hand-stitched with cotton thread, 9 x 10 inches





2 June 9–21

Joy Boutrup & Catharine Ellis

Natural Dye & Cellulose Textiles Code O2TA

This workshop will examine the properties of various cellulose fibers and explore the chemistry of applying mordants and dyes. Topics will include immersion dyeing, direct painting/printing, and discharging dye. We'll also cover organic indigo vats, indigo printing, and discharge with indigo. Daily demonstrations and individual explorations will give students the opportunity to develop a vocabulary of dyes and processes from which to create long-lasting textiles with natural color. We'll focus on small-scale work so we can develop an extensive body of information. **All levels.**

Catharine: studio artist; teaching: Haywood Community College (NC), International Shibori Symposium (Japan), Maiwa (Vancouver); author of *Woven Shibori*, co-author of *The Art and Science of Natural Dye*. **Joy:** textile engineer; teaching: *Designskolen Kolding* (Denmark), *Royal Danish Academy of Fine Arts* (Copenhagen); co-author of *The Art and Science of Natural Dye*. ellistextiles.com

Catharine Ellis, detail of *Indigo Print Samples*, cotton, ramie, weld, madder, indigo

Helle Trolle

Floating Threads

Code O2TB

During this workshop you'll experiment with the design potential achieved by combining weaving with a number of finishing methods that can change the surface and structure of the woven textile. We'll focus especially on weaves with floats, which are open to a variety of different treatments. Techniques will include double weave, deflected double weave, woven shibori, and finishing methods for wool, crepe yarns, and polyester. Each student will make their own collection of samples and then a larger sculptural or functional weaving that explores the potential of a chosen technique.

Joy Boutrup will be a guest in this workshop, and she will share her knowledge of combining finishing and weave structures. **All levels.**

Studio artist; teaching: *Designskolen Kolding* (Denmark), *Royal Danish Academy of Fine Arts* (Copenhagen); exhibitions: *Danish Institute in Rome*, *Biennale for Craft and Design* (Copenhagen), *International Textile Competition* (Kyoto). hellerudetrolle.dk

Helle Trolle, detail of *Night Rain*, cotton, polyester, fishing line, pique weave

3 June 23–July 5

Celia Pym

Mending

Code O3TA

This workshop will consider the tenderness and care of mending cloth as we practice textile repair techniques. You'll develop skills in patching and both woven and "knitted" darning. Students will be encouraged to work on their own garments that are in need of repair. We'll draw inspiration from traditional repair practices, such as Japanese boro and Indian kantha, and from artists, such as Vladimir Arkhipov and Annemor Sundbø, who address issues of damage and repair. **All levels.**

Studio artist; teaching: *Royal College of Art* (London), *University of the Creative Arts* (UK); exhibitions: *Victoria & Albert Museum* (London), *Loewe Craft Prize* (Madrid, NYC, Tokyo), *The Minorities* (UK); collections: *Crafts Council UK*, *Nouveau Musée National de Monaco*.

celiapym.com

Celia Pym, *Bill's Sweater*, sweater, wool darning, photo by Michele Panzeri

Peggy Hart

The Blanket

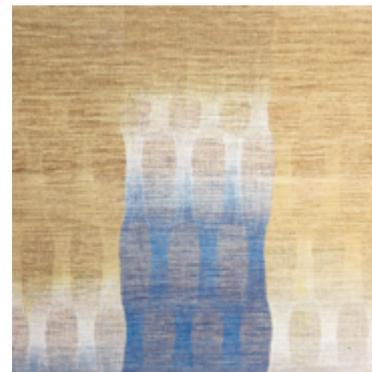
Code O3TB

Think of the blanket as a functional rectangle that can hold any design—from traditional to whimsical. We'll consider material, weave structures, color, and construction—which may be one piece or woven panels—as we create blanket designs. The workshop is designed to encourage new weavers and weavers without wide looms to take on the large project they have been dreaming of. Beginning to advanced students will sample weave structures—including plain, double, twill, float, and block—and design, weave, and finish one or more blankets. **All levels.**

Studio artist and owner of *Bedfellows Blankets* (MA); teaching: *Complex Weavers Seminar*, *New England Weaver Seminar*, *Artesana* (MA), *Penland*; collections: *Columbus Museum of Art* (OH), *Memorial Hall Museum* (MA); publications: *Wool: Unraveling an American Story of Artisans and Innovation*. blanketweave.com

Peggy Hart, *Wool Blankets*, Merino, Rambouillet, and Shetland wools, 48 x 72 inches each

Textiles 2 of 2



4 July 7–19

Martha Clippinger

Intuitive Geometries

Code 04TA

Rather than plan and execute a quilt with precise cutting and predetermined patterns, students in this workshop will use their intuition and improvise. We'll study our fabrics, noting colors and textures, and consider potential arrangements. During the process of piecing, we'll divide, add, split, shift, flip, and turn our compositions into new designs. The broken patterns and irregular symmetries of these intuitive geometries will produce quilts that are full of color, texture, and, most of all, rhythm. We'll cover cutting and sewing, basting, hand quilting, binding, and concepts of color theory, pattern, and geometry. **All levels.**

Studio artist; teaching: Duke University (NC), Fordham University (NYC); residencies: Kohler Arts/Industry (WI), MacDowell Colony (NH); Fulbright grant (Mexico); collections: Columbus Museum (GA), Duke University, Jean-Paul Najjar Foundation (Dubai).

marthaclippinger.com

Martha Clippinger, *Pink and Phil*, machine-pieced and hand-quilted brother's shirts and sheets, African Dutch wax fabric, corduroy, 83 x 67 inches

Joel S. Allen

Wrapped Up

Code 04TB

It's time to get your wrap on! Through rhythm, tension, and precision, we'll explore a playful elegance as we use line to create form. With daily demonstrations and discussions about intent, process, and technique, we'll create small-to-large-scale, hand-wrapped fiber sculptures. We'll cover everything from the basics of wrapping to exploring techniques for fabricating small-scale parts, under-wrapping to build form, cover coats, seamless transitions, developing color and texture palettes, and introducing mixed media materials into a composition. These techniques can be integrated with other sculptural processes and formats as well. **All levels.**

Studio artist; teaching: Colorado Mountain College, Montana State University; residencies: Ucross (WY), Brush Creek Ranch (WY); exhibitions: Craft & Folk Art Museum (Los Angeles), Kalamazoo Institute of Art (Minneapolis); collections: Crystal Bridges Museum (AR), U.S. Mexican Embassy.

joel-allen.squarespace.com

Joel S. Allen, detail of *Hooked on Svelte*, hand-wrapped fiber, mixed media, installation: 12½ x 33 x 6 feet

5 July 21–August 6

Giovanni Daina-Palermo & Libby O'Bryan

Design Your Own Uniform

Code 05TA

This is a workshop for those who crave the simplicity and functionality of a uniform. We'll start by custom fitting top and bottom base-garments and demonstrating basic pattern-making techniques. These will be used to create each student's garment designs. We'll work individually with students to develop design ideas and construction strategies for a uniform tailored to fit their body and lifestyle. Students can expect to finish prototypes of a garment or two and gain an understanding of flat pattern making. Our group dialogue will be focused on ideas of labor, consumption, survival, and identity. **All levels.**

Giovanni: studio artist, co-founder of Rite of Passage (NC); clients: Oscar de la Renta, Caroline Herrera, Jeffrey Dodd, Monse, Protagonist. Libby: studio artist, owner of Sew Co. (NC), co-founder of Rite of Passage (NC); exhibitions: Center for Craft (NC), Chicago Cultural Center, Knoxville Museum of Art (TN); featured in PBS's Craft in America. giovannidainapalermo.com · libbyobryan.com riteofpassageclothing.com

Giovanni Daina-Palermo and Libby O'Bryan, *Red Canprint Coat*, cotton

Amy Putansu

Ondulé: Weaving Waves on the Floor Loom

Code 05TB

Weaving based on the fan reed, or ondulé reed—a unique tool for the hand loom—has grown in exposure and popularity while still being rather elusive as a technique. I have dedicated many years to this practice and will share my own methods for achieving curves, waves, and undulations in woven threads. Students will gain extensive hands-on experience with the ondulé weaving method on traditional floor looms, learning to maneuver tools and equipment to achieve this special cloth. **Intermediate/advanced:** students must have basic weaving skills and be able to warp a floor loom.

Instructor at Haywood Community College (NC); other teaching: Maiwa (Vancouver), Peters Valley (NJ), Arrowmont (TN); exhibitions: Blue Spiral 1 (NC), Sager Braudis Gallery (MO), Silk Weaving Studio (Vancouver); collections: Renwick Gallery (DC), China National Silk Museum.

putansutextiles.com

Amy Putansu, *Emergence*, synthetic fiber, kibiso silk, metal thread, 31 x 31 inches



6 August 11–23

Nick DeFord & Katherine Diuguid

Stitched Perspective

Code o6TA

This workshop will push the basic stitches of embroidery to new limits, finding ways to expand the texture and scope of thread. Along with mastering embroidery fundamentals, we'll also challenge the boundaries of scale and color theory, stitch onto alternative materials, and give careful consideration to concept and meaning. We'll look to both antiquity and mythology for inspiration as we consider the historical traditions and cultural connotations of embroidery. **All levels.**

Nick: studio artist, program director at Arrowmont (TN); teaching: University of Tennessee, Arizona State University; exhibitions: William King Museum (VA), Houston Center for Contemporary Craft. **Katherine:** assistant professor at North Carolina State University; other teaching: Arrowmont: (TN), Embroiderers' Guild of America, Embroiderers' Association of Canada.

nickdeford.com · katherinediuguid.com

Nick DeFord, *Predator I*, hand-stitched beading, found paper, 12 x 10 inches
Katherine Diuguid, *Penland on a Foggy Morning*, digitally-printed cotton, marigold, silk, metal and cotton embroidery, 7 x 5 inches

Tommye McClure Scanlin

Tapestry: Process & Design Unravelled

Code o6TB

Tapestry weaving is simple. Tapestry weaving is complex. Tapestry weaving is both. Tapestry allows endless variations of image as color, shape, and texture come together in woven form. Tapestry has inherent limitations. During this workshop, students will work on paper and on the loom to explore image possibilities within the constraints of the tapestry-making process. Writing and discussion will be part of each day's activity along with weaving. Join me on my continuing journey of unravelling both the making of tapestry and the reasons for doing so. **All levels.**

Studio artist, professor emerita at University of North Georgia; other teaching: Arrowmont (TN), Campbell Folk School (NC), Peters Valley (NJ); exhibitions: Georgia State Capitol, San Jose Museum of Quilts & Textiles (CA), Folk Art Center (NC); collections: Georgia State Art Collection, University of North Georgia, Gregg Museum (NC).

scanlintapestry.com

Tommye McClure Scanlin, *Because of Memory*, wool, linen, cotton, 54 x 60 inches

7 August 25–31

Ana Lisa Hedstrom

Shibori: Explorations & Alternatives

Code o7TA

This workshop will cover new shibori techniques and variations on the basics, including Arashi pole wrapping, hand and machine stitching, and itajime folding and clamping. We'll experiment with different substrates and processes, dyeing paper with kakishibu tannin, resist-fulfilling wool, and scouring silk organza. We'll use both natural and commercial dyes, comparing their relative merits and results. We'll look at samples—including Japanese indigo shibori—for inspiration and education.

All levels.

Studio artist; teaching: San Francisco State University, California College of the Arts; two NEA grants, American Craft Council fellow; solo exhibition: San Luis Obispo Museum (CA); collections: Cooper Hewitt Museum (NYC), Museum of Arts and Design (NYC), DeYoung Museum (San Francisco), Oakland Museum (CA), Racine Art Museum (WI).

analisahedstrom.com

Ana Lisa Hedstrom, *Origami Folds: Patterned Paper Yukata*, paper, indigo, 38 x 30 inches

JoAnn Kelly Catsos

Contemporary Black Ash Basketry Code o7TB

Using black ash splint, wooden forms, and stain or dye, students will design and create their own contemporary works of art. A slide show will explain the harvesting and processing of black ash splint, but we'll work with pre-harvested material. The workshop will begin with traditional plaited construction techniques, then explore pushing the boundaries of the idea of the basket. We'll cover bending hardwood into handles and rims, creating basket shapes on and off molds, and the mathematics of woven twill patterns. Students can expect to complete two or three pieces. **All levels.**

Studio artist; teaching: Arrowmont (TN), Campbell Folk School (NC), Peters Valley (NJ), Fuller Craft Museum (MA), Handweavers Guild of America; collections: Smithsonian American Art Museum (DC), National Basketry Organization (MA).

JoAnnKellyCatsos.com

JoAnn Kelly Catsos, *Jubilique*, stained and natural black ash splint, cherry, 13 x 9½ inches

Wood



1 May 26–June 7

Elia Bizzarri

Continuous Arm Chair

Code 01W

We'll start by designing a simple stool, splitting the parts from a log, and building it with less than ten tools. Our main project will be the more refined continuous arm chair. We'll shape the back and spindles with drawknives and spokeshaves, steam bend the back, hollow the seat using inshaves and travishers, and assemble the chair using hand drills. Few lathes are available, so the instructor will prepare the turned parts (legs, stretchers, arm stumps). Open to all students who enjoy long hours and hard work. **All levels.**

Studio artist; teaching: The Woodwright's School (NC), Campbell Folk School (NC); private and group classes from his personal workshop; apprenticed with master chair maker Curtis Buchanan; featured in multiple episodes of The Woodwright's Shop on PBS. handtoolwoodworking.com

Elia Bizzarri, *Continuous Arm Chair*, oak, maple, pine, milk paint, shellac, 34 x 20 x 22 inches



2 June 9–21

Chance Coalter

In It to Thin It

Code 02W

There are distinct advantages to incorporating thin wood into your craft practice. Freedom from the constraints of wood movement can open new design possibilities. We'll cover traditional and modern techniques for creative use of commercial and shop-sawn veneer, including cutting techniques, resawing, hide glue, vacuum press, and patternwork. Students will complete several exercises and then make a veneered component for a piece of furniture or artwork. This could be a tabletop, shelving, wallpiece, etc. Depending on individual interest and experience, students may also be able to complete the entire piece. We'll be inspired by our material and cultivate creative energy and experimentation. **All levels.**

Studio artist, adjunct professor at Palomar College (CA); residencies: Center for Furniture Craftsmanship (ME), Sturt Craft Centre (Australia); exhibitions: Messler Gallery (ME), Maloof Gallery (CA), Art Furniture LAX (Los Angeles).

chancecoalter.com

Chance Coalter, *Wall Cabinet*, wenge, ziricote, 16 x 42 x 14 inches



3 June 23–July 5

Adam John Manley

Breakdown, It's Alright

Code 03W

Wood is the ultimate problem-solving material: it is durable, flexible, easily shaped and cut, strong, and pleasing to the touch. This workshop will use wood to make moving, pivoting, hinging, interlocking parts in the pursuit of knockdown, folding, or modular objects, which could be furniture, sculpture, household objects, etc. Demonstrations will include equipment techniques, alternative processes, joinery, jig-making, and design processes. Those new to woodworking will feel at home in the studio and those more seasoned will be challenged to explore in new ways. We'll make time for experimentation, discussions, critical discourse, and collaboration. **All levels.**

Assistant professor at San Diego State University; residencies: Haystack Open Studio (ME), Windgate Artist at University of Wisconsin Madison, Lanesboro Arts (MN); solo exhibitions: Indianapolis Art Center (IN), Space Gallery (ME), Art Produce (San Diego), Kipp Gallery (PA).

adamjohnmanley.com

Adam John Manley and Jordan Gehman, *Parcel (flat-pack stools)*, cherry, Baltic birch plywood, paint, 15 x 13 inches each

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

Students may enroll in one workshop per session.



4 July 7–19

Wyatt Daglá Severs

FUN-Do-Mentals of Furniture Code 04W

In this workshop, we'll design and build imaginative, one-of-a-kind furniture. Students will learn various methods of joinery to ensure strength and longevity in different structures. We'll explore finishes along with texturing, painting, and possibilities for combining different materials with wood. Discussions of the characteristics of wood will lead to a better understanding of the design process. We'll thoroughly cover all the shop machines used for dimensioning and shaping rough lumber into finely-crafted furniture. **All levels.**

Studio artist; teaching: Arrowmont (TN), Appalachian Center for Craft (TN), Paducah School of Art & Design (KY); exhibitions: solo at Evansville Museum of Arts, History & Science (IN), Cedarhurst Center for the Arts (IL), Indiana University; publications: 500 Cabinets, Woodworking Magazine, Maker Moxie, Teaching Artist Journal.
wyattsevers.com

Wyatt Daglá Severs, *Day Table*, ash, cherry, maple, milk paint, Danish oil,
34 x 67 x 10 inches



5 July 21–August 6

Mark Melonas

Concrete as Vessel Code 05W

Using multiple methods of form development, moldmaking, and concrete casting, students will create concrete vessels. We'll investigate high-performance concrete mixes and develop appropriate placement techniques to suit our forms. We'll use rigid, flexible, and mobile molds to contain our material. Students will develop small-scale prototypes and then develop fully-realized pieces. Practical outcomes may include sinks, planters, furniture, or pots, but we'll also be open to sculptural and conceptual pursuits. **All levels.**

Studio artist and designer, owner of LUKEWORKS design and build studio; teaching: Peters Valley (NJ), Arrowmont (TN), University of Massachusetts Dartmouth, Baltimore School for the Arts, visiting artist at Virginia Commonwealth University; publications: Popular Mechanics, Baltimore Magazine, Style, The Baltimore Sun.
lukeworks.com · markmelonas.net

Mark Melonas, *Disappear*, fiber-reinforced concrete, 18 x 60 x 22 inches



6 August 11–23

Fabiano Sarra

The Reliquary: A Place for Something Code 06W

A reliquary is a home for sacred objects and artifacts, but it can be much more than that. In this workshop we'll work together to find a broader understanding of the kinds of objects that can manifest the idea of a reliquary. Daily activities and discussions will lead students through a thoughtful process of finding significance in the materials and processes they choose. Students will use what they discover to design and construct a cabinet or box for their relic. Demonstrations will include the safe use of machinery, bandsaw box construction, and simple joinery for cabinets, doors, and drawers. **All levels.**

Studio artist; teaching: Anderson Ranch (CO), Rochester Institute of Technology (NY); residency: Haystack Open Studio (ME); exhibitions: Center for Art in Wood (Philadelphia), Wichita Center for the Arts (KS), Patton-Malott Gallery (CO), Burchfield Penney Art Center (NY).
fabianosarra.com

Fabiano Sarra, *Fika Cabinet*, walnut, brass, leather, 32 x 12 x 10 inches



7 August 25–31

Sandra Sell

Carved Wood Sculpture Code 07W

This workshop will cover the techniques used in creating carved wood sculpture from start to finish: design, wood selection, initial carving, refining the design, surface treatment, and finishing. Demonstrations will cover reductive carving using chainsaws, grinders, and other tools along with the proper use and maintenance of hand-held power tools. We'll create surfaces through texturing, fire, acrylic, and milk paint. Students will experiment with their own designs and texture elements and can anticipate completing one sculpture or several exploratory samples. Daily critiques will benefit all participants. **All levels.**

Studio artist; teaching: University of North Carolina Asheville, Grand Prairie Art Center (AR), Little Rock Air Force Base Art Program (AR); exhibitions: National Association of Women Artists (NYC), Fredericksburg Center for the Creative Arts (VA); collections: Arkansas Art Center, University of Arkansas Little Rock, Historic Arkansas Museum.
sdrasell.com

Sandra Sell, *Colony Curl*,
11 x 12½ x 24 inches



Specials

Workshops listed as “all levels” welcome serious students of any skill level, beginning to advanced.

Scholarship information begins on page 41.

Students may enroll in one workshop per session.

3 June 23–July 5

David Emitt Adams & Lou Krueger
Experimental Camera & Wet-Plate Workshop **Code 03P**

Each student in this workshop will build a versatile 4x5 camera that can be used to expose a variety of light-sensitive materials with lenses or pinholes. We'll demystify the wet-plate collodion process as we use these cameras to make tintypes and glass-plate negatives. We'll also cover basic darkroom processes and scanning negatives for digital output. By combining these processes, students will build equipment and skills that will help their photographic practice to flourish. **All levels.**

David: studio artist; teaching: University of Kansas, University of Arizona, Alchemy Studio (Italy); collections: Center for Creative Photography (AZ), George Eastman Museum (NY). **Lou:** Studio artist, professor emeritus at Bowling Green State University (OH); solo exhibitions: Los Angeles Center for Digital Arts, Soho Photo (NYC).
davidemittadams.com · loukrueger.com

David Emitt Adams, *Saguaro: Somewhere in the White Tank Mountains*, found objects, wet-plate tintype, 12 x 8 x 10 inches
Lou Krueger, *Penland Camera Prototype*, poplar, glass, brass, MDF, 7½ x 6½ x 3½ inches

4 July 7–19

Jana Harper
Cultivating Attention: Nature, the Body, & the Book **Code 04B**

Nature and the body will be our guides in this experiential workshop. Through a daily practice of observation, contemplation, and movement, we'll develop a body of work that translates our perceptions and sensations into drawing, writing, and collage. Penland's natural surroundings will provide ample source material as we play with different movement techniques and use simple drawing and writing prompts to over-produce page spreads. Then, after editing and sequencing this material, we'll assemble our work into a series of accordion books documenting our experience.

All levels.
Associate professor at Vanderbilt University (TN); residencies: Elsewhere Museum (NC), Pyramid Atlantic (MD), Cité Internationale des Arts (Paris); collections: Library of Congress (DC), Mesa Contemporary Arts Museum (AZ), Janet Turner Print Collection (CA), Blanton Museum of Art (TX).
janaharper.com

Jana Harper, *This Holding (Being Held)*, Japanese paper monoprinted and collaged onto inkjet print, 22 x 30 inches



5 July 21–August 6

Mark Melonas

Concrete as Vessel

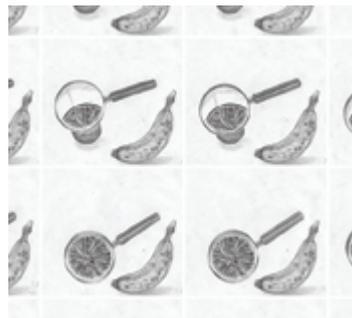
Code 05W

Using multiple methods of form development, moldmaking, and concrete casting, students will create concrete vessels. We'll investigate high-performance concrete mixes and develop appropriate placement techniques to suit our forms. We'll use rigid, flexible, and mobile molds to contain our material. Students will develop small-scale prototypes and then develop fully-realized pieces. Practical outcomes may include sinks, planters, furniture, or pots, but we'll also be open to sculptural and conceptual pursuits. **All levels.**

Studio artist and designer, owner of LUKEWORKS design and build studio; teaching: Peters Valley (NJ), Arrowmont (TN), University of Massachusetts Dartmouth, Baltimore School for the Arts, visiting artist at Virginia Commonwealth University; publications: Popular Mechanics, Baltimore Magazine, Style, The Baltimore Sun.

lukeworks.com · markmelonas.net

Mark Melonas, *Disappear*, fiber-reinforced concrete, 18 x 60 x 22 inches



5 July 21–August 6

Miranda Javid

The Animated Drawing

Code 05D

In this hybrid workshop, students will develop fundamental drawing skills while enlivening their renderings by making them move. Instead of traditional motion tools like transparent cels and digital tablets, we'll experiment with less-controllable media—from charcoal to watercolor—while seeking to retain texture, gesture, and observation. Students will focus on two animation techniques: one involves drawing frame-by-frame, and the other shifts lines on a sheet of paper using a stop-motion drawing process. Students will leave with their own moving imagery and the ability to animate at home. No background in animation or drawing required. **All levels.**

Studio artist; teaching: University of California Irvine, University of North Carolina School of the Arts; residencies: Can Serrat (Barcelona), Grin City Collective (IA); exhibitions and screenings: Film Noir Cinema (NYC), Cutout Film Festival (Mexico), Echo Park Film Center (Los Angeles).

mirandajavid.com

Miranda Javid, *See Thru*, graphite, tracing paper (frames from animation)



6 August 11–23

Mica Mead & Colin Sutherland

RISO: An Introduction

Code 06B

Risograph (RISO) is a digital stencil duplication process with an aesthetic similar to silk-screen. We'll introduce you to the RISO and what makes this ordinary-looking machine a valuable tool for artists and designers. We'll touch on history and operation and then start printing! Projects may include prints, zines, and a collaborative, pamphlet-bound class edition. Students will supply content, which may be illustrations, photos, design, or text. Our focus will be on best printing practices and file setup for the RISO. The workshop will be loose and creative with lots of time working with our RISO RPs and twelve color drums. Photoshop and Illustrator skills will help, but this workshop is open to **all levels.**

Studio artists and co-founders of Woolly Press (NC); exhibitions: Asheville BookWorks (NC), Brainfreeze Comics (TN), Asheville Area Arts Council (NC); curated The Riso Museum, an exhibition of Riso work by an international group of artists.

woollypress.com

Woolly Press, detail of *Tropical Gumbo*, three-color Risograph



7 August 25–31

Scott Moore

Letterpress Wood Type Production

Code 07L
This workshop will give students a rare opportunity to use historic pantographs to make wood type from a collection of provided patterns and to create new wood type patterns of their own. We'll also explore ways of making letterpress type using modern methods. End-grain and side-grain maple will be available. Students will use Penland's letterpress equipment to proof their work and produce prints from their new type and graphic shapes. Basic woodworking, graphic design, and/or letterpress skills will be helpful, but this workshop is open to **all levels.**

Retired teacher of industrial arts; one of four people in the world producing new wood type for letterpress printers, lecturer on wood type history.

Scott Moore, *Morgan Wilcox #7 Ampersand*, end-grain polished hard maple



Life at Penland

Each workshop is structured by the teacher, but most are a mix of demonstrations, lectures, individual studio work, and field trips. A stay at Penland also offers daily movement classes, evening slide talks, visits to nearby studios, volleyball games, dances, hikes, or swimming in the Toe River.

The Pines dining hall provides three delicious meals each day. An on-campus coffee-house offers hot and cold drinks, snacks, and a place to meet and relax. The school supply store features a variety of hand tools and craft materials along with UPS shipping, books, postcards, snacks, drinks, and other items. Wireless internet access is available throughout campus, and there are several public computers. Most students live at Penland and all students may participate in activities on a 24-hour basis. Penland housing is simple but adequate, and it puts you close to all the activity. There is more information about housing on page 40, and you can find pictures of typical rooms on the housing page of our website.

At Penland, you can expect to work hard, learn a lot, make friends, and immerse yourself in an environment that's free from many of the distractions of everyday life. You can expect to have fun, eat good food, and get the kind of energy that comes from immersing yourself in something you love.

Diversity & Inclusion

Penland School of Craft believes that diversity and inclusion are essential to its mission. We want to inspire and nurture the human spirit, and we value the perspectives and contributions of all people. We want the Penland experience to include varied ideas, world views, and personal characteristics. Penland is committed to being a community that welcomes and re-

spects everyone regardless of age, ability, ethnicity, race, religion, philosophical or political beliefs, sexual orientation, gender identity or expression, nationality, geographic origin, and socioeconomic status. We are committed to providing an environment free of discrimination.

Registration Information

Penland welcomes serious students of all levels of experience—absolute beginners to professionals. The minimum age is 18. Some workshops are tailored for beginners and some require prior experience; most welcome a range of skill levels.

Registration Process

Penland will begin accepting full-pay registration for summer workshops at 12:00 PM EST on Tuesday, January 15. Registration will be on a first-come, first-served basis and will continue until workshops are filled. All registration takes place online. Spaces are reserved in each workshop for scholarship students. The scholarship application will be available in Slideroom on January 1 and must be completed by 11:59 PM EST on February 18. See the scholarship information section beginning on page 41.

Processing Fee & Deposits

A \$50 processing fee is charged when you apply. You may apply for several sessions at once with one fee. A deposit of \$250 per workshop is required to secure a place in each workshop you want to be enrolled in. Scholarship applicants pay a processing fee but no deposit at the time of registration.

Your application will be processed once you have completed your online application and paid the processing fee and appropriate deposits. If a workshop is full, you will be placed on

a waiting list, and your deposit and processing fee will be returned. The balance of your fees (including room and board) is due on April 15. If payment is not received by this date, you may lose your space in the workshop and be charged a cancellation fee. If you register after April 15, full payment is due when you are enrolled in a workshop. **Apply online at penland.org. Applications procedures are explained on page 46.**

Cancellations & Refunds

Penland makes a substantial investment when planning a workshop, and vacancies can be hard to fill even if there is a waiting list, so we must charge cancellation fees to offset the cost of these vacancies. If you cancel anytime up to

45 days before the beginning of a workshop, you will receive a full refund minus a \$100 cancellation fee and the \$50 processing fee. **If you cancel less than 45 days before the beginning of the workshop, there is no refund.** If you request housing on campus and you decide to cancel that request, you will be charged a \$50 housing cancellation fee.

If it is necessary for Penland to cancel a workshop for any reason, students will be notified and offered another workshop or a full refund. We cannot be responsible for nonrefundable airline tickets. Penland registrations are transferable to another person only if the workshop does not have a waiting list; if you wish to transfer your registration, please call the registrar to inquire.



Waiting Lists

Waiting lists are maintained for all filled workshops. Any applicant for a workshop that has filled will be placed on the waiting list. Waiting lists are kept in order by the date that applications are received. Applicants will be contacted if space becomes available. No deposit is necessary to hold a space on a waiting list, and the \$50 processing fee will not be charged unless you are enrolled.

Stand-By Program

Residents of nearby counties in Western North Carolina and Eastern Tennessee are offered half-price tuition when they take unfilled spaces less than two weeks before the beginning of a workshop. This offer is also available to all K–12 teachers and all teachers at colleges, universities,

or community colleges, regardless of where they live. For details contact the Penland registrar or visit penland.org/standby.

Accessibility

Penland's campus is located on terrain that is steep and uneven. Most of our studios are accessible, and housing is available that conforms to the Americans with Disabilities Act. We provide accessible parking for the dining hall, housing, and most studios. Several golf carts are available for students who have mobility limitations. Penland will make every effort to provide appropriate housing and program access to people with known disabilities to the degree possible without posing an undue hardship for the organization. People with disabilities are responsible for requesting appropriate accom-

modations in advance and helping the school assess how best to assist them. Please contact the registrar to discuss housing and access to studios and other facilities.

Textiles workshops are taught in second- and third-floor walk-up studios; one of the metals studios has stairs that compromise access. The workshops in this metals studio have the letter A in the class code.

Penland Housing

We recommend staying on campus to maximize your Penland experience. There are frequent evening events and many people choose to do studio work late at night or early in the morning.

Penland housing is quite simple. Buildings are not air-conditioned—the climate is moderate, and temperatures are cool at night. Furnishing is basic: a bed and a place to put your clothes.

Our housing is priced in two tiers: standard and economy.

Standard housing includes rooms that are a bit larger and, in some cases, in recently constructed or renovated buildings. The “dorm” option in standard housing refers to rooms that house four people.

Economy housing includes rooms that are a little smaller; many are in older buildings. The “hostel” option in economy housing refers to rooms that house up to 13 people.

Housing assignments are made shortly before the session begins. We do our best to match students with the type of housing they request, but this is not always possible, and we cannot honor requests for specific rooms or buildings. You can find example photographs of Penland housing on our website. **Note: we only house people enrolled in workshops.**

Off-Campus Students

Students who live in the area or prefer to find their own lodging may enroll as off-campus students and participate in all activities of the Penland session. Off-campus students should select a meal plan when enrolling.

Cost of Materials

Tuition does not cover the cost of materials used for students' own production. (Hot glass tuition does cover the cost of the glass in the furnaces.) Most workshops require you to bring certain materials and tools with you. Most workshops also have a studio fee for supplies used by the group. We will make every effort to notify students in advance if we anticipate a studio fee in excess of \$50. Look for this information on your materials list. Note: frameworking students pay a \$100 deposit and a \$10 rental fee on their tool kits; rental tool kits are available in the wood and metals studios for a small fee.

Studio Safety

In many workshops students may be working with tools which, if improperly used, can cause injury. A safety tour and information about the proper handling of tools and materials is part of our workshops; however, students assume the risk of working with tools and materials provided by the school.

Studio Information

Detailed information about Penland's studios, including a list of the tools and equipment in each studio, is available on our website.

Support Services

The Blue Ridge Regional Hospital is the nearest medical facility; it is in Spruce Pine, a 15-minute drive from Penland. The school can provide information about urgent care providers in the



local area. The nearest pharmacy and laundromat are also a 15-minute drive. Recovery meetings are held on campus once per week and more frequently in Spruce Pine.

Policies

Drugs and Alcohol—Alcohol is not permitted in the studios. The legal drinking age in North Carolina is 21. The use of illegal drugs while at Penland is strictly prohibited. We cannot tolerate behavior that jeopardizes your safety or the safety of others.

Personal Property—Penland is not responsible for the security of property belonging to students, instructors, or staff.

Pets—Students are not permitted to have pets with them while at Penland. If you work with an ADA compliant service animal, please contact the registrar.

Unacceptable Behavior—Penland reserves the right to dismiss any student, without refund, for behavior that is disruptive to the community learning and living environment. Penland may refuse admission to students with a past history of unacceptable behavior.

College & Teacher Credits

Undergraduate and graduate credit may be earned at Penland through Western Carolina University for a fee of \$175 per undergraduate credit and \$200 per graduate credit. These fees are in addition to Penland's fees and are subject to change. Students must check with their institution to make sure these credits are transferable. Please contact the registrar at least three weeks before your workshop if you are interested in college credit. A certificate of course completion is also available. Teachers interested in receiving Public Education Certificate renewal credits for Penland workshops must contact their local school board.

Arrival & Departure

Penland is located in the Blue Ridge Mountains near Spruce Pine, NC, 52 miles north of Asheville. The easiest way to get here is by car, but commercial van service (not affiliated with Penland) to and from the Asheville airport and bus terminal is available before and after each session for a fee. Plan to arrive at Penland between 1:00 and 5:00 PM on Sunday. Sessions begin with an orientation meeting at 5:00 PM. (Studio assistants and scholarship students with a work requirement arrive in time to work on Saturday morning, except for 6th session when they start work on Sunday morning.) Sessions end at noon on the last day of the session. Housing checkout time is 2:00 PM. (Studio assistants and scholarship students with a work requirement must work on the day after their session.)

Scholarship Information

Scholarship applications must be made online, using Slideroom, by 11:59 PM EST on February 18 and must include two reference forms completed (before the deadline) by your chosen references. Scholarship applicants pay a nonrefundable \$50 processing fee. Early decision applicants will be notified within three business days of completing their application. All other applicants will be notified by April 1.

Apply at penland.slideroom.com.

Penland is an intentionally inclusive and dynamic creative community—a community that welcomes diversity and purposefully seeks students with diverse educational, cultural, and life backgrounds. Penland values and seeks students who can profit from the creative energy that arises from diverse artistic visions and approaches. Our scholarship program helps people live creative lives by enabling



opportunities and artistic challenges for people from all walks and stages of life.

Penland offers scholarships in four categories:

Partial Scholarship with Work Requirement: students work for the school before, during, and after their session. They receive meals, dormitory housing, and pay a discounted tuition. There are more than 175 of these scholarships. (See note about early decision option.)

Full Scholarship with Work Requirement: students work for the school before, during, and after their session. They receive meals, dorm housing, and tuition. There are more than 70 of these scholarships.

Full Scholarship with No Work Requirement: students receive meals, dorm housing, and tuition with no work requirement. There are more than 100 of these scholarships.

Studio Assistantship: students work in the studio before, during, and after their session, preparing for the workshop and assisting the instructor. They receive meals, shared housing, and tuition.

Some spaces are reserved in each workshop for scholarship students. Scholarships are intended for students who would have difficulty attending Penland without financial assistance. You may not apply as a full-paying student if you are applying for a scholarship. If you are not selected, you may reapply as a full-paying student if space is available. (You will not have to pay another processing fee.)

Partial Scholarship with Work Requirement (Work-Study)

Work-study students are an integral part of life at Penland. Work-study students accept the challenge of balancing studio time with working for the school.

International students note: because the U.S. government considers our work-study scholarship program to be work-for-hire, students who are not U.S. citizens may not receive work-study scholarships unless they have a green card. International students may apply for full scholarships with no work requirement.

During the session work-study students work approximately 20 hours per week on a variety of service tasks, usually cleaning, food service support, dishwashing, or gardening. All work-study students are given a schedule on the first day and generally work part of each day during the session as well as before and after the session. The work is manual labor and the schedule, while reasonable, requires work-study students to carefully balance their time and energy between the studio and their work obligations.

Work-study students receive housing in common living areas accommodating 4 to 13 students.

Most work-study jobs are labor intensive. If you have physical limitations and you are selected for work-study, please let us know before you arrive what kinds of work you can do, and we'll do our best to make an appropriate work assignment.

In addition to working during the session, **work-study students are required to work from 9:00 AM to 5:00 PM on the day before their session and 9:00 AM to 12:30 PM the day after their session.** You are responsible for making travel arrangements that will allow

you to meet this requirement. If you cannot meet this requirement, please do not apply. **Applications procedures are explained on page 46.**

NEW OPTION! Early Decision

Every session, Penland needs a crew of reliable and committed work-study students in The Pines dining hall. Many people have expressed an interest in finding out sooner whether they have been chosen for a scholarship. And everyone would prefer to get their first or second choice of workshop. We have joined these interests in a new scholarship option.

If you are willing to commit to a partial scholarship with a work assignment in the dining hall, you will be notified of your enrollment status within three working days after the completion of your application. Applications may be submitted between January 1 and February 18 and will be considered complete once Penland receives a completed reference form from two of your references. Applicants for this option pay a reduced processing fee of \$10.

If you accept a scholarship offered under this option, **you will not be eligible for a full scholarship this summer.** If you decline a scholarship offered under this option before the February 18 deadline, you will still have the option of applying for a full scholarship.

Because these applications are processed before other scholarship applications, this option increases your chance of getting a scholarship for your first- or second-choice workshop. Two spaces will be held in each workshop for early decision applicants (spaces will be held for other scholarship applicants as well). These spaces will be assigned on a first-come first-served basis. Apply now!

Full Scholarship with Work Requirement

These work-study scholarships carry the same work requirement as the partial scholarships (please read details above), however they cover all room, board, and tuition. They target students with exceptional talent and financial need. Applications require images of your work. If you apply for one of these scholarships, you are encouraged to also apply for a partial scholarship. **See note below about targeted scholarships. Application procedures are explained on page 46.**

Full Scholarship with No Work Requirement

Full scholarships cover room, board, and tuition and have no work requirement. These target students with exceptional talent and financial need. Applications require images of your work. If you apply for one of these scholarships, you are encouraged to also apply for a full scholarship with work requirement and a partial scholarship. **See note below about targeted scholarships. Application procedures are explained on page 46.**

Targeted Scholarship Preferences

Some full scholarships (with or without work requirement) have stated preferences in addition to exceptional talent and financial need. If you meet any of the following preferences, you will be able to indicate this in your Slideroom application, and it may increase your chance of receiving a scholarship.

- Teacher (at any level)—no images required
- International student
- Woman
- Woman taking a workshop and pursuing a career in books, drawing, painting, or photography





- Person of color
- Veteran
- Person with disability
- LGBTQ
- LGBTQ NC resident
- Forty or older
- Forty or older taking a wood workshop
- Sixty or older, studying an unfamiliar medium
- Emerging artist
- Emerging artist 50 or older
- Accomplished in one medium and taking a workshop in another
- Exploring a career or life transition
- Amateur or professional performer in dance, drama, or music
- Changing career to craft education
- Metals educator living in Japan
- Student at Louisiana State University School of Art
- Student, faculty, or adjunct faculty at Meredith College
- Rising sophomore or junior at Appalachian State University and first time at Penland
- NC resident living east of Raleigh
- NC resident taking a workshop that uses new technologies
- Resident of Avery, Cleveland, McDowell, Mitchell, Rockingham, or Yancey counties in NC
- Resident of Idaho, Oregon, Washington

A complete list of specially funded, named scholarships is available on our website at penland.org/scholarship-funds.

Studio Assistantships

Studio assistants are students who assist instructors and are responsible for maintaining the school's standards for studio operation.

Assistants receive housing and meals and pay only the \$50 nonrefundable processing fee and the studio fee (paid at the end of the session). Studio assistants are responsible for their own travel expenses.

Assistants are selected based on their knowledge of a working studio. **In addition to 25–40 hours of work each week, studio assistants are required to work from 9:00 AM to 5:00 PM on the day before and 9:00 AM to 2:00 PM the day after their session and must make travel arrangements which will allow them to meet this requirement.** If you cannot meet this requirement, please do not apply. Many instructors select their own assistants; available positions will be listed on Slideroom. **Application procedures are explained on page 46.**

International students note: because the U.S. government considers our studio assistant program to be work-for-hire, we cannot accept international studio assistant applicants.

Support for Penland

You are invited to be part of the group of generous individuals who contribute to Penland's annual fund to support studios, scholarships, and programs. The tuition and fees Penland charges do not reflect the true cost of offering these programs. In fact, student fees cover less than half of Penland's operating costs. We welcome your contribution of any size even if you won't be able to join us for a workshop this summer. You can donate at our website, where you will find information about a variety of ways to help the school. With your support we can continue to help thousands of people live creative lives.

Scholarship Auctions

One important source of funds for Penland's scholarship programs is the sale of work at

auctions that take place at the end of each session. Donations come from students, instructors, and friends. These auctions are celebrations of the work done in the workshops, and they are an opportunity for neighbors, visitors, and craft enthusiasts to enjoy the energy of a Penland session. If you are in the area on one of the auction dates, be sure to join us for the fun.

2019 Scholarship Auction Dates

*Auctions take place at 8:00 PM
on the Penland campus*

- | | |
|-------------------|-------------------|
| Thursday, May 2 | Thursday, July 18 |
| Thursday, June 6 | Monday, Aug. 5 |
| Thursday, June 20 | Thursday, Aug. 22 |
| Thursday, July 4 | Thursday, Nov. 14 |

Annual Benefit Auction

The 2019 benefit auction takes place on Friday, August 9 and Saturday, August 10. Each year, more than two hundred current and former instructors, resident artists, and core fellows donate work in support of Penland's programs and studios. Students, staff, neighbors, and board members volunteer their time to create an atmosphere of fun and celebration. Auction guests enjoy an exhibition of auction work, meals under a festival tent, and the opportunity to collect beautiful works of art. Absentee bidding is available. To receive an invitation, call the development office at 828-765-2359.



A Note About 2019 Tuition and Fees

After a close study of our rates and those charged by a number of other educational institutions, we decided that we have been undercharging for our workshops and overcharging for our housing. As a result, in addition to the small, across-the-board increase we apply most years, tuition for full-paying students has increased by \$125 per week for summer 2019, and the charge for all room and board packages has *decreased* by an equivalent amount. Because we have raised one rate and lowered the other, this new fee schedule will come out even for students staying on campus, including students with partial scholarships.

“Aside from the joy of spending every day in the hot shop, this time surrounded by the beauty of the North Carolina mountains has been very important for my body and soul. I feel focused, driven, more creative, more confident and ready to tackle my next project.”

Michael, glass student

Tuition & Fees

Tuition	1 wk	2 wks	2½ wks
Regular.....	826	1,460	1,851
Hot glass.....	1,124	1,917	2,487

Tuition for Partial Scholarships with Work Requirement

Regular.....	359	649	846
Hot glass.....	517	942	1,226

Partial scholarship students receive meals and dormitory accommodations at no additional charge as part of their scholarship package.

All students pay a studio materials fee at the end of the session. See note on page 40.

Room and Board – Standard

Includes rooms in Arbor House, Bill’s Place, Dorm 54, Heavens Above, Radcliffe, The Pines, The Sleeping Cabins, and The Roost (see explanation on page 40).

	1 wk	2 wks	2½ wks
Dorm.....	482	858	1,151
Double/common bath.....	674	1,228	1,615
Double/bath shared w/roommate.....	893	1,623	2,124
Single/common bath.....	1,305	2,374	3,123
Single/private bath.....	1,663	3,052	4,011

Dorms house 3–4 per room.

Room and Board – Economy

Includes rooms in Craft House, Long House, Billy’s Forge, and The Pines (see explanation on page 40).

	1 wk	2 wks	2½ wks
Hostel.....	417	740	994
Double/common bath.....	566	1,027	1,349
Single/common bath.....	1,051	1,908	2,509

Hostels house up to 13 per room.

Off-Campus Student Meals

	1 wk	2 wks	2½ wks
All meals.....	328	599	779
Lunch and supper.....	251	454	593
Breakfast only.....	77	145	186
Lunch only.....	110	204	267
Supper only.....	141	250	327

How to Apply as a Full-Paying Student

1. **Minimum age is 18. Applications must be made online at penland.org**
2. If you are applying for a scholarship or a studio assistantship, follow the instructions in the section below.
3. Read cancellation and refund policy on page 39.
4. Complete online application form, indicating workshop choices (and preference order) and housing preference. Application form is at penland.org
5. Online application process will include (in U.S. currency) the \$50 processing fee and the \$250 deposit(s). A deposit is required for each session in which you want to enroll.
6. Full balance is due April 15.

How to Apply for a Scholarship or Studio Assistantship

1. **Minimum age is 18. Scholarship and studio assistantship applications must be made online at penland.slideroom.com.**
2. Read cancellation and refund policy on page 39.
3. If applying for a studio assistantship, check Slideroom to determine availability.
4. Scholarship and studio assistantship applications require a non-refundable \$50 processing fee (\$10 for early-decision applications). You will need to list at least two references as part of your application. Your references will receive a reference form by e-mail. **Reference forms must be completed by the application deadline for your application to be considered.** If you are applying for a studio assistantship or a full scholarship, you will need to submit images of your work.
5. Your application must be complete by 11:59 PM EST on February 18, 2019.
6. You will be notified of your status by April 1 and be asked to pay in full at that time. (Applicants who choose the early-decision option will be notified within three business days of completing their application.)

More details are included in the Slideroom application form at penland.slideroom.com.



Other Penland Programs

The Penland Gallery and Visitors Center

The Penland Gallery and Visitors Center is one of the finest showcases for contemporary craft in the Southeast. Attracting more than 10,000 visitors each year, the gallery displays and sells work by current and former Penland instructors, resident artists, and students from around the country. The gallery also presents eight invitational exhibitions each year. A knowledgeable staff provides information about craft processes, the school's programs, the artists, and studios in the area. Gallery hours: March to early-December: Tuesday through Saturday, 10:00 AM–5:00 PM; Sunday, 12:00–5:00 PM. For more information visit penland.org/gallery or call 828-765-6211.

Visiting Penland

In the interest of protecting the focused atmosphere of our workshops, Penland's teaching studios are not open to the public. The Penland Gallery sponsors weekly tours of the campus when school is in session, March through mid-November. Because tour sizes are limited, we recommend calling for reservations.

The studios of Penland's resident artists are open, and many nearby craftspeople have hours when their studios are generally open. The gallery staff provides a map for a self-guided tour of the campus and a map of studios in the area. Penland also has a network of trails that are open to the public. Penland is located near Spruce Pine, North Carolina, 52 miles northeast of Asheville.

Penland Resident Artists

The resident artist program provides a stimulating, supportive environment for artists at

transitional points in their careers, enriching the total educational experience available at Penland. Resident artists are self-supporting, independent artists who live and work at Penland for three years.

The program welcomes motivated, focused individuals working in any of the media taught at Penland. The application deadline is January 15.

Core Fellowship Program

Penland's core fellows are full-time students who live and work at the school for two years. These artists are members of the staff who have ongoing responsibilities and take a leadership role among work-study students. Core fellows receive housing, meals, and tuition. They are chosen based on the seriousness of their artistic intent and their ability to work with others. Applications are due October 15.

Winter Residencies

Winter residencies are an opportunity for a small community of artists to work independently in our studios for a short time. There are a limited number of artists per studio. Housing, kitchen facilities, and the Penland Coffee House are available, but the dining hall is not open in the winter. Applications are due September 15.

Community Education

Penland sponsors several programs that make the school's resources available to the local community. The Teaching Artist Initiative provides art programs in the Mitchell County schools and creates teaching opportunities for artists. Summer art camps offer a variety of children's activities led by area artists.

Community Open House

Every spring, Penland's community open house welcomes visitors into the studios for an afternoon of demonstrations and hands-on activities. The 2019 open house will be on March 2 from 1:00–5:00 PM.

Fall and Spring Sessions

In addition to the workshops described in this catalog, Penland offers one- and eight-week workshops each spring and fall. Our eight-week sessions, called concentrations, allow you to settle into the studio for an extended period of time and make great strides in your work. One-week workshops make the Penland experience available to people who can't take as much time away from their lives. More information is available at penland.org.

Movement

Movement classes are available during Penland sessions at no extra charge. The movement program at Penland is based on the belief that ease of movement is an aid to the creative process. Movement instructors come from a variety of disciplines. Descriptions of each movement instructor's class are available on our website.

Summer 2019 Movement Instructors

- Session One: Nicki Strouss
- Session Two: Hannah Levin
- Session Three: Juniper Bowers
- Session Four: Gwen Hashimoto
- Session Five: Diann Fuller
- Session Six: Diann Fuller
- Session Seven: Jean Woodall

More information about visiting Penland and our range of programs is available at penland.org.



The Craft School Experience

Penland has partnered with four other craft workshop schools to expand awareness of the special kind of hands-on, experiential education we offer. Part of this program is a portal website that presents general information, links to each of the five schools, a blog, and an excellent podcast of interviews with prominent craftspeople. Visit craftschools.us.

“The past two weeks have not only taught me technical skills to improve my quality of printing but have given me a safe space to experiment and take my printing to a level I never expected to discover.”

Candy, letterpress student





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