

PENLAND SCHOOL OF CRAFT

FALL 2019 | SPRING 2020



“Hard to explain what a special place this is. It definitely falls into the ‘you have to be there to truly get it’ category. If you’re interested in learning new skills or polishing the old, there’s no place like Penland. Just trust me on this one.”

—Kerik Kouklis, Penland photo instructor



About Penland

Front cover: Experimenting with pulp painting and inclusions in the paper studio.

Back cover: Instructor Paul Briggs working in the clay studio.

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. Penland serves 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 and shares their passion for making.

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

Total-immersion workshops are a uniquely effective educational method. 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.

Penland in Fall and Spring

Penland's eight-week fall and spring sessions, called Concentrations, are an unmatched opportunity in craft education: almost as long as a college semester, with the intensity of a total-immersion workshop. This is a time to settle into the studio and make great strides in your work. While these sessions represent a substantial commitment of time, they contain the potential for extraordinary experiences.

Running concurrently are one-week sessions that provide an immersive experience within a limited time frame and an opportunity to delve into very specific subject matter.

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 evening slide talks, the beautiful Penland Gallery, a reading room, visits to nearby studios, volleyball games, movement classes, and walks on our mountain trails.

An on-campus coffeehouse provides hot and cold drinks, snacks, and a place to meet and converse. The school supply store features a variety of hand tools and craft materials along with UPS shipping, books, postcards, snacks, drinks, apparel, and other items. Wireless internet access is available throughout the campus. The nearest medical facility is the Blue Ridge Hospital, located ten miles away.

Most students live at Penland during their workshop, and all students may participate in activities on a twenty-four-hour basis. The dining room provides three delicious meals each day. There are always choices for vegetarians, but we cannot always accommodate special dietary needs.

What can you expect from time spent at Penland? You can expect to work hard, learn a lot, and make friends in a beautiful and isolated setting with minimal distractions. You can expect to have fun, eat well, and get the kind of energy that comes from immersion in something you love.

Other Programs

Penland offers three distinct residencies: the three-year resident artist program, which serves full-time, self-supporting artists; the two-year core fellowship, which is a full-time work-study program; and short-term winter residencies. The Penland Gallery and Visitors Center displays and sells work by Penland-affiliated artists and welcomes thousands of visitors each year. Community collaboration programs make Penland's creative resources available in the local community. Complete information at penland.org.

Fall Concentration

Eight-Week Workshops

Sept. 22 – Nov. 15, 2019

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

Scholarships are available; the fall scholarship application deadline is June 15, 2019; later applications will be accepted if there are unfilled spaces or cancellations.



Clay

Suze Lindsay & Kent McLaughlin

Form, Function & Fire

Code FOOCA

This workshop will be an expansive study of utilitarian pottery conducted through demonstrations, discussions, sketchbook exercises, and structured practice. We'll share our individual approaches to making pottery, including wheelthrowing, altered forms, handbuilding with slabs and coils, and drop-and-drape molds. We'll have conversations about making pots for daily and ritual use and engage in exercises that will develop continuity between form and surface. Presentations will include images and videos that will encourage your personal voice. Guest instructor **Dan Finnegan** will share his work reflecting his training at Winchcombe Pottery (UK). We will fire stoneware and porcelain in salt, reduction, and wood kilns. **All levels.**

Suze: studio potter; teaching: Anderson Ranch (CO), Haystack (ME), Arrowmont (TN), Curaumilla Art Center (Chile), Penland; collections: Taipei Yingge Ceramics Museum (Taiwan), San Angelo Museum (TX), Asheville Art Museum (NC); former Penland resident artist.

Kent: studio potter; teaching: Anderson Ranch (CO), Arrowmont (TN), Curaumilla Art Center (Chile), Jingdezhen Ceramic Institute (China), Penland; collections:

San Angelo Museum (TX), Asheville Art Museum (NC), North Carolina Pottery Center.
forkmountainpottery.com

Suze Lindsay, *Stacked Vase*, thrown and handbuilt, salt-fired stoneware, 15 x 6 x 4 inches
Kent McLaughlin, *Mashiko Jar*, reduction-fired porcelain, wax resist glaze, 25 x 4 x 4 inches



Glass

Greg Fidler, Kit Paulson, Kenny Pieper & Pablo Soto

Penland Glass: A Bird's-Eye View Code FOOGA
This exploration of hot glass, taught by four nationally-known artists who live near the school, will be as varied and inspiring as the Penland glass community itself. Pablo will begin with a focus on foundations—setups, proportions, centering, and heat—along with discussions of aesthetics, inspiration, and the formal qualities of hot glass. Kenny will reinforce these fundamentals while introducing cane work and stemware. Greg will challenge students to push forms out of round as they explore imbalance and tension. Finally Kit will help students use their accumulated knowledge to move from “how” to “why,” to pursue individual projects, and to dig into conceptual concerns through reading, writing, thinking, and drawing exercises. Each instructor will lead for two weeks and make regular visits throughout the workshop. Visiting demonstrators, field trips, and studio visits will give students even more access to the deep pool of talent that is the Penland glass community. **All levels.**

Greg: studio artist, chief administrative officer at Spruce Pine Batch (NC); work represented by Sandra Ainsley Gallery (Toronto); former Penland resident artist. **Kit:** Penland resident artist; teaching: Pilchuck (WA), Blid-Werk Frauenau (Germany), National College of Art and Design (Dublin); collections: Tacoma Museum of Glass (WA), KODE (Norway). **Kenny:** studio artist; teaching: Corning (NY), Pittsburgh Glass Center, Cleveland Institute of Art, Penland; collections: Corning Museum (NY), Museum of Fine Art Boston, New Orleans Museum. **Pablo:** studio artist, glass fabricator; teaching: Haystack (ME), Ox-Bow (MI), Corning (NY), Canberra Glass Works (Australia), Pilchuck (WA); exhibitions: Blue Spiral 1 (NC), David McCune Gallery (NC), Momentum Gallery (NC).
kitpaulsonglass.com · pieperglass.com
sotoglass.com

Greg Fidler, *Bowing Series Dark Chocolate Sand*, glass, 29 inches tall
Kit Paulson, *Moth / Mouth*, borosilicate glass, 20 x 20 x 12 inches
Kenny Pieper, *Blue Satin Goblet Study*, glass, wood, 37 x 44 x 6 inches
Pablo Soto, *Fitted Forms*, glass, largest 16 x 7 x 7 inches



Iron

Andrew Hayes

Focus on Fabrication

Code FOOL

Starting with raw materials, you'll learn to cut, form, weld, and finish steel as you make functional and/or sculptural objects. We'll start by working through several projects to get acquainted with the studio and tools. Then we'll move to more independent work focusing on concept, design, and execution. Techniques will include measuring; layout; cutting with torches, saws, cutoff wheels, and shears; gas, MIG, and TIG welding; finishing; grinding; sanding; filing; patina; paint; and presentation. Guest instructor **Mike Rossi** will join us for a week of working with multiples. The goal of this workshop is for you to find your aesthetic in steel. **All levels.**

Studio artist; teaching: Haystack (ME), Anderson Ranch (CO), Penland; collections: Yale Art Museum (CT), Museum of Fine Arts Houston, Metal Museum (TN); representation: JHB Gallery (NYC), Seager Gray Gallery (CA), Blue Spiral 1 (NC); former Penland core fellow and resident artist.

andrew-hayes.squarespace.com

Andrew Hayes, *Yellow Intersection*, steel, book paper, paint, 21 x 6 x 3 inches



Metals

Maia Leppo

Jewelry: Designing for Production Code FOOMA

This workshop will focus on designing and creating production lines of jewelry using sheet and wire steel, silver, and other materials. Steel's low cost and light weight will encourage experimentation and facilitate making larger work. We'll cover ideation to fabrication for rings, earrings, necklaces, and brooches. Along with bench skills, topics will include outsourcing projects, fabricating mechanisms, making multiples, finishing, and marketing. We'll delve into computer aided design with Rhino, which will open our jewelry to design possibilities beyond our hand skills. This workshop will be especially relevant to those interested in working smart and making thoughtful designs in series. Guest instructor **Sarah Rachel Brown** will join us for one week.

All levels.

Studio artist; teaching: Arrowmont (TN), Touchstone (PA); residencies: Arrowmont, Pocosin Arts (NC); galleries: Society for Contemporary Craft (Pittsburgh), Quirk (VA), Lillstreet (Chicago), Artful Home (online).

maialeppo.com

Maia Leppo, *White Trumpet Lei*, steel, powdercoat, silicone, monofilament, 20 x 1/2 inches



Paper/Printmaking

Georgia Deal

Paper & the Unique Print

Code FOOX

This intensive workshop will explore the endless possibilities for combining handmade paper and the monoprint. We'll begin by diving into the basics of papermaking, exploring techniques to create unique substrates for printing. Then we'll cover a wide range of monoprint and monotype processes, including reductive, multiplate, and gum-transfer printing. In the paper studio we'll work with Eastern and Western fibers, and topics will include stenciling, inclusions and embedments, pigmentation, and pulp transfer techniques. The back-and-forth of working in both media will expand your visual vocabulary and encourage you to own every aspect of the process, from paper to print! Papermaker **Helen Hiebert** will join us for one week as our guest instructor. **All levels.**

Studio artist; professor emeritus at Corcoran College of Art and Design (DC); other teaching: Arrowmont (TN), Haystack (ME), Pyramid-Atlantic (MD); collections: Library of Congress (DC), Corcoran Gallery of Art (DC), Philadelphia Museum (PA).

georgiadeal.com

Georgia Deal, *Roses & Razorwire*, screenprint and gum transfer on handmade paper, 24 x 30 inches



Textiles

Bhakti Ziek

The Vocabulary of Weaving Code FOOTB

Weaving can take many forms that share the distinctive vocabulary of the medium. Using the floor loom to explore the language of weaving, we'll begin with clear instructions on how to set up a loom and weave, and we'll cover any weave structures students are interested in. Double weave, waffleweave, overshot, weft brocade, summer and winter, and tapestry are some possibilities. We'll investigate color, materials, texture, density, pattern, and concept. The use of natural dyes and weave software will be introduced early in the session. We'll cover dye processes such as immersion dyeing, woven shibori, ikat, and painted warps. Together, we'll tap the potential of weaving to be a transformative experience full of magic and insight into the connectedness of all things. Guest instructor **Cyndy Barbone** will join us for one week. **All levels.**

Studio artist; teaching: Philadelphia College of Textiles & Science, School of the Art Institute of Chicago, Haystack (ME), Penland; recent exhibitions: Rijswijk Biennial 2019 (Netherlands), de Cordova Museum Biennial 2019 (MA); co-author of The Woven Pixel and Weaving on a Backstrap Loom.

bhaktiziek.com

Bhakti Ziek, detail of 2018, handwoven silk



Wood

Jack Mauch

All Outward Appearances Code FOOW

In this workshop we'll ponder the depths of something shallow: that infinitely thin layer we call the surface. Although wood is our material, we'll think like graphic designers, working with composition, color, pattern, and texture to create expressive surfaces for furniture and sculpture. Our primary techniques will be marquetry, parquetry, wood and metal inlay, texturing, and painting. Beginners will learn fundamentals through assignments, which will be adapted to challenge experienced students. We'll value process and discovery over product, keep a steady but contemplative pace, and mine the veins our aesthetic curiosity—which may take us deep below the surface. Guest instructor **Ellen Kaspern** will join us for two weeks. **All levels.**

Studio artist; teaching: Arrowmont (TN), Penland; Massachusetts Cultural Council Artist Fellowship, Mineck Fellowship from the Society of Arts and Crafts (Boston); residencies: Center for Furniture Craftmanship Studio Fellowship (ME), Penland Core Fellowship; collections: Center for Art in Wood.

jackmauch.com

Jack Mauch, *Double-Lidded Box*, sapele, ebony, paint, book cloth, sand-shaded pear veneer,

4 x 6 x 8 inches



Visiting Artist

Glass artist **Katherine Gray** will join the session for a week as a visiting artist. Katherine lives in Los Angeles and is a professor of art at California State University–San Bernardino. Her work has been exhibited at Heller Gallery (NYC), Glasmuseet Ebeltoft (Denmark), UrbanGlass (NYC), and most recently in solo shows at the Craft and Folk Art Museum (Los Angeles) and the Toledo Museum of Art (OH). In 2017, she received the Libenský/Brychtová Award from Pilchuck Glass School (WA) for her artistic and educational contributions to the field. Her work is in the collections of the Corning Museum of Glass (NY) and the Tacoma Museum of Glass (WA). She has written about glass, curated and juried exhibitions, and taught workshops around the world. She will also be seen in the upcoming Netflix series *Blown Away* as the resident evaluator.

katherine-gray.com

Katherine Gray, *Pale Green Bowl Iridescent Entity*, sand-blasted, iridized, blown glass, 5½ x 19 x 16½ inches



Glass

Sean Donlon

Heat, Bend, Repeat

Code FO1GB

This workshop will explore unusual approaches to flameworked glass. We'll cover a range of glass forming techniques, from the lathe to the bench, along with unconventional coloring methods and mirroring. In addition to basic flameworking skills, students will learn to form glass with the lathe and fabricate graphite to make specific shapes of glass. We'll have constructive critiques and discuss design, composition, concept development, mirroring methods, fun, and life.

All levels.

Studio artist; teaching: Virginia Commonwealth University, Chrysler Museum Glass Studio (VA); Virginia Museum of Fine Arts fellowship; exhibitions: solo at Quirk Gallery (VA), Virginia Museum of Contemporary Art, Peninsula Fine Arts Center (VA), Houston Center for Contemporary Craft, National Liberty Museum (Philadelphia), Washington Project for the Arts (DC).
seandonlondesign.com

Sean Donlon, detail of *Halo*, installation:

9 x 13 x 1 feet



Photography

Benjamin Dimmitt

Black & White Landscape Photography

Code FO1P

Through photographing in the field, experimentation, and critique, we'll learn to make compelling images of the landscape. We'll consider historic and current practice as we learn to think about landscape—photographing in nearby mountains and forests and working in the darkroom with the goal of producing a cohesive body of prints. We'll emphasize observation, personal vision, and exploring new vocabularies. We'll cover a wide range of topics including metering, exposure, depth of field, pinhole photography, film development, darkroom printing, split-filter burning, lighting, and composition. **All levels.**

Studio artist; teaching: International Center of Photography (NYC), Warren Wilson College (NC), The Bascom (NC); exhibitions: Southeast Museum of Photography (FL), Ogden Museum (New Orleans), Soho Photo (NYC); collections: Museum of Fine Arts Houston, American Academy of Arts and Letters (NYC), Florida Museum of Photographic Arts.
benjamindimmitt.com

Benjamin Dimmitt, *Palm Hammock*, selenium-toned gelatin silver print, 14 x 14 inches



Specials

Caverly Morgan & Joy Seidler

Immortal Messages: Mindfulness & Making

Code FO1CB

That which is never born and never dies is always singing. This workshop invites you to explore ways we can source our creative endeavors from the river-beneath-the-river—the wellspring of consciousness experienced in moments of meditation and creative practice. We'll explore how intention and attention, spontaneous play, structured limits, and direct experience of the mystery can guide us. We'll employ multiple crafts—paste-paper, journal making, clay, and more—as vehicles for the practice of presence and receptivity. We'll explore meditation, weaving creative mindful practice into life, and the role of service in the craft arts. **All levels.**

Caverly: founder and guiding teacher of the mindfulness organizations *Presence Collective* and *Peace in Schools*; former *Penland* core fellow. **Joy:** studio artist and educator; over twenty years of experience teaching journaling; journals included in national and international collections.
caverlymorgan.org

Caverly Morgan, *Tribute to Paulus*, clay, 3 x 3½ inches
Joy Seidler, *Fern Journal*, paper, board, waxed linen, 9¼ x 6¼ inches



Books

Lisa Blackburn

The Artist's Book: Simple Structure, Endless Possibility

Code FO2B

This introductory workshop will present the basic structures, tools, and materials of book-binding. We'll focus primarily on book forms such as accordion folds, pamphlets, and drum-leaf bindings and how these components can be used as building blocks for more complex applications. There will be daily demonstrations, prompts for inspiring content, discussions, presentations of contemporary innovations based on these foundations, and time for experimentation. Students will leave with a solid grasp of the basics, many samples, and lots of ideas as jumping-off points for developing their own expressive work. **All levels.**

Studio artist; workshop teaching: Detroit Institute of Arts, Eastern Michigan University, Michigan State University, Penland; residencies: Haystack Open Studio (ME), AS IF Center (NC), Penland Winter Residency; exhibitions: Asheville Bookworks (NC), Mica Gallery (NC), GreenHill Center (NC).

Lisa Blackburn, *Navigation*, Lenox paper, etching ink, book cloth, board, 6¼ x 3¼ inches closed



Letterpress

Lynda Sherman

Breaking the Algorithm

Code FO2L

This workshop will provide skills for rejecting perfectionism and delving into process. Using Penland's collection of wood and metal type, we'll explore and experiment with text using traditional print shop practices. We'll hand compose type on the stick and the press bed, working with flip turn and overprinting techniques. We'll have daily demonstrations and lively discussions about collaboration, creative decision making, and analog content dissemination. Computer free. **All levels.**

Studio artist, founder of Bremelo Press (Seattle); teaching: LiTFUSE (WA), Ladies of Letterpress Print Week (MO), Penland; collections: Swedish Collection (WA), Center for the Study of Political Graphics (CA); publications: Ladies of Letterpress, Vandercook Book.
bremelopress.com

Lynda Sherman, *Pocket Poster*, letterpress on paper, toothpick, 5¼ x 2 inches



Painting

Dietlind Vander Schaaf

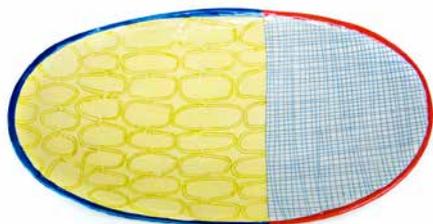
Encaustic 101: Painting with Wax

Code FO2D

Encaustic, meaning "to burn in" in Greek, is an art form dating back to the fifth century BC. It is a versatile method of painting using bees-wax-based paint and a heated palette. This workshop will cover safety, supports, and historic and contemporary uses along with technical demonstrations and ample time to practice. Techniques will include application, fusing with a torch, color mixing, etching, accretion, graphite and Xerox transfers, drawing on wax, collaging, incorporating found objects, creating transparent layers, and working with R&F pigment sticks. We'll also talk about finishing, hanging, and transporting encaustic paintings. **All levels.**

Studio artist, core instructor for R&F Handmade Paints (NY); teaching: Haystack (ME), Snow Farm (MA), Maine College of Art, New Hampshire Institute of Art, Rhode Island School of Design, Truro Center for the Arts (MA), Zijdelings (Netherlands); grants: Maine Arts Commission, International Encaustic Artists, Hemera Foundation (CO).
dietlindvanderschaaf.com

Dietlind Vander Schaaf, *All the Clouds in the Sky*, encaustic, oil, gold leaf, panel, 24 x 42 inches



Clay

Eleanor Anderson

Sketch Your Way into Clay Code FO3CB

This workshop will explore techniques for surface design on clay. We'll create simple forms through wheelthrowing and handbuilding and then spend the rest of our time learning techniques such as inlay, sgraffito, stamping, slip transfers, wax and tape resists, and water etching. Sketchbook drawing and painting exercises will help us create original motifs, patterns, and personal surfaces. We'll have daily demonstrations and individual meetings. Anyone who loves drawing is encouraged to join us, regardless of previous clay experience. We'll work with mid-range red and white clay and fire to cone 6 oxidation. **All levels.**

Studio artist; teaching: Colorado College, Brick Ceramics (Cleveland), Pocosin Arts (NC); residencies: Penland Core Fellowship, Textile Arts Center (NYC), Women's Studio Workshop (NY), Studio Kura (Japan); one- and two-person exhibitions: Praxis Fiber Studio (Cleveland), Penland Gallery.
eleanor-anderson.squarespace.com

Eleanor Anderson, *Party Platter*, porcelain, underglaze, glaze, 12 x 8 x 22 inches



Metals

Lisa Colby

Square One Code FO3MB

This beginning metals workshop will address the basics of constructing jewelry or small objects. Students will practice cutting metal using a jeweler's saw and joining parts through soldering and cold connections such as rivets. We'll experiment with creating a variety of surface textures using hammers, punches, and the rolling mill, and we'll cover basic stonemaking and chain making. **Beginning level.**

Studio artist; teaching: Arrowmont (TN), Craft Alliance (St. Louis), Penland; representation: Metal Museum (Memphis), Mora Contemporary Jewelry (NC), Penland Gallery; publications: 1000 Rings, 500 Silver Jewelry Designs.
lisacolby.com

Lisa Colby, *Saucer Necklace*, sterling silver, 11 x 8 x 1/4 inches



Textiles

Leigh Hilbert

A Place for Tools Code FO3TA

This workshop is for those who honor their tools and want to create the proper containers for them. Whether your tools are used for cooking, sewing, woodworking, jewelry, or something else entirely, we'll create custom-sized, detailed rolls, sheaths, aprons, and bags. Students will learn basic pattern drafting techniques and think about form and function as they create their own versions of these work accessories using canvas, leather, and hardware. Basic sewing machine skills will be helpful, but this workshop is open to **all levels.**

Studio artist, owner of Overlap Sewing Studio and The Drygoods Studios (NC); teaching: University of California Berkeley, Warren Wilson College (NC), Penland; exhibitions: Center for Craft (NC), Toronto Design Festival.

etsy.com/shop/overlap

Leigh Hilbert, *Sewing Kit*, waxed canvas, leather, 12 x 11 inches

Diversity and 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 respects 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, Deposits, and Fees

Registration is on a first-come, first-served basis and continues until workshops are filled. Spaces are reserved in each Concentration workshop for scholarship students. All registration takes place online. Minimum age is 18.

A \$50 registration fee is charged when you apply. You may apply for several sessions at once with one fee. A deposit of \$500 per eight-week workshop or \$250 per one-week workshop is required to secure a place in each workshop you want to be enrolled in.

Your application will be processed once you have completed your online application and paid the registration fee and appropriate deposits. **See note below about waiting lists for full workshops.** Scholarship applicants pay a registration fee but no deposit at the time of registration. **Apply using our online registration system at penland.org.**

Cancellation and Refund Policy

If you cancel forty-five days or more before the beginning of a workshop, you will receive a refund, minus a \$250 cancellation fee (\$100 for a one-week workshop). If you cancel later

than forty-five days before the beginning of the workshop, there is no refund. This policy also applies to work-study students. If it is necessary for Penland to cancel a workshop, students will be notified and offered another class or a full refund. We cannot be responsible for nonrefundable airline tickets.

Waiting Lists

If the workshop you want is full, please call registration at 828-765-2359 to be placed on the waiting list, or e-mail with your contact information and a list of desired workshops to registrar@penland.org. We will contact you if space becomes available.

Stand-By Program

Residents of certain 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 (four weeks before an eight-week session). This offer is also available to all K–12 teachers and college, university, and community college faculty regardless of where they live. For details visit penland.org/standby.

Accessibility

Penland's campus is on terrain that is steep and uneven. We are working to make our campus more accessible, and housing is available that conforms with the Americans with Disabilities Act. We provide accessible parking for the dining hall, housing, and most studios. Several golf carts are available for students with mobility limitations. Penland will make every effort to provide appropriate housing and program access to people with disabilities to the degree possible without posing an undue hardship on the organization. Students are responsible for requesting appropriate accommodations in advance and helping the school assess how

to assist them. Please contact the registrar to discuss housing and access to facilities.

Textiles are taught in second- and third-floor walk-up studios that can be accessed by a stair lift. One metals studio has stairs that compromise access; these metals workshops are coded MA.

Penland Housing

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.

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

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

Cost of Materials/Studio Fees

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—expendables, shared supplies, and materials used for demonstrations. It does not include materials used



by individual students to make their work; these can either be purchased at the school or brought with you. We will make every effort to notify students in advance if we anticipate a fee in excess of \$50 for a one-week workshop or \$250 for an eight-week workshop. Look for this information on your materials list. Note: flameworking students pay a \$100 deposit and a \$10 rental fee on their tool kits; optional tool kits are available in the wood, metals, textiles, books, and printmaking studios for a small rental fee.

Studio Information

Detailed information about Penland's studios is available under the About menu on our website.

Studio Safety

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

Scholarships

Note: *In an effort to give students more time to plan, we posted our fall Concentration descriptions online earlier than we have in the past. We also set the fall scholarship deadline earlier so we can notify scholarship recipients sooner. We were not able to put this catalog on an accelerated schedule, so you may receive it after the fall deadline has passed. If you miss the deadline but are interested in a fall scholarship, please call the registrar or check our website as there may be spaces remaining and we sometimes get cancellations.*

Penland seeks students with varied educational, cultural, and life backgrounds. Scholarships further this goal by creating opportunities for people who could not participate without financial assistance. We are

happy to be able to significantly reduce tuition fees for scholarship students this year.

Partial Scholarships with Work Requirement

Partial scholarship students do work for the school during their session, pay a discounted tuition, and receive room and board. **There are no scholarships for one-week workshops.**

Full work-requirement scholarship students work approximately twenty hours per week. (No full work-study in glass.) **Reduced work-requirement scholarship students** work approximately ten hours per week. Scholarship students do a variety of tasks, mostly in food service and dishwashing. Most work-study jobs are labor intensive. If you have physical limitations and you are selected for a scholarship, please let us know before you get here what kinds of work you can do, and we'll do our best to make an appropriate work assignment. In addition to regular duties, **scholarship students are required to work from 9:00 AM to 5:00 PM on the day before and 9:00 AM to 12:30 PM on the day after their session.**

Scholarship applications must be made online, using Slideroom, by midnight on June 15, 2019 for fall or November 28, 2019 for spring and must include two reference forms completed (before the deadline) by your chosen references. Scholarship students will be notified by July 1 for fall and December 15 for spring, and once accepted will be asked to pay their invoiced balance. We will consider applications after the deadline if there are unfilled spaces or cancellations. **Apply at penland.slideroom.com, where you will find complete application requirements.**

Special Partial Scholarships

Development Work-Study

There is one scholarship position in the fall and

one in the spring in the development office. For the specific skill requirements for this position see the fall and spring scholarship page on our website or contact the registrar.

Glass Studio Work-Study

There is one scholarship position in the fall and one in the spring for a glass student who will work 30 hours per week in the glass studio. Your application should include five images of your work. For more details, contact the glass studio coordinator at 828-765-5507.

Movement Work-Study

There is one scholarship position in the fall and one in the spring for a student who will teach movement classes. Your application and résumé should address your qualifications to teach movement.

Texas Star Scholarship

Funded anonymously, this scholarship supports a Concentration student in clay. The award is for a student with financial need who is ready to engage fully in concentrated, creative exploration. The recipient of this scholarship will have a full work requirement and will pay only \$500 toward their tuition. **The application deadline for this scholarship is June 15, 2019 whether you are applying for fall or spring.**

Full Scholarships with Work Requirement

Samuel A. Almon Scholarship

Established in honor of Samuel Almon, who was a friend of the school, this fund provides a scholarship with full work requirement that covers room, board, and tuition for a textiles Concentration. This scholarship requires the student to contribute a piece to the scholarship auction. **The application deadline for this scholarship is June 15, 2019 whether you are applying for fall or spring.**



Christy Wright Scholarship for Glass Art

Established by the family and friends of Christy Wright, this fund provides a scholarship with a partial work requirement (see above) that covers room, board, and tuition for a glass Concentration for a student making a career transition into glass. **The application deadline for this scholarship is June 15, 2019 whether you are applying for fall or spring.**

Studio Assistants

Studio assistants are students who assist instructors and fellow students and are responsible for maintaining the school's standards for studio operation. In exchange for 25–40 hours of work per week, assistants receive room, board, and tuition. **Studio assistants are required to work on the day before and the day after their session.** Many instructors recommend their own assistants. If you are

interested, check our website or call the registration office about availability. **Applications must be made online, using Slideroom, by midnight on June 15, 2019 for fall or November 28, 2019 for spring. Apply at penland.slideroom.com.**

International students note: Because the U.S. government considers our work-study scholarship and studio assistantship programs to be work for hire, students who are not U.S. citizens may not receive work-study scholarships or studio assistantships unless they have a work permit.

College and Teacher Credits

Undergraduate and graduate credit may be earned at Penland through Western Carolina University. Charges are in addition to Penland's fees and are subject to change. Students must

check with their institution to make sure credits are transferable. Please contact the registrar if you are interested in college credit. A certificate of course completion is available for a \$20 fee. Teachers interested in Public Education Certificate renewal credits for Penland classes must contact their school board.

Arrival and Departure

Penland is located in the Blue Ridge Mountains near Spruce Pine, North Carolina, 52 miles northeast of Asheville. The easiest way to get here is by car, but commercial van service is available from the Asheville airport and bus terminal at the beginning and end of 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. (Scholarship students and studio assistants arrive in time to work on Saturday morning.) Activities end at noon on the last day of the session. (Scholarship students and studio assistants stay one day later.) Housing checkout time is 2:00 PM.

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. Lockers are available on campus.

Pets – Students are not permitted to have pets on campus while at Penland.

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 history of unacceptable behavior.

Fees: Eight-Week Concentrations

Tuition

Regular _____	\$4,578
Hot glass _____	\$5,965

Partial Scholarship Tuition

Full work requirement _____	\$2,786
Reduced work requirement _____	\$5,498
Hot glass-reduced work* _____	\$6,318

Work-study students receive meals and dormitory housing as part of their scholarship.

*There are no full work-requirement scholarships in hot glass.

Room and Meals

Dormitory* _____	\$3,900
Double, common bath _____	\$4,392
Double, bath shared w/roommate _____	\$4,477
Single, common bath _____	\$4,748
Single, private bath _____	\$5,014

*Dorms house 3–15 per room.

Meal Prices for Off-Campus Students

All meals _____	\$2,176
Lunch and supper _____	\$1,905
Lunch only _____	\$847
Supper only _____	\$1,059

Fees: One-Week Sessions

Tuition

Regular _____	\$826
Hot glass _____	\$1,124

Room and Meals

Dormitory* _____	\$482
Double, common bath _____	\$674
Double, bath shared w/roommate _____	\$893
Single, common bath _____	\$1,305
Single, private bath _____	\$1,663

*Dorms house 3–15 per room.

Meal Prices for Off-Campus Students

All meals _____	\$328
Lunch and supper _____	\$251
Lunch only _____	\$110
Supper only _____	\$141

How to Apply for a Workshop

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.
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 the \$50 registration fee and the \$500 or \$250 deposit(s). A deposit is required for each session you want to enroll in.
5. Balance due on August 15, 2019 for fall; January 23, 2020 for spring.

How to Apply for a Scholarship or Studio Assistantship

1. Minimum age is 18.
2. Read scholarship information on preceding pages.
3. Read refund policy and cancellation policy.
4. Log into penland.slideroom.com and follow instructions.
5. Scholarship applications are due on June 15, 2019 for fall and November 28, 2019 for spring.

Penland does not have scholarships for fall or spring one-week workshops.

Catalog Credits

Robin Dreyer, editor; Ele Annand, design
 Sarah Parkinson, editorial assistance
 Leslie Noell, program director
 Penland photos by Robin Dreyer
 Thanks to Courtney Dodd, Tammy Hitchcock,
 Amanda Hollifield, Abigail McKinney, Leslie Noell,
 Amanda Rhodes
 Printed by Blue Ridge Printing, Asheville, NC



Penland School of Craft is a nonprofit, tax-exempt institution. The school receives support from individuals, foundations, corporations, and the North Carolina Arts Council, a division of the Department of Natural & Cultural Resources.
www.ncarts.org



Spring Concentration

Eight-Week Workshops
March 8 – May 1, 2020

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

Scholarships available; the spring scholarship deadline is November 28, 2019, although there are three special scholarships that have a deadline of June 15, 2019 even if you are applying for a spring workshop.



Clay

Jenny Mendes

Parts Unknown

Code SOOCA

The launching point for this workshop will be an exploration of surfaces and a deep mining of personal content. Working primarily with low-fire clay, we'll push the boundaries of the material through explorations of form and narrative. Experimentation with slips, underglazes, terra sigillata, and different firings will lead students to develop unique bodies of work. Using Penland's landscape as genius loci, visiting sculptor **Hester Pilz** will collaborate with students for two weeks to discover how the spirit of the landscape can inform our work. **All levels.**

Studio artist; teaching: Arrowmont (TN), Santa Fe Clay, West Dean College (UK), Penland; Ohio Arts Council Individual Artist Fellowships; former Penland resident artist; other residencies in France, Slovenia, Macedonia, Turkey, Serbia, The Netherlands, Latvia; exhibitions: The Clay Studio (Philadelphia), ClayAkar (IA), Old Church (NJ), TRAX Gallery (CA).
jennymendes.com

Jenny Mendes, *Two Chalices*, low-fire clay, underglaze, slip, glaze, terra sigillata, 9 x 8 x 4 inches



Glass

Dan Mirer

Intentions & Inventions

Code SOOGA

In this design-based workshop, students will pursue the creation of thoughtful objects. Assignments will lead to material research and problem solving with the larger goal of developing an innovative vocabulary of techniques. Along with blowing and forming on the pipe, moldblowing will be an important aspect of the workshop. We'll cover mold design and tooling, exploring the use of wood, plaster, graphite, metal, rubber, and wax. These projects will enable less experienced students to create distinctive works while posing challenging opportunities for more advanced students. While our work will be centered in the hot shop, students will be encouraged to use the cold, kiln, and flame studios in creating their work. Guest instructor **Peter Drobny** will join us for a week. **All levels.**

Studio artist; teaching: Corning (NY), UrbanGlass (NYC), Alfred University (NY), Snow Farm (MA), Pilchuck (WA), Toledo Museum (OH), Tyler School of Art (PA); residencies: UrbanGlass, Corning, Toledo Museum, Museum of Glass (WA).
danmirer.com

Dan Mirer, *Squares*, mold-blown glass, 23K and 12K gold leaf, 4½ x 2½ x 2½ inches each



Iron

Andy Dohner

Attention to Detail

Code SOOL

In this workshop you'll learn the fundamentals of working with hot metal. From forging to fabricating, beginning and experienced metalworkers will learn to transform their ideas into well-crafted objects. Using drawings, maquettes, and layout skills, we'll troubleshoot design and develop an eye for detail as we create functional and sculptural objects. Along with all aspects of forging, we'll cover multiple cold-working processes, welding, and fabrication methods. Topics will include project planning, tapering, isolating mass, joinery, and surface applications. Students should be prepared to work hard and have fun as a group and independently. Blacksmith **Logan I. Hirsh** will join us for a week as guest instructor.

All levels.

Studio artist; teaching: Austin Community College (TX), Peters Valley (NJ), California Blacksmith Association, Appalachian Center for Craft (TN), New Agrarian School (MT), Penland; exhibitions: Metal Museum (Memphis), Madison Morgan Cultural Center (GA), Toe River Arts (NC).

andrewdohner.com

Andy Dohner, *Rudder*, forged and fabricated steel, blackened finish, 8 x 13 x 6 inches



Letterpress

Jamie Karolich

Print/Process/Production

Code SOOL

In this workshop students will be exposed to many methods of letterpress printing, including hand-set type, polymer plate printing, die cutting, wood and linoleum relief printing, and experimental techniques such as pressure printing. The workshop will be front-loaded with technical information and small projects, allowing students to spend the second month on self-guided projects using the techniques learned. We'll take field trips to visit nearby letterpress printers, and **Margot Ecke** will join us for a week as our guest instructor. Students can expect to leave with a new and diverse portfolio of prints. **All levels.**

Print production manager at Power and Light Press (NM); exhibitions: Light Studios (NM), El Sol (NM), At Work (IN), PLAY (NC), Printed (KY); residencies: Arrowmont (TN), Wells College (NY), Western New Mexico University (NM), smART Kinston (NC), Penland Core Fellowship.

jamieannekarolich.com

Jamie Karolich, *Composition VII in Primary*, wood block print, 9½ x 9½ inches



Metals

Suzanne Pugh

Wunderkammer

Code SoOMA

We'll take a journey of deep investigation into metal fabrication and forming techniques—with a detour into lost-wax casting—as we pursue perfect, odd, and perfectly odd objects. Students will follow individual, but guided, investigations as they make objects of curiosity: containers, small sculptures, belt buckles, and other specimens to fill their metaphorical cabinets of wonder. Technical information will include soldering, cold connections, scoring and bending, simple raising, hydraulic forming, stone setting, chasing and repoussé, and lost-wax casting. **Lola Brooks** will join us for a week, sharing her expertise in fabricating hollow forms over an investment core. Expect to finish many pieces during these eight weeks while staying open to experimentation and play. **All levels.**

Studio artist; teaching: former head of metals at City College of San Francisco, Peters Valley (NJ), Metalwex (MA); exhibitions: Velvet da Vinci (CA), Five Pins Project (CA), HYART Gallery (WI), work published in The Metalsmith's Book of Boxes and Lockets and Chasing and Repoussé (both Brynmorgen Press).

suzannepugh.org

Suzanne Pugh, *Great Basin*, sterling silver, 3 x 2 x 2 inches



Photography

Mercedes Jelinek

Processing Process

Code SOOP

This workshop will take students on a circular journey through photographic processes, from analog to digital and back again. We'll cover large-format camera use, film developing, and traditional darkroom printing. Then we'll explore the basics of digital photography and make archival inkjet prints from digital images and film scans. We'll complete the loop by making digitally-printed negatives for use with historic, hand-coated printing processes. We'll also cover still life, street photography, portraiture, landscape and architectural photography, composition, lighting, night photography, digital workflow, digital editing with Lightroom and/or Photoshop, archiving, and more. Guest instructor **Dan Estabrook** will join us for a week. **All levels.**

Note: this workshop has a studio fee of \$500.

Fine art and commercial photographer; teaching: Appalachian State University (NC), Penland; former Penland resident artist; exhibitions: Ogden Museum (New Orleans), SoHo Photo (NYC), Satellite Art Show at Art Basel Miami; author of These Americans and Lost: Spruce Pine (both Kris Graves Projects). mercedesjelinek.com

Mercedes Jelinek, *Cloud Feather*, archival pigment print, 30 x 30 inches



Textiles

Erika Diamond

Inside/Out: Garment as Identity Code SOOTA

Clothing is our everyday costume, revealing and concealing what lies beneath. From fabric to form, our personal style reflects who we are inside—our fears, our beliefs, and our pride. Students in this workshop will learn basic sewing techniques and various methods of garment construction, and we'll cover hand and machine stitching, embellishment, and off-loom techniques. We'll work collaboratively to deconstruct and experiment with found materials, finding new ways to wear what we are. Students will explore new techniques through weekly samples and create one or more finished wearable pieces ready for the runway—or a walk in the woods. **Steven Frost** will join us for a week as guest instructor. **All levels.**

Studio artist, director of galleries at Chautauqua Institution (NY); teaching: Virginia Commonwealth University, Rocky Mountain College of Art and Design (CO); residencies: McColl Center (NC), ABK Weaving Center (WI); exhibitions/commissions: Dorsky Gallery (NYC), Marta Hewett Gallery (OH), costumes for Charlotte Ballet (NC). erikadiamond.com

Erika Diamond, *Eggshell Garment for Hugging II*, eggshells stitched between layers of tulle; garment worn to record imprint of hugs

“Penland School of Craft is the kind of place where you can work on your artistic endeavors and ideas but also connect over lunch or during studio visits and find synergies amongst other artists working in different media and collaborate and develop and nurture each other in ways you can’t elsewhere and beyond.”

—Steven Muñoz,
winter resident in printmaking



Glass

Ben Elliott

Ebb & Flow

Code SO1GB

This workshop will reveal the ins and outs of flameworking with borosilicate glass. Through demonstrations and individual work time, we'll meander through techniques for solid and hollow work, color application, and assembly. Drawing on these traditional approaches, we can delve into current trends, touching on blow molds, cold assembly, and imagery. This will lead us into designing finished objects or installations with underlying themes or narratives. Students will leave with a foundation of skills and directions to add to their studio practice. **All levels.**

Studio artist; teaching: North Carolina Glass Center, Jackson County Green Energy Park (NC); work published in The Flow and Glassline.

Ben Elliott, *All's Well*, flameworked glass, steel,
20 x 10 x 10 inches



Printmaking/Writing

Stuart Kestenbaum & Susan Webster

Word & Image

Code SO1X

We'll make images that inspire writing, writing that inspires images, and work that combines the two. Activities will include daily writing and drawing prompts. Students will learn various low-tech printmaking techniques, including gelatin-plate process, monotype drawing, and direct stencil-use drawing, as well as painting, collage, and other tools and techniques to make image and text components. Formats may include simple book structures and one-of-a-kind pieces. We'll emphasize experimentation. **All levels.**

Stuart: poet and former director of Haystack (ME); poet laureate of Maine; visiting writer: Cranbrook (MI), Rhode Island School of Design, Virginia Commonwealth University, Penland; author of five collections of poetry. **Susan:** studio artist; teaching: Haystack, Center for Contemporary Printmaking (CT), Studio Artworks Center (Jerusalem), Penland; developed a model art program in Maine prison system; exhibitions: Institute of Contemporary Art (ME), Maine Jewish Museum.

stuartkestenbaum.com · susanwebster.net

Stuart Kestenbaum and Susan Webster, *Time*, monotype, letter-stamped text, 22 x 15 inches



Textiles

Amanda Thatch

Handweaving: Foundations & Exploration

Code SO1TB

Weaving intersects material, action, time, and attention. We'll think about the poetics of this process as we learn the practical tasks involved with setting up a floor loom to weave fabrics of our own design. We'll work quickly with an emphasis on making samples. Students will get comfortable with the process and sequence of how to plan a project, wind a warp, dress a loom, and weave cloth. Our tools will connect us to the past, but through our work and ideas, we'll discover the contemporary possibilities of handweaving. **All levels, beginners encouraged.**

Textile, book, and paper artist; former textile studio coordinator at Penland; teaching: Arrowmont (TN), Visual Arts Center of Richmond (VA); residencies: Alabama Chanin Studio Artist in Residence (AL), Penland Core Fellowship; exhibitions: Turchin Center (NC), Centro de las Artes de San Agustín (Mexico), Savannah Cultural Arts Gallery (GA), Des Lee Gallery (St. Louis).

amandathatch.com

Amanda Thatch, *Penland Scarves*, handwoven cotton and silk, natural dyes, 22 x 72 inches each



Papermaking

Frank Brannon

Paper of Place

So2PM

How was paper first made where you live (or in your place of origin), and who made that paper? In this workshop, we'll intertwine the process of hand papermaking with an understanding of its wide-ranging history. Through readings and some pre-workshop study of a place you know well, you'll gain an understanding of that location (and maybe of yourself) by learning how paper was made there. At the same time, we'll practice the craft ourselves. We'll process fiber from tree bark (mostly mulberry) by soaking, stripping, scraping, cooking, and beating, and we'll use Western techniques to make it into sheets. **All levels.**

Book artist, owner of SpeakEasy Press, educator at Northern Virginia Community College; other teaching: Paper & Book Intensive (MI), University of Alabama, Western Carolina University (NC), Kennesaw State University (GA); collections: American Antiquarian Society (MA), British Library, Emory University (GA), Sequoyah Birthplace Museum (TN), Vanderbilt University (TN).

frank-brannon.squarespace.com

Frank Brannon, *Portal*, hand-beaten mulberry (kozo), methyl cellulose, 28 x 18 x 8.4 inches



Textiles

Wayne Wichern

Felt & Straw Hats:

Traditional Blocked & Freeform Code So2TB

We'll create felt and straw hats using traditional hat blocks and freeform blocking methods. We'll form, sculpt, and mold onto wooden hat blocks to create classic hat shapes and freeform, eccentric, sculptural hats. Traditional finishing and embellishment techniques will include hand-sewn and machine-sewn welts, bias binding, and petersham ribbon bindings. Our fanciful hats will be completed with millinery ribbons, flowers, silk fabrics, horsehair, straw braids, and other trimmings. Students can expect to create four or more hats. Machine or hand sewing skills will be helpful, but the workshop is open to all levels.

Millinery designer and teacher; teaching: Oregon Shakespeare Festival, Cañada College (CA), Millinery Meet-Up (TN), Peters Valley (NJ); exhibitions: Museum of History & Industry (Seattle), Peninsula Museum of Art (CA); collections: de Young Museum (San Francisco), Museum of History and Industry; founding member of the Millinery Artisan Guild.
waynewichernmillinery.com

Wayne Wichern, *Paris Topper*, parisial straw, silk sash/bow, veiling, silk/organza rose, grosgrain ribbon, 10 x 10 x 10 inches



Wood

Jenna Goldberg

The Art of the Bandsaw Box

Code So2W

Bandsaw boxes are a simple way to make wooden box structures without the burden of complicated joinery. Students will learn the basics of how to cut, glue, and manipulate wood. We'll also explore simple surface treatments including image transfers, color and painting techniques, texturing, and surface carving. We'll cover the safe use of machinery and how to sharpen chisels and carving tools. Personal exploration of form, surface, and imagery will be encouraged. **All levels.**

Studio artist, teacher at Rhode Island School of Design; other teaching: Arrowmont (TN), Haystack (ME), Anderson Ranch (CO); residencies: Anderson Ranch, San Diego State University; collections: Renwick Gallery (DC), Mint Museum (NC).
jennagoldbergstudio.com

Jenna Goldberg, *Green Box with Trays*, painted and carved basswood, screenprinted interior, 5 x 26 x 7 inches



Books

Daniel Essig

Bookstone Bookwork Woodwork Code SO3B

This workshop will explore the possibilities of combining mica, wood, and fine papers within the book form. We'll cover methods and processes for successfully working with different kinds of mica. We'll create wooden book covers using hand tools or small power tools. Our books will be bound with the elegant Ethiopian-style binding. **All levels.**

Studio artist; teaching: Anderson Ranch (CO), Arrowmont (TN), University of Georgia Cortona Italy Program, Grampian Textures (Australia), Sievers School of Fiber Arts (WI); North Carolina Artist Fellowship, Penland Core Fellowship; collections: Renwick Gallery (DC), Mint Museum (NC), University of Iowa Special Collections, University of California—Santa Cruz McHenry Library, Vanderbilt University Special Collections (TN).

danielessig.com

Daniel Essig, *Latent*, walnut, handmade paper, mica, vintage photographs and cases, Ethiopian and Coptic binding, 6 x 4 x 2½ inches



Clay

Kurt Anderson

Don't Hate, Decorate!

Code SO3CB

This workshop is about fun and innovative ways of making and decorating plates, platters, and serving dishes with a focus on techniques that will give your pottery a rich and vibrant surface. We'll place special emphasis on developing personal iconography through the use of mishi-ma, sgraffito, and simple brush painting. We'll also explore simple methods for creating plates, trays, and small platters through wheelthrowing and slab construction. A moderate awareness of ceramic processes will be helpful, but this workshop is open to **all levels**.

Studio artist; teaching: Archie Bray Foundation (MT), The Ohio State University, Penland; residencies: Watershed (ME), Archie Bray Foundation, Penland Winter Residency, Fergus Post-MFA Fellowship at The Ohio State University; exhibitions: Red Lodge Clay Center (MT), ClayAkar (IA), The Clay Studio (Philadelphia), Santa Fe Clay (NM).

[@kurtandersonpottery](https://www.instagram.com/kurtandersonpottery)

Kurt Anderson, *Oval Flask with Dog*, stoneware, slip, underglaze, glaze, 12 x 7 x 3 inches



Wood

Beth Ireland & Keunho Peter Park

Creating Stringed Instruments Code SO3W

We have developed a method for making stringed instruments based on the bandsaw box that allows students to create their own form for the body. We'll use this method to make four- or six-stringed guitars that are fun, sculptural, and very playable, while covering techniques needed to make other stringed instruments, including scale length, fretting, bracing, shaping, finishing, and set up. We'll have daily demonstrations and lots of studio time in a supportive atmosphere. Students will learn to safely use the bandsaw, sander, router, and a variety of hand tools. Work at your own skill level and create a beautiful instrument that will wow your friends and bring you years of playing enjoyment. **All levels.**

Beth: *studio artist; teaching: Center for Furniture Craftsmanship (ME), Peters Valley (NJ), Haystack (ME), Arrowmont (TN), Appalachian Center for Craft (TN).* **Kuenho:** *studio artist, teacher at University of the Arts (Philadelphia); Warton Esherick Award at Philadelphia Museum of Art Craft Show.*
bethireland.net · studiospong.com

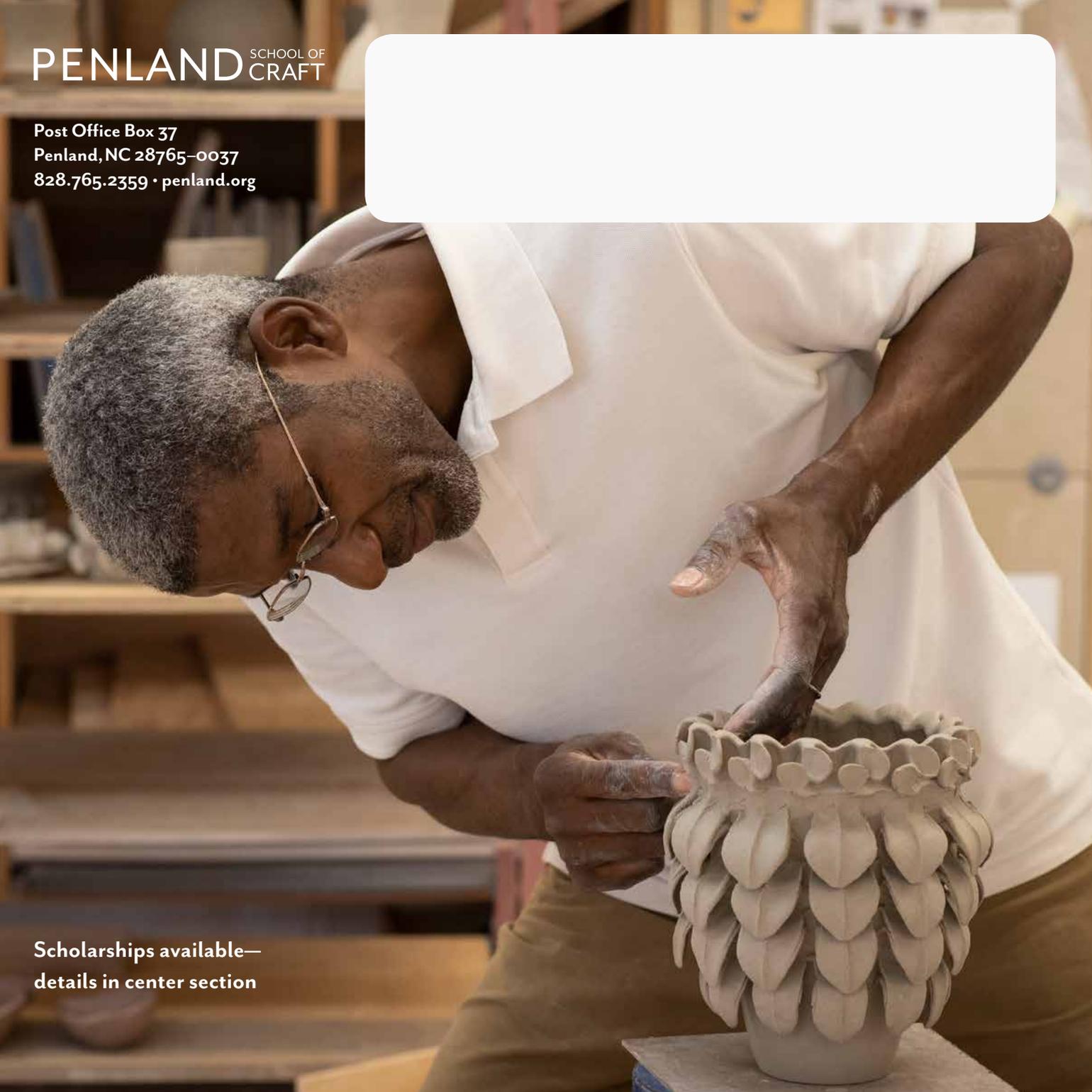
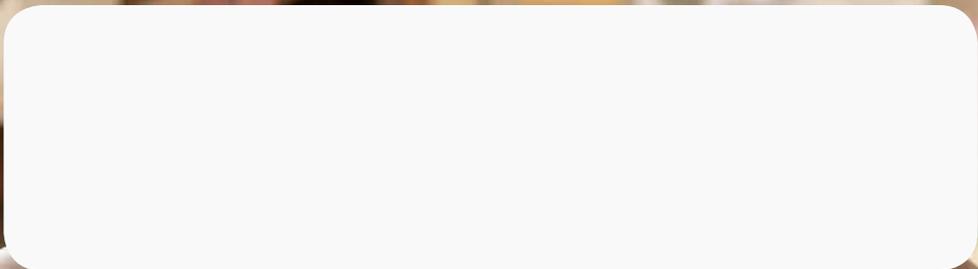
Beth Ireland, *Cranium Guitars*, birch, game boards, 32 x 10 x 2¾ inches
Keunho Peter Park, *Pat Guitar*, basswood, cherry, copper, 30 x 14 x 2 inches





PENLAND SCHOOL OF CRAFT

Post Office Box 37
Penland, NC 28765-0037
828.765.2359 • penland.org



Scholarships available—
details in center section