



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 who teach, people who make a living out of their studios, and people who simply want to live creative 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: Studio assistant Dani Giannone working in the iron studio.




From the Director

Objects made and experienced by hand serve as an important counterpoint to the increasingly digital culture we find ourselves in. At Penland, materials and making are a means to understanding, interpreting, and communicating with the world. Each of the workshops described in this summer catalog is an opportunity to connect with your creative impulses and with materials, processes, and objects.

Penland's collaborative atmosphere of community learning serves people whose lives are focused on making things, as well as those who engage with craft as an enhancement to their lives. We are often asked if you have to be an experienced artist to attend Penland. We always say no, but you do have to be serious about engaging with a community of people who care deeply, share freely, and sometimes stay in the studio until the wee hours of the morning. You have to be open to working hard, learning a lot, making friends, finding new pathways, and letting your mind and creativity roam.

I hope you will join us this summer!



Mia Hall, director



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penland.org

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

"My three visits to Penland have been pivot points, touchstones, milestones, guideposts in my creative journey—the full effects and significance of which will only become evident with time."

Rachel, textiles student

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Books & Paper

1 of 2

See also *Changing Perspective: Experimenting with Paper* on page 13

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

Scholarship information begins on page 42.

Students may enroll in one workshop per session.



1 May 24–June 5

Hong Hong

Body & Landscape: The Large-Scale Pour

Code 01PM

An expansion on Nagashizuki and Nepalese papermaking, the large-scale paper pour is an active, environmental process. We'll begin with fundamentals such as bark cooking, pulp beating, and vat dyeing. Then we'll collaborate to make 8 x 8 foot sheets of paper while exploring pattern-making and mark-making techniques such as spraying, dripping, sprinkling, wet collaging, and embedding. Students will build their own 4 x 8 foot moulds for class and home use. In this physically demanding workshop, we'll work indoors and out, individually and collectively. **All levels.**

Studio artist; teaching: Women's Studio Workshop (NY), Wellesley University (MA), Longwood University (VA); residencies: MacDowell (NH), Yaddo (NY); solo exhibitions: Yeiser Art Center (KY), Bedford Gallery (VA), Lane Art Gallery (OR).

honghong.studio

Hong Hong, the artist with *Composition for That Which Is Real*, mulberry bark, dye, salt, sun, water, dust, pollen, hair, repurposed paper, 192 x 144 inches



2 June 7–19

Maria Veronica San Martin

Creating Artists' Books

Code 02B

Students in this workshop will create artists' books by examining their history, concepts, aesthetics, and techniques. We'll start by looking at examples and asking basic questions about artists' books: What are they? How do they differ from traditional books? What is their place in visual art and cultural criticism? Then we'll cover collage, painting, drawing, and hand press printing methods along with a variety of adhesive and nonadhesive bookbinding techniques. Finally we'll work together to find ways to interpret messages through different book formats as students conceptualize and create their own projects. Students will learn to build content, forms, and 3-D spaces by means of artists' books. **All levels.**

Studio artist; teaching: Center for Book Arts (NYC), Universidad de Chile; collections: Centre Pompidou (Paris), Metropolitan Museum (NYC), Walker Art Center (Minneapolis).

mveronicasanmartin.com

Maria Veronica San Martin, *Indignity and Resistance in the Foothills of the Andes*, accordion book, 13¼ x 10 x 1¼ inches



Delaney Smith

Recording Surfaces

Code 02PM

In this experimental workshop, students will create dynamic surfaces and forms with handmade paper. We'll prepare cotton and abaca fibers in the beater and then use paper/pulp casting techniques to achieve a variety of forms from site-specific castings and moulds made in class using plaster, hydrostone, or alginate. Students are also encouraged to bring objects or materials to use in casting. In addition to experimenting with 3-D paper techniques, students will be guided through several creative activities designed to encourage ideation and growth. **All levels.**

Artist, designer, educator; teaching: Arrowmont (TN), Oil & Cotton (TX), Eastfield College (TX); exhibitions: 500X (TX), Vignette 2019 (TX); collections: Texas Women's University.

delaneysmithstudio.com

Delaney Smith, *NO #6*, cast handmade abaca paper, 41 x 37 inches



3 June 21–July 3

Frank Hamrick

Handmade Paper & Artists' Books

Code 03PM

In this workshop, we'll make rag paper from your old cotton and linen clothes and incorporate it into various book structures including hardcover pamphlet, accordion, longstitch, case bound, Japanese, and Coptic bindings. More experienced students can experiment with advanced forms such as z-fold and dos-a-dos. We'll talk about editing and sequencing content, and how size, material, and structure choices can support subject matter. We'll have options for placing imagery or text into our books digitally or manually. We'll divide our time between the book and papermaking studios. **All levels.**

Professor at Louisiana Tech University; teaching: University of Georgia's Cortona Italy Program, Art Institute of Boston Mentor Program; collections: Art Institute of Chicago, Amon Carter Museum (TX), Ogden Museum (New Orleans).

frankhamrick.com

Frank Hamrick, *It Was There All Along*, handbound artist's book with relief printed cover, 8⅞ x 9 x 5 inches

Books & Paper 2 of 2



4 July 5-17

Rory Sparks

Fluxbooks

Code 04B

This class will present a brief history of the Fluxus art movement of the 1960s and engage with the playful humor it's known for. Through a series of lively prompts and spirited games, each student will make unique books inspired by this art form, which relied on elements of chance and viewer participation. We'll also explore kits and instructions as companion pieces to our books as we delve into the connection of art and life through play. We'll cover several book structures with variations on each, including whimsical page treatments such as spinning wheels, pull tabs, and pockets and also construct simple paper and board boxes and enclosures to house our inspired creations. **All levels.**

Studio artist, edition binder, printmaker; teaching: Pacific Northwest College of Art (Portland), Oregon College of Art and Craft; founder of Working Library (Portland) and Em Space Book Arts Center (Portland); exhibitions: c3:initiative (Portland), Joseloff Gallery (CT).
rorysparks.studio

Rory Sparks, *Way Finding*, paper, letterpress, wood, cloth, 1 x 1 x 1 inch each



Andrea Peterson

Papermaking in the Field

Code 04PM

In this workshop, we'll dive into making paper from a variety of plants: garlic leaf, field pea stem, sisal, cattails, hay, and wheat straw plus other possibilities presented locally, which may include knotweed, kudzu, and garlic mustard. We'll cover selecting and gathering plants, intensive cooking, beating, pigmenting, and sheet forming. With our dry papers, we'll explore fold strength, surface dyeing, paste papers, and suminagashi to fully understand the capability of these fibers as finished paper. This physically active workshop will include harvesting plants by hand and cooking fiber over a wood fire.

All levels.

Assistant Professor at School of the Art Institute of Chicago; exhibitions: Brauer Museum of Art (IN), Kral Art Center (MI), Robert C. Williams Museum of Papermaking (GA); collections: Metropolitan Museum (NYC), Fort Wayne Museum (IN).
hookpottery.com

Andrea Peterson, *Natural Fiber Papers*, various fibers, 18 x 24 inches each



5 July 19-August 4

John DeMerritt

Contained Within: Boxes & Enclosures

Code 05B

This workshop will explore a systematic and formula-based approach to creating boxes, housings, and enclosures for books and objects. Students will spend the first part of the workshop making uniformly-sized clamshell boxes as they learn covering techniques, miters, cutting sequences, templates, formulas, and adhesive awareness. The second part will focus on the construction of one or more custom enclosures. We'll explore wells, recessed areas, alternative structures, laminating, tongue and groove hinging, and, time permitting, foil stamping and surface decoration. **All levels.**

Owner of John DeMerritt Bookbinding (CA); teaching/lectures: San Francisco Center for the Book, Columbia College Center for Book and Paper Arts (Chicago), Visual Studies Workshop (NY), North Bennet Street School (Boston).
johnudemerrittbookbinding.com

John DeMerritt, *Hockney*, Brilliantia bookcloth, imitation leather, Eska board, gray foil, 10 x 13 x 4 inches



Elizabeth Alexander

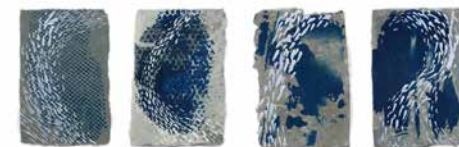
Cast Paper Sculpture

Code 05PM

This workshop will be an in-depth exploration of sculpting with a wonderfully versatile material. We'll cover a variety of techniques for casting paper forms from objects to create seemingly weightless assemblages that can be painted, cut into, collaged onto, etc. We'll cast with pulp, freshly made paper, and found paper and touch on cutting, forming, assembling, and installation art. We'll have critiques and group discussions throughout the session as the work develops. Open to anyone who enjoys exploring and experimenting with materials. **All levels.**

Associate professor at University of North Carolina School of the Arts; solo exhibitions: William King Museum (VA), Southeastern Center for Contemporary Art (NC), Boston Sculptors Gallery; finalist for Museum of Arts and Design Burke Prize; collections: Crystal Bridges Museum (AR), Mint Museum (NC).
elizabethalexanderstudio.com

Elizabeth Alexander, *Let Him Speak First* (Positives), extracted wallpaper print, adhesive, wood, 96 x 120 x 70 inches



6 August 9–21

Béatrice Coron & Colette Fu

Prep! Cut! Pop!

Code 06B

This workshop will explore ways to cut stories in paper and make them pop up! Students will learn composition, stenciling, and paper cutting techniques and make paper dimensional with basic-to-complex pop-up techniques including platforms, rotating discs, and pull tabs. We'll also cover adapting pop-up mechanisms to other materials (glass, cardboard, metal) along with possibilities using Photoshop, 3-D programs, and animation. Students will learn to incorporate their own art into structures to create unique papercuts, pop-up books, cards, installations, and art works. **All levels.**

Béatrice: studio artist; teaching: Arrowmont (TN), Ox-Bow (MI); collections: Metropolitan Museum (NYC), Getty Museum (Los Angeles). **Colette:** studio artist; teaching: Haystack (ME), Arrowmont (TN), Ox-Bow (MI); collections: Metropolitan Museum (NYC), Library of Congress (DC).
beatricecoron.com · colettefu.com

Béatrice Coron, *Magical Ride*, handcut Tyvek, 35 x 35 inches

Colette Fu, *Kaifuna* from *We Are Tiger Dragon People* series, inkjet prints, board, cloth, adhesives, 17 x 25 x 18 inches

7 August 23–29

Jeffrey Altepeter

Traditional Calf Bindings

Code 07B

In this workshop, students will create replica 18-century trade-style bindings. Daily demonstrations will provide a foundation of traditional binding methods as we produce structurally accurate historic models. The books will be sewn on cords laced into boards then covered in leather. Equal attention will be given to the period aesthetic through the use of historical staining recipes to create sprinkled, splattered, mottled, and marbled calf. We'll add decorative tooling with period-accurate finishing tools. **All levels.**

Head of bookbinding at North Bennet Street School (Boston), other teaching: Paper and Book Intensive (MI), Guild of BookWorkers, Penland.

Jeffrey Altepeter, *18th-Century-Style Panel Binding and Marbled Sample Plaquette*, calfskin over boards, 5 x 7 inches each

May Babcock & Lindsey Beal

Foraged Photographs:

Cyanotypes & Handmade Paper **Code 07P**

This workshop will integrate hand papermaking and cyanotype printing. We'll make paper from sustainably harvested plants and traditional fibers and create sheets using deckle boxes and multiple pulps. Using cyanotype and anthotype, we'll create photographs from foraged plants and print photographs from digital negatives. Cyanotype creates blue images that can be toned to other colors. Anthotypes are made with photosensitive plant emulsions. Working in both studios, students will build a supply of handmade papers, print unique images, and learn to create environmentally conscious artwork at home. **All levels.**

May: studio artist; teaching: Rhode Island School of Design, Women's StudioWorkshop (NY). **Lindsey:** studio artist; teaching: Rhode Island School of Design, Massachusetts College of Art and Design.
maybabcock.com · lindseybeal.com

May Babcock and Lindsey Beal, *Lamina: Eddy 1–4*, artist-made pulp paintings on pigmented cotton, flax, and corn husk, cyanotype, gouache, 8½ x 11 inches

Clay



1 May 24–June 5

1 of 2

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

Scholarship information begins on page 42.

Students may enroll in one workshop per session.

Lindsay Oesterritter

Innovation: One Pot at a Time **Code 01CA**

This workshop will focus on the investigations and explorations that go into creating and refining functional pottery forms. Mostly using stoneware, we'll work on the wheel and use handbuilding techniques including slab, carving, and coil. We'll also cover bisque molds, spouts and handles, mark making, and incorporating inspirations. Although we'll focus on exploration, students can expect to take home a few completed new forms and many more investigations and ideas. The workshop will include daily discussions, demonstrations, and experiment-oriented exercises. Bisque fire only.

All levels.

Studio artist; teaching: Arrowmont (TN), Archie Bray (MT), Watershed (ME); residencies: Arrowmont, Strathnairn Arts Association (Australia); exhibitions: Flower City Invitational (NY), Old Church Pottery Show (NJ), Smithsonian Craft Show (DC), author of Mastering Kilns & Firing.

loceramics.com

Lindsay Oesterritter, *Dessert Bowl*, iron-rich stoneware, 3 x 5 x 5 inches

Lynn Duryea & Holly Walker

Stretch the Limit **Code 01CB**

Explore the potent possibilities of form and scale with two long-time handbuilders: Lynn is a minimalist sculptor and inventor of the SlabSling; Holly is a coil and pinch potter. Using handbuilding and various idea-generating methods, we'll investigate how materials, process, and technique intersect to produce work with depth and meaning. Using earthenware and electric firings, we'll explore surface potentials in applications appropriate for both sculptural and functional work, ranging from subtle and soft to exuberant color. **All levels.**

Lynn: studio artist, professor emerita at Appalachian State University (NC); exhibitions: Fuller Craft Museum (MA), Center for Maine Contemporary Art. Holly: studio potter; teaching: Haystack (ME), Rhode Island School of Design; representation: Akar (IA), The Clay Studio (Philadelphia).

lynnnduryea.com · hollywalkerceramics.com

Lynn Duryea, *INSERT/WIDE and INSERT/DEEP*, earthenware and kanthol wire, 8½ x 16 x 3½ inches, 13 x 10½ x 3¾ inches
Holly Walker, *Checkerboard Jar*, terracotta, colored slips and glazes, 8½ x 8½ x 8 inches



2 June 7–19

Sanam Emami

Pottery: Vessels for Food

Code 02CA

Serving dishes contain and serve; they hold our favorite foods and our cultural histories. In this workshop, we'll explore a range of historic and contemporary ideas for serving and storing everything from small delicacies to main courses. These ideas—organized around the space of the table—will be the starting point for imagining the form, scale, surface, and structure of pots. We'll use mid-range clays, glazes, and slips and explore a variety of solutions to transform drawings and sketches into 3-D clay forms. Bring family recipes and sketches of ideas for serving dishes. Basic wheelthrowing skills will be helpful, but this workshop is open to **all levels**.

Associate professor at Colorado State University; Archie Bray residency (MT), New York Foundation for the Arts grant; exhibitions: Schaller Gallery (MI), Flower City Invitational (NY), Harvey/Meadows Gallery (CO).

sanamemami.com

Sanam Emami, *Tableware*, stoneware, chocolate stoneware, slips, stencils, oxidation, largest plate: 10 inches



Del Harrow

Building Systems

Code 02CB

This workshop will explore a range of systems and techniques for creating volumetric, hand-built sculptures with a focus on problems of scale, gravity, and architecture. We'll engage in demonstrations, reading, discussions, and critiques, and techniques will include building with coils and slabs, using one-part plaster molds, glazing and electric firing (cone 04 oxidation). We'll draw inspiration from the sympathetic creative practices of music and poetry and their use of system, material, and formal thinking to generate creative expression.

All levels.

Associate professor at Colorado State University; other teaching: Haystack (ME), Anderson Ranch (CO); exhibitions: Museum of Fine Arts Boston, Denver Art Museum, Milwaukee Museum of Art; representation: Haw Contemporary (Kansas City), Harvey/Meadows Gallery (CO).

delharrow.net

Del Harrow, *Table and Surface/Hole/Shadow*, ceramic, glaze, plywood, sculpture on right: 60 x 20 x 20 inches



3 June 21–July 3

Courtney Martin

Slab, Coil, Decorate, Fire

Code 03CA

In this workshop we'll create platters and serving dishes using building techniques including slab and coil construction. We'll add handles and feet, carve textures and patterns, and consider the specific functional/visual balance of these pots. Using wax and latex resists with glaze, we'll explore pattern ideas on our pots. The work will be finished in salt and soda kilns. **All levels.**

Studio artist; teaching: Arrowmont (TN), Penland; exhibitions: Smithsonian Craft Show (DC), Cousins in Clay (NC), solo at Signature Shop (Atlanta).

courtneymartinpottery.com

Courtney Martin, *Handled Tray*, wood-fired stoneware, 5 x 10 x 20 inches



Shiyuan Xu

Building Structures with Paperclay

Code 03CB

From organic life forms to mechanical parts to mathematical theories, structures exist everywhere. This workshop will explore various structural units and investigate different handbuilding techniques to create structural forms with porcelain paperclay. We'll prepare our own paperclay and learn the properties of this more forgiving material. We'll develop our work by experimenting with methods such as pinch pot, slab, coil, slip-trailing, and dipping found objects. The workshop will include daily demonstrations, discussions of contemporary artwork, and individual meetings. **All levels.**

Studio artist; teaching: Lillstreet Art Center (Chicago), Lawrence Art Center (KS), Arizona State University (AZ); residencies: Archie Bray (MT), Houston Center for Contemporary Craft; collections: Korea Ceramic Foundation, San Angelo Museum of Fine Arts (TX), National Museum of Slovenia.

shiyuanxu.com

Shiyuan Xu, *Fission #6*, porcelain paperclay, glaze, 11¼ x 14 x 6½ inches

Clay 2 of 2



4 July 5–17

Sue Tirrell

Stories in the Round

Code 04CA

Explore the connection between form and surface by drawing, painting, and carving on leather-hard porcelain. Bring narrative source materials—drawings, photographs, ephemera—to create a personal library of imagery. We'll distill these ideas into dynamic, colorful surface design, giving individual stories universal appeal. Working with cone 6 porcelain, underglazes, and glaze, we'll make a variety of small/medium-sized, hand- and wheel-formed vessels to be decorated using sgraffito, mishima, trailing, and painting. Some understanding of ceramic processes will be helpful, but this workshop is open to all levels.

Studio artist; teaching: Anderson Ranch (CO), Arrowmont (TN), Baltimore Clayworks; residencies: Archie Bray, California State University-Chico; exhibitions: Old Church (NJ), Red Lodge (MT), The Clay Studio (Philadelphia); representation: Schaller Gallery (MI), Visions West Contemporary (MT).
suetirrellceramics.com

Sue Tirrell, *Wolf and Hare Lunch Plate*, handbuilt porcelain, underglaze, glaze; sgraffito design, 8½ x 8½ x 1½ inches



Forrest Lesch-Middelton

Handmade Tile: Design, Create, Install

Code 04CB

This action-packed workshop will navigate tile making from beginning to end. Starting with a block of clay and ending with unique individual tiles and groupings installed as wall hangings, you are sure to leave with a new understanding of what it means to be a tile maker! We'll cover tile history, traditional and contemporary methods of making and finishing different tile shapes and surfaces, making and using silkscreens for image transfer, firing tile, and how to confidently prepare and complete large-scale installations. **All levels.**

Studio artist; teaching: Arrowmont (TN), Greenwich House Pottery (NYC), California College of the Arts; Ceramics Monthly 2014 Ceramic Artist of the Year; work published in New York Times, Architectural Digest, Ceramics Monthly; author of Handmade Tile: Design, Create, and Install Custom Tiles.
FLMceramics.com

Forrest Lesch-Middelton, *Neeley Stairs*, screenprinted, reduction cooled, stoneware tile, 17 x 5 feet



5 July 19–August 6

Kyle Carpenter & Michael Kline

The Seasoned Surface

Code 05CA

Students in this workshop will explore a full palette of surface design techniques and how they relate to functional pottery form. We'll stamp, paint, scratch, and scrape stoneware pots, bringing layer upon layer of visual interest to the surface. We'll experiment with flashing slips, underglaze, and glaze that will be enhanced in cone 10 soda and salt firings. Fresh ideas and new skills will open a path forward for each student's creative exploration. We'll engage the class in conversation regarding their individual perspectives of studio potter life and practices. **All levels.**

Kyle: studio artist; teaching: Sawtooth (NC), College of Lake County (NC); exhibitions: Akar (IA), Schaller Gallery (MI). Michael: studio artist; teaching: Anderson Ranch (CO), Haystack (ME); collections: Islip Art Museum (NY), Gregg Museum (NC), San Angelo Museum of Fine Arts (TX).
carpenterpottery.com · klinepottery.com

Kyle Carpenter, *Bottle*, salt-fired stoneware, underglaze, 6¼ x 5 inches
Michael Kline, *Platter*, stoneware, porcelain inlay, 15 x 2 inches



Arturo Córdova & Cristina Córdova

Sculpture in Motion

Code 05CB

Students in this workshop will create an articulated ceramic sculpture and use it to develop a stop-motion animation sequence. We'll present methods for building and finishing ceramic components as well as strategies for unifying the parts with metal elements that will facilitate posing. We'll cover basic lighting and animation techniques focusing on the fundamentals of movement to create stop-motion progressions inside personalized sets using Dragonframe software. **All levels.**

Arturo: artist and animator; professional experience: 10.30 Animation Collective (Mexico), Charged Studios (NYC); currently building sets and animating on a short film called Andromeda. Cristina: studio artist; teaching: Haystack (ME), University of Nebraska, Gaya Ceramics (Bali); US Artists Fellowship, North Carolina Arts Council Fellowship; collections: Renwick Gallery (DC), Museo de Arte Contemporáneo (Puerto Rico).
arturororo-blog.tumblr.com
cristinacordova.com

Arturo Córdova, *Stack*, ceramic, 12 inches tall
Cristina Córdova, *Recolección*, ceramic, wire, 60 inches tall



6 August 9–21

Michael Sherrill

The Unified Object: Color, Form, Surface

Code 06CA

In the natural world, color is always in motion, transitioning from one color to the next. This workshop will explore techniques using porcelain and slips to create transitional color. I will demonstrate post-firing surface techniques using diamond abrasives to remove material and polish the surface. We'll cover the use of extruders and some handbuilding techniques and make a variety of sample pieces. Artists who work at the wheel will also discover applicable techniques. Students will be encouraged to bring their favorite handbuilding tools—particularly for mark making, texturing, carving, and embossing. **Electric firing. All levels.**

Studio artist; teaching: Arrowmont (TN), Anderson Ranch (CO); USArtists Fellowship, Renwick Alliance Master of the Medium, Mint Museum Artist of the Year (NC); collections: Renwick Gallery (DC), Museum of Arts and Design (NYC), Corning Museum (NY), Los Angeles County Museum.

michaelsherrill.net

Michael Sherrill, *Mashiko*, porcelain, silica bronze, 16 x 16 x 11 inches



Pattie Chalmers

Everything & More

Code 06CB

This workshop will cover the handbuilding techniques I use in the construction of earthenware figures and objects. Through demonstrations and guided, hands-on learning, I'll cover every aspect of the process and provide prompts to promote the development of personal narratives as students create earthenware sculptures inspired by both experience and imagination. Techniques will include hollow handbuilt fabrication, simple methods for low-tech printing on clay, approaches to surface treatments, mixed media, and much more. **Electric firing. All levels.**

Professor and head of ceramics at Southern Illinois University-Carbondale; solo exhibitions: Craft Alliance (St. Louis), Red Lodge (MO), Hunter College (NYC); group exhibitions: Harvard Ceramic Center (MA), American Museum of Ceramic Arts (Los Angeles), The Clay Studio (Philadelphia).

pattiechalmers.com

Pattie Chalmers, *Pimples Turn to Kisses*, earthenware, wire, underglaze, glaze, colored pencil, 9 x 8 x 8 inches



7 August 23–29

Heesoo Lee

Dimensional Expression on Ceramic Surfaces

Code 07CA

Students in this workshop will explore handbuilding, sgraffito, texture, and watercolor-style underglaze to create images of nature and memory on functional and sculptural porcelain vessels and tiles. First we'll create a clay canvas through an additive process on handbuilt or wheelthrown porcelain forms. Then we'll use commercial watercolor-style underglazes to create perspective and depth and imitate traditional China paint effects on greenware and bisque-fired surfaces. Projects will be tailored to your interests with special emphasis on landscapes and perspective. Basic wheelthrowing skills are a plus, but this workshop is open to all levels. **Electric firing.**

Studio artist; Archie Bray summer residency and long-term residency (MT); exhibitions: Akar (IA), Archie Bray, International Ceramic Biennale (Korea), TRAX Gallery (CA).

@heesooceramics

Heesoo Lee, *In Dreams: Deep Fall*, porcelain, 17 x 10 x 5 inches



Elena Renker

Kurinuki

Code 07CB

Kurinuki is an old Japanese technique of handbuilding. It involves carving and marking the exterior form from a solid block of clay and then hollowing it out. This sculptural approach allows complete freedom in shaping vessels. We'll use the technique to explore various forms, from tea bowls to sake bottles, vases, boxes, and large bowls. Some of the work will be glazed and fired in a gas kiln. **All levels.**

Studio artist; teaching: Auckland Studio Potters (New Zealand), workshops in New Zealand and overseas; Shigaraki Ceramic Culture Park residency (Japan); exhibitions: Front Room Gallery (New Zealand), Mungyeong Ceramic Museum (Korea), Sogo Department Store (Tokyo); representation: Schaller Gallery (MI), Form Gallery (New Zealand), Te Uru Gallery (New Zealand).

elenarenker.com

Elena Renker, *Kurinuki Tea Bowl*, woodfired stoneware, 4 x 5 inches

Drawing & Painting



1 May 24–June 5

Susan Goethel Campbell

Investigations in Materiality **Code 01D**

Is materiality always physical? This interdisciplinary workshop will investigate all aspects of materiality including sound and digital works. It is for artists, thinkers, and makers interested in deepening their creative practice through material investigation. We'll research and discuss the lineage of specific materials and create sketches, assemblages, and models for future works. Daily exercises will focus on the physical properties of both natural and manufactured materials. Bring your favorite materials, an open mind, and a willingness to hone your curiosity. **All levels.**

Studio artist; teaching: Cranbrook (MI), College for Creative Studies (MI); exhibitions: Crystal Bridges Museum (AR), National Museum of Women in the Arts (DC), Detroit Institute of the Arts, Drawing Center (NYC), New York Public Library; representation: David Klein Gallery (Detroit), Apinwall Editions (NYC), Galerie Tom Blaess (Switzerland). susangoethelcampbell.com

Susan Goethel Campbell, *Flint Carpet*, earth, roots, grass grown in plastic water bottles, 3½ x 9 feet



2 June 7–19

Harriet Hoover

Stretch It, Flip It, Reverse It **Code 02D**

This workshop will give artists from all disciplines an opportunity to bust open their studio practice while stretching the endpoints of drawing. With an emphasis on play, process, and experimentation, we'll use chance-based prompts to forage pattern, discover spatial relationships, make marks, and create works that extend past the flat surface. We'll work the spectrum of scale and materials, starting with mark making and moving from the studio into the environment. Expect to use your whole body to generate large works while also making pocket-sized drawings of your day. **All levels.**

Studio artist, teacher at Wake Technical Community College (NC); North Carolina Arts Council Fellowship; exhibitions: Weatherspoon Art Museum (NC), Museum of Contemporary Art Detroit, LIGHT Art + Design (NC). harriethoover.com

Harriet Hoover, *Check this Aura*, gouache, ink, sewn paper on vinyl and paper, 51 x 38 inches



3 June 21–July 3

Rosy Lamb

Painting What You See **Code 03D**

Painting from life requires a rigorous cultivation of a self-questioning, open mind. A true-to-life painting is an exercise in active not-knowing. In this workshop, we'll work in oils from a combined subject matter of still life and life models. We'll learn to look at the visual plane more truthfully, more simply, more wholly. In the first week of the workshop, we'll cover pre-mixing colors and values on our palettes and multiple approaches to starting a painting. In the second week, we'll work from one point of view, freely evolving, starting over, repainting our work. **All levels.**

Studio artist; Prix de portrait Paul-Louis Weiller (France), J Henry Sheidt Memorial Travel Scholarship from Pennsylvania Academy of the Fine Arts; exhibitions: BP Portrait Award Exhibition at the National Portrait Gallery (London), four solo shows at Galerie Guido Romero Pierni (Paris); author of the children's book, *Paul Meets Bernadette*. rosylamb.com

Rosy Lamb, *Red Willa*, oil on canvas, 28 x 36 inches

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

Scholarship information begins on page 42.

Students may enroll in one workshop per session.



4 July 5–17

Curtis Bartone

Beyond Tradition

Code 04D

This workshop will begin by introducing students to the basics of drawing and the properties of traditional drawing media: graphite, silverpoint, charcoal, conté, ink line, ink washes, colored pencils, and pastels. We'll discuss various papers and their properties as each technique is introduced. This foundation will serve as a springboard for experimentation and personal expression as students are encouraged to move beyond drawing as simply a means to an end. **All levels.**

Studio artist, teacher at Savannah College of Art and Design (SC); grants: Ludwig Vogelstein Foundation (CA), Illinois Arts Council; residencies: Koli (Finland), Playa (OR), Emmanuel College (MA); solo exhibitions: Telfair Museum (GA), Alberta Printmakers (Canada), Morris Graves Museum of Art (CA); collections: Telfair Museum, Block Museum at Grinnell College (IA).
curtisbartone.com

Curtis Bartone, *Process*, graphite on paper,
20 x 15 inches



AMIER

5 July 19–August 4

Alberto Mier

Sketchbook: Your Creative Playground

Code 05D

This workshop will explore the possibilities of the sketchbook. We'll practice and experiment while taking advantage of the freedom of play the pages provide. We'll cover some basic drawing concepts and a variety of tools and media—both wet and dry. Our goal will be to dig into your creativity and break out of your comfort zone. The sketchbook is the ideal playground for letting go, unlocking your potential, and developing your individual point of view. Students of all disciplines and **all levels** welcome.

Senior designer at CNN Digital; exhibitions: Matre Gallery (Atlanta), Karuse Gallery (Atlanta), ICA Fair (NYC), Galería Yemayá (PR); publications: Atlanta Journal Constitution, Mundo Hispanico (Atlanta), Creative Loafing (Atlanta), Studio Visit Magazine, Modern Ink (online); representation: dk Gallery (GA).
@albertomier_art

Alberto Mier, *Witness*, sumi ink on paper,
15 x 11 inches



6 August 9–21

Yolanda Sánchez

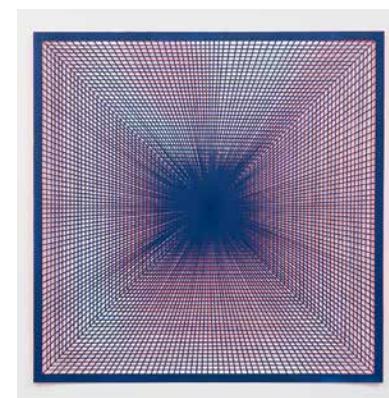
Sense of Place

Code 06D

These are the elements at the heart of this workshop: having an intimate encounter with the landscape, cultivating awareness and presence, and translating what we see into a sensory experience that becomes a composition in paint. We'll develop abstract visual language in various ways, from working in the landscape and the studio to playing with materials other than paint (colored pencils, paper collage, found object assemblage, etc.). Our goals are to understand something beyond the physical elements of the landscape, to use nature as a way to express something internal, and to create a poetic response. **All levels.**

Studio artist; teaching: Yale University (CT), University of Miami; Fulbright scholar, visiting artist at American Academy in Rome; exhibitions: Miami International Airport Galleries, J. Johnson Gallery (FL), Korea Bojaji Forum (Seoul); representation: Kathryn Markel Fine Arts, Kenise Barnes Fine Art.
yolandasanchezstudio.com

Yolanda Sánchez, *Joyous Rambling*, oil on canvas, 52 x 42 inches



7 August 23–29

Leigh Suggs

Changing Perspective: Experimenting with Paper

Code 07D

This workshop is about changing your approach to paper. We'll explore ways to transform paper—both technically and conceptually—into more than just a flat surface. Students will use simple tools to turn basic sheets into sculptural forms by cutting, folding, collaging, weaving, and using a variety of 3-D paper constructions. We'll use natural and synthetic papers and create samples that will introduce you to the nuances of the material. There will be daily demonstrations, discussions of contemporary work, and time for experimentation. **All levels.**

Studio artist; teaching: Virginia Commonwealth University, Arrowmont (TN), Penland; exhibitions: Penland Gallery, Racine Art Museum (WI), Weatherspoon Museum (NC), Taubman Museum (VA); collections: Virginia Museum of Fine Arts, Roanoke College (VA); representation: Reynolds Gallery (VA).
leighsuggs.com

Leigh Suggs, *On Our Way*, handcut acrylic on Yupo, 36 x 36 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 42.

Students may enroll in one workshop per session.

1 May 24–June 5

Jasen Johnsen & Karen Willenbrink-Johnsen
Hot Glass Sculpting **Code 01GA**

This workshop will be crammed full of information drawn from our lengthy experience in sculpting glass. We'll present experimental ways of working glass so ideas can materialize. Demonstrations will include a variety of frit and powder techniques, torch work, and the use of customized tools. We'll cover blown and solid forms with an emphasis on teamwork and use the garage to construct parts. Students will have time to work out their ideas daily. Plan to work hard and have a blast. **Intermediate level:** two-years of hot glass experience required.

Collaborating studio artists; teaching: Pratt Fine Arts Center (Seattle), Pilchuck (WA), Red Deer College (Canada); residency: Soneva Fushi (Maldives); exhibitions: Museum of Northwest Art (WA), Tacoma Museum of Glass (WA), Schack Art Center (WA), solo show at Habatat Galleries (FL); work in museum collections worldwide.

willenbrinkjohnsen.com

Jasen Johnsen and Karen Willenbrink-Johnsen,
Peacock, blown and sculpted glass, steel,
20 x 30 x 13 inches

Jeff Heath
Making with Intent **Code 01GB**

This workshop will be a survey of flameworking techniques used to build a foundation for conceptually-driven sculpture. Working with borosilicate glass, we'll cover networking, solid and hollow sculpting, hollow vessels, and making large work from small components using both hot and cold joints. Students will be encouraged to make work driven by ideas. We'll also discuss portfolios, career paths, and funding projects. **All levels.**

Studio artist; teaching: Flint Institute of Art (MI), Bergstrom-Mahler Museum (MI); exhibitions: Pilchuck Exhibition Space (Seattle), Flint Institute of Art, Made Gallery (Chicago); residencies: Illinois Wesleyan University.
jeffheathglass.com

Jeff Heath, *Transcendence*, flameworked glass, metal, electrical wire, 36 x 24 x 8 inches



2 June 7–19

Boyd Sugiki & Lisa Zerkowitz

Form, Color & Professional Practice

Code 02GA

This workshop will start with a focus on refining skills by working on clear forms such as tumblers, bowls, bottles, and squeezed forms. Students will practice working efficiently, improving heat control, and surveying blowing theories. Then we'll apply these skills to color techniques such as overlays, cane work, incalmo, and other processes. Instruction will be personalized to build on each individual's skills with one-on-one time used to find solutions to common struggles. We'll also have conversations about professional practice and field trips to local studios. **Intermediate level:** two years of hot glass experience required.

Studio artists working independently and collaborating on a line of studio glass as Two Tone Studios; teaching: The Studio at Corning (NY), Pittsburgh Glass Center, Pilchuck (WA), Penland; representation: Vetri (Seattle), Barneys (NYC), Hunter Gatherer (HI), RISDWorks (RI).

twotonestudios.com

Boyd Sugiki and Lisa Zerkowitz, *Seaside*, blown glass, 24 x 6 x 7½ inches

Caterina Zucchi

Blown Glass Beads: Skills & Shapes

Code 02GB

This workshop will focus on blown glass beads. Working with soft glass, we'll create wearable glass bead compositions that are voluminous yet light. We'll start by making round beads, then use heat, gravity, and rotation to make different shapes. We'll cover surface decoration and stringing beads to make jewelry. This dynamic and practical workshop will include group demonstrations and one-on-one instruction with the goal of giving you the information you need to be independent and skilled in blowing beads and composing balanced and wearable objects. **All levels.**

Designer, studio artist, owner of Studiozero-vetro (Italy); teaching: Vetroricerca Glas & Modern (Italy); exhibitions: International Glass Biennale Sofia (Bulgaria), Ireland Glass Biennale Dublin, International Art Jewellery Exhibition (Beijing).

studiozerovetro.it

Caterina Zucchi, *Roots Necklace*, Murano glass, polyester string, 24½ inches long

3 June 21–July 3

Kazuki Takizawa

Exploring Creativity with Cane & Murrini

Code 03GA

Students in this workshop will be challenged to subvert the fundamentals of glassblowing and explore their individual interests. We'll help each other experiment with whatever wild ideas we may have about glass, venturing out from traditional glass vessels. Demonstrations will include using bundles of rods, pre-heated shards, fused glass chunks, and more as we work to find our own unique methods of shaping molten glass. More technical demonstrations will be given in the latter half of the workshop, including the use of cane and murrini as a way to introduce line and pattern. **All levels.**

Studio artist, owner of KT Glassworks (Los Angeles); teaching: Pilchuck (WA), Pittsburgh Glass Center, Urban Glass (NYC); residencies: STARworks (NC), TheWorks (OH); exhibitions: River House Arts Gallery (OH), Craft in America Center (CA); representation: Duncan McClellan Gallery (FL).

kazukitakizawa.com

Kazuki Takizawa, *Minimalist*, glass, 15 x 8 x 8 inches

John Littleton & Kate Vogel

Captured in Glass

Code 03GB

We'll explore adaptive mold making as a means of encapsulating ideas in glass, examining the properties of glass and considering how it can enhance our creative vision. These ideas will inform the models we create from clay, found objects, and wax to make molds for kiln casting. We'll cover working with wax, mold recipes, glass sources, firing schedules, calculating volumes, many types of mold making, and casting with various materials including sheet glass, frit, and billets. Be prepared to experiment and problem-solve. Glass experience will be helpful, but this workshop is open to **all levels**.

Collaborating studio artists; teaching/demonstrations: University of North Carolina Wilmington, Penland, Corning Hot Glass Road Show (IL); exhibitions: Habatat Gallery (MI), SOFA Chicago, Bergstrom-Mahler Museum of Glass (WI); collections: Corning Museum of Glass (NY), High Museum (Atlanta), Mint Museum (NC).

littletonvogel.com

John Littleton and Kate Vogel, *Heart's Path*, cast glass, 21½ x 10½ x 5¾ inches



4 July 5–17

Nancy Callan & Mel Douglas

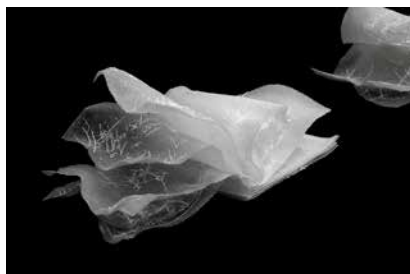
Intertwine

Code 04GA

Glass is a fantastic medium for finding new ways to bend space, stretch time, and renew a sense of wonder. This workshop will explore the linear complexities and the unique spatial qualities of glass. Working in the hot and cold shops, students will be challenged to look at the relationship of form, pattern, balance, and design. Through a combination of traditional and experimental techniques, we'll develop objects that merge surface and drawing so the form is not just a canvas but a 3-D drawing itself. **Intermediate level:** two years hot glass experience required.

Nancy: studio artist, senior member of Lino Tagliapietra's team; teaching: Pilchuck (WA), Haystack (ME); residencies: Museum of Glass (WA), Toledo Museum of Art (OH). **Mel:** studio artist and sessional lecturer at Australian National University; collections: Glassmuseet Ebeltoft (Denmark), National Gallery of Australia, Corning Museum (NY). nancycallanglass.com · meldouglasglass.com

Nancy Callan and Mel Douglas, *Bound, Tether, and Tie Droplets*, blown, coldworked, and engraved glass, 14 x 14 x 14 inches each



Anne Petters

The Poetics of Glass

Code 04GB

In this idea-based, experimental workshop, we'll explore a specific kilnforming, pâte de verre process. Using a variety of mold-making materials (plaster, silica, wax, clay, fiber frax, alginate), this technique will allow us to transfer drawings, handwriting, and structures from a mold onto glass. Starting with fusing glass sheets that carry our individual designs, we'll continue into three dimensions by manipulating the glass in the kiln during the firing and through various slumping methods. Understanding the aesthetic qualities and sculptural potential of this technique will be the backbone for developing new ideas. **All levels.**

Studio artist; teaching: City and Guilds of London Art School (UK), Royal College of Art (London), Institute for Ceramic and Glass (Germany); Queen Elizabeth Scholarship Trust scholar; residencies: Pilchuck (WA), Edinburgh College of Art; exhibitions: Michelangelo Foundation (Venice), Bullseye Projects (UK), Sue Schiepers Gallery (Belgium).

annepetters.com

Anne Petters, *Books of Disquiet*, glass, 11³/₄ x 7 x 6 inches each



5 July 19–August 4

Megan Biddle

Gathering Momentum

Code 05GA

In this nontraditional hot glass workshop, we'll embrace an experimental and curious approach to achieve unexpected outcomes with a versatile material. We'll begin with the fundamentals needed to navigate the hot shop and cold shop, covering techniques in alternative surface applications, cold assembly, and mixed media. With daily demonstrations and plenty of work time for exploration, students will quickly develop a personal vocabulary based on process-driven results. Expect to produce samples and studies focused around texture, color, and form. **All levels.**

Studio artist, co-director of Tiger Strikes Asteroid Gallery (Philadelphia), instructor of glass at Tyler School of Art (Philadelphia); other teaching: Haystack (ME), Pilchuck (WA), UrbanGlass (NYC); residencies: Jentel Foundation (WY), Creative Glass Center of America (NJ), Northlands Creative Glass (Scotland), MacDowell Colony (NH).

meganbiddle.com

Megan Biddle, detail of *Lithosphere*, glass, concrete, mica



Lisa Demagall

Delighting in the Details

Code 05GB

Using borosilicate glass, we'll create delightfully detailed, sculptural objects at the torch. By studying objects carefully, we can break them down into their parts and recreate them as glass sculpture. Instruction will cover glass rod construction, bridging, armatures, solid sculpting, and non-vessel, sculptural tube working. Time will be allotted for requested demonstrations, class discussions, and problem-solving. **All levels**, come as you are!

Studio artist; teaching: Kent State University (OH), Cleveland Institute of Art (OH), Bild-Werk Frauenau (Germany), The Studio at Corning (NY), Pittsburgh Glass Center; residencies: Pilchuck (WA), Pittsburgh Glass Center. lisademagall.com

Lisa Demagall, *Without...*, flameworked borosilicate glass, wood, 35 x 60 x 60 inches



6 August 9–21

Joe Grant

Make It Happen!

Code 06GA

Students in this introductory workshop will discover the potential for making their ideas come to life in glass. First we'll develop a strong foundation of glassmaking skills: gathering, shaping, and making simple forms with molten glass. Next we'll cover solid sculpting, bit working, and blown glass techniques. Finally we'll explore some basic color applications and moldblowing possibilities. A combination of traditional and experimental approaches to glassmaking will bring your ideas to life. The workshop will include demonstrations and skill building exercises and will focus on individual practice. **Beginning level.**

Studio artist, director of STARworks Glass (NC); teaching: Pilchuck (WA), Haystack (ME), East Carolina University (NC), Appalachian State University (NC); exhibitions: William King Museum (VA), Chrysler Museum (VA), STARworks Gallery; commission: Reid Heart Center (NC).

joegrantglass.com

Joe Grant, *Bollides Wake*, glass, 12 x 18 x 10 inches



Kimberly Thomas-Zii

Mean What You Say

Code 06GB

Art is communication, a language of thoughts and feelings. Every artist speaks a different dialect, and while the interpretation is subjective, the expression should be accurate. With a focus on honing sculptural skill, improving technical fluency, and developing creative intelligence, students will learn how to manufacture their unique aesthetic speech and then use this sculptural language to create a short story in glass. Through group and individual demos, we'll cover sculpting borosilicate glass, assembly, timing, and texture. Mixed media and reckless abandon encouraged. **All levels.**

Studio artist, instructor of glass art at Salem Community College (NJ); other teaching: UrbanGlass (NYC), The Studio at Corning (NY); exhibitions: GlassVegas Expo (Las Vegas). @IrocZii

Kimberly Thomas-Zii, *Finger Bunny*, glass, 7½ x 4 x 3½ inches



7 August 23–29

Michael C. Krupiarz

Observe & Execute

Code 07GA

This workshop is for beginning glass students looking to further develop their skill sets. We'll take a close look at what is happening with the glass when it is heated, stretched, and blown. Students will practice making geometric forms—cones, cylinders, and spheres—that will inform more complicated shapes. We'll emphasize technique, control, problem-solving methods, and clean lines. Instruction time will be divided between daily demonstrations and plenty of individual attention. **Advanced beginning level:** a perfect next step for students who have taken at least one introductory glass workshop.

Studio artist, coordinator at More Fire Glass Studio (NY); teaching: North Carolina Glass Center, Penland; exhibitions/representation: Asheville Area Arts Council (NC), Asheville Art Museum (NC), Center for Craft (NC), North Carolina Glass Center, Green Hill Center (NC).

michaelkrupiarz.com

Michael C. Krupiarz, *Thumbprint Cups*, blown glass, 3½ x 4 inches each



Michael Endo

Constructed Images

Code 07GB

My work combines glass powder and frit painting, drawing processes adapted for kiln glass, and centuries-old glass painting techniques in the construction of multilayered atmospheric spaces and narratives. This workshop will focus on the techniques used in my practice and will encompass painting with glass powders, enamel painting adapted for high temperatures, and layered kilnforming along with printing and drawing techniques for kiln glass. **All levels.**

Studio artist, curator at Bullseye Projects (OR, CA, NY, UK), co-director of High Desert Observatory (CA), partner in Yucca Valley Material Lab (CA); teaching: Bild-Werk Frauenau (Germany), Pilchuck (WA), UrbanGlass (NYC), Northlands Creative Glass (UK), Pittsburgh Glass Center; exhibitions: National Glass Centre (UK), Disjecta (Portland, OR), Yuan Yuan Art Center (China).

michaelendo.com

Michael Endo, *Crux*, kilnformed glass, 24 x 39 inches

Iron



1 May 24–June 5

Christoph Friedrich

From Technique to Ideas

Code 01I

Art comes from skill. This workshop will begin with a focus on the seven most important forging techniques: drawing down, shrinking, bending, upsetting, swaging, punching, and forge welding. Each will be demonstrated in detail and then immediately applied by making simple objects. In the second part of the workshop, themes and motivating examples will be used to stimulate ideas. The best ideas will be sketched, modeled in plasticine, and realized in iron. As the workshop progresses, it will become more challenging—participation will lead to increased skill level. The days will follow a clear, predetermined structure, but students are invited to contribute their own ideas for content. **All levels.**

Owner and manager of the historic water-powered hammer forge in Sennwald, Switzerland; teaching: University of Southern Illinois-Carbondale, Metal Museum (TN), Bondi Design (San Francisco), Cascadia Center for Art (OR).
schmiede.ch

Christoph Friedrich, *Three Sisters*, forged and pressed steel, 7 x 3½ x 1½ each

2 June 7–19

Daniel Souto & Stephen Yusko

Material Studies

Code 02I

This workshop will explore inventive uses of material through creative problem-solving. Students will work with forged, formed, and fabricated steel to create functional objects and/or sculpture. Techniques will include sheet and hollow forming, tube and pipe forging, hot and cold connections, and pattern and texture development on steel. Through demonstrations and discussions about design and function, we'll work to create objects that balance the industrial history of steel with gracefulness of form. **All levels.**

Daniel: studio artist, founder and director of La Caravana Escuela, a craft-based educational project empowering remote communities in Venezuela.

Stephen: studio artist; teaching: Haystack (ME), Cleveland Institute of Art, Peters Valley (NJ); exhibitions: Metal Museum (TN), FORGE, international traveling exhibition (US, UK).

stephenyusko.com

Daniel Souto, detail of *Railing*, forged steel
Stephen Yusko, detail of *Sanctuary: Trinity*, forged, machined, and fabricated steel

3 June 21–July 3

Ellen Durkan

Fitting & Forging: Wearable Bustiers & Chest Pieces

Code 03I

This workshop is about designing and forging wearable elements that fit on your chest, neck, and torso: bustiers, necklaces, or chest pieces. Techniques will include designing and forging symmetrical pieces that fit the body and forming and shaping sheet metal for that extra lift! We'll cover leather and riveting techniques that can be used as a form of attachment so your pieces will be beautiful and functional. Some experience will be a plus, but this workshop is open to **all levels**.

Professor at Delaware College of Art and Design; five Delaware Division of the Arts grants; solo exhibitions: Delaware Center for Contemporary Arts, Chris White Gallery (DE), Dickinson College (PA), Apex Gallery (SD).

ellendurkan.com

Ellen Durkan, *Forged Fashion Collection*, steel, leather, dimensions vary

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

Scholarship information begins on page 42.

Students may enroll in one workshop per session.



4 July 5–17

Maegan Crowley

Material Exploration = Inspiration **Code 04I**

This workshop will help students expand their sculptural vocabulary in steel. We'll begin creating form by shaping pipe, tubing, and sheet metal using hot and cold techniques. Then we'll cover fabrication techniques, including cutting, welding, and grinding, emphasizing personal expression as students apply the demonstrated techniques to create their own sculptures. Inspiration, material exploration, scale, and metal finish will all be considered as each student works toward their own finished piece. **All levels.**

Owner/operator of Iron Maegan Metalworks (CO); teaching: New England School of Metalwork (ME) University of the Arts (PA), Haystack (ME), Ox-Bow (MI), Peters Valley (NJ).

ironmaeganmetalworks.com

Maegan Crowley, detail of *Divided*, forged and fabricated steel



5 July 19–August 4

Vivian Beer & Hannah Vaughan

Design on Fire

Code 05I

This workshop will focus on using design concepts and craft methods to develop each student's creative voice in metal furniture. Design challenges will develop projects from idea to 2-D to 3-D. We'll begin with drawing and then move to drafting/modeling at scale and metal fabrication, including welding, hollow construction, pattern making, hand hammer control, surface development, and finishing. We'll have slide presentations, critiques, and ideation exercises and discuss proportion, ergonomics, style, history, and material experimentation. Whatever your goals, the iron studio will be our creative laboratory. **All levels.**

Vivian: studio artist; teaching: Haystack (ME), Penland; collections: Smithsonian American Art Museum (DC), Museum of Arts and Design (NYC).

Hannah: furniture, product, architectural designer; furniture designs in galleries in Chicago and Boston. vivianbeer.com · hannahvaughan.com

Vivian Beer, *Twin Engine*, formed/fabricated steel, automotive paint, 26 x 23 x 102 inches
Hannah Vaughan, *Remnant Series Rusted*, steel, rust, 28 x 19 x 34 inches



6 August 9–21

Jay Burnham-Kidwell

Hearth to Table

Code 06I

Using mild and stainless steel, Damascus steel, and tinned copper, we'll create utensils and vessels used in preparing, cooking, and serving food. We'll explore hot forging, sinking and forming, forge welding, tinning, oil curing, and finishing. By combining traditional techniques with contemporary design, we'll realize exciting and functional pieces for use in the kitchen, including spoons, spatulas, forks, knives, and cooking/serving vessels. **All levels.**

Studio artist, professor emeritus at Mohave Community College (AZ); teaching: Peters Valley (NJ), Appalachian Center for Craft (TN), Mendocino Arts Center (CA), Adams Forge (Los Angeles), Penland; exhibitions: National Gallery of Art and Capitol Rotunda (DC), National Vietnam Veterans Art Museum (Chicago), Metal Museum (TN); publication: Vietnam: Reflexes and Reflections (Harry Abrams).

Jay Burnham-Kidwell, *Chef's Knife*, Damascus steel, mokume-gane, luan, 1 $\frac{3}{4}$ x 12 x 1 inches



7 August 23–29

Andrew Kyte

Distilling Design

Code 07I

In this workshop we'll work to condense design ideas into focused sample/study pieces. Students will explore, draw, model, and experiment to produce iron sketches. These sketches will then be edited to establish a clear idea for each student's final study piece. As we work through this process, we'll cover a broad range of forging, fabricating, and finishing techniques. And we'll spend some time each day discussing the work of other artists to inspire ideas. **All levels.**

Owner of Kyte Metalwerks (MI) focusing on architectural commissions and public art; demonstrator at many blacksmith conferences; collections: Inglis Estate (MI), Washington National Cathedral (DC). kytemetalwerks.com

Andrew Kyte, *Portal #11*, mild steel, 38 x 16 x 2 inches

Metals

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, although it can be accessed with a stair lift. Workshops with an “A” in the code are taught in this studio.

Students may enroll in one workshop per session.



1 May 24–June 5

Rachel Shimpock

Electroformerrific

Code 01MA

This dive into electroformed copper plating will emphasize process, technique, and experimentation. We'll begin by learning how to prepare your small items for the electroforming baths in the studio and then cover how to make and use a small home plating system. We'll also make a pen plater and play with alternative plating solutions. Finally we'll apply vitreous enamel to plated forms and learn a technique for “drawing” with plating metal and enamel. With proper preparation metallic, nonmetallic, and organic items can all be plated. Rachel's book of secrets is open, and all levels are welcome!

Associate professor at Long Beach City College (CA) and California State University Long Beach (CA); collections: Enamel Arts Foundation (Los Angeles); galleries: Mora (NC), Shibumi (San Francisco), Form & Concept (NM); publications: Food as Art by Carolyn Tillie, Metalsmith, Ornament. rachelshimpock.com

Rachel Shimpock, *Full Piece of Toast Necklace*, toast, copper, enamel, brass, 4 x 4 inches



Nicole Jacquard

Make, Think, Discuss, Repeat

Code 01MB

Creating work can be isolating, and approaching the bench can sometimes seem daunting. Students in this workshop will approach the studio fresh each day and be challenged to create a daily piece from particular prompts. We'll combine idea generation, material studies, and technical demonstrations, plus short readings for inspiration and understanding the creative process. Challenges will be set every day, including starting points for exploration, demonstrations of basic techniques and mechanisms, and explorations of traditional and unusual materials. The goal is for students to think beyond the normal routine of working and explore the potential they have either forgotten or didn't realize they had. **All levels.**

Associate professor and metals coordinator at Indiana University; two Fulbright Fellowships; ten solo exhibitions and over 100 invitational / juried exhibitions in US, Europe, Asia, and Australia. @nicolejacquard

Nicole Jacquard, *Passion Pink*, copper, laser engraved enamel, silver, galvanized steel, stainless steel, 3½ x ¾ x 4½ inches



2 June 7–19

Lauren Markley

Fabrication for Sculptural Jewelry Code 02MA

Taking a structural approach to jewelry, we'll explore 3-D forms to create wearable sculpture. We'll work through a number of fabrication techniques—including hollow construction, spliced construction, and scoring and folding—improving soldering skills along the way. There will be daily demonstrations, and class projects will present opportunities to hone sequencing and problem-solving skills. Time permitting, we'll also touch on surface treatments and the use of alternative materials. Students should come away with many samples and a few finished pieces. **All levels.**

Studio artist; teaching: Arrowmont (TN), Boulder Metalsmithing Association (CO), James Carter Studio (NC); exhibitions: Munich Jewellery Week (Germany), Green Hill Center (NC), East Carolina University (NC), Society of Arts and Crafts Boston (MA); publications: 500 Silver Jewelry Designs. laurenmarkleyjewelry.com

Lauren Markley, *Folded Silver and Enamel Necklace No. 2*, sterling silver, enamel, pendant: 6 x 2½ inches



Masakatsu Chiba & Yurico Saka

Traditional Japanese Engraving Code 02MB

The traditional Japanese engraving technique called wabari is based on brush paintings and calligraphy. Students in this workshop will learn the basic techniques of engraving, tool making, and sharpening, along with surface preparation, use of the Japanese calligraphy brush, and design transfer. We'll have demonstrations and plenty of time for one-on-one instruction. By the end of the session, students will be able to engrave textures, patterns, and letters onto the metal's surface. **All levels.**

Masakatsu: owner/operator of *Atelier FER (Japan)*; exhibitions: *The 50th Japan Crafts Exhibition, Fukuoka Prefectural Museum of Art (Japan), Fukuoka Asian Art Museum (Japan)*. **Yurico:** studio artist; teaching: *Yamawaki Art College (Japan)*; exhibitions: *Exhibition of Traditional Japanese Metalwork (Japan), Tokyo Traditional Crafts Fair (Japan)*. facebook.com/AtelierFer · hot-rose.net

Masakatsu Chiba, *Baby Poster*, brass, 4 x 6 inches
Yurico Saka, *Botan*, copper, plating, 4¾ x 7 inches



3 June 21–July 3

Sharon Massey

Contemporary Enamel Code 03MA

Vitreous enamel offers endless possibilities for adding color, texture, pattern, imagery, and text to metal objects and jewelry. This workshop will cover techniques ranging from sifting to champlevé, including liquid enamels, decals, stencils, cloisonné, enameling on 3-D forms, and application to both copper and steel. We'll explore how to incorporate enamel into your work—including setting and fastening techniques—as well as design and concept development. With an emphasis on contemporary and experimental approaches, this workshop will allow students to begin a studio practice in enamel or to expand their existing practice. **All levels.**

Associate professor at Indiana University of Pennsylvania; other teaching: Haystack (ME), Center for Enamel Art (CA); collections: Enamel Arts Foundation (CA), Racine Arts Museum (WI); publications: Metalsmith, American Craft, New Brooches & New Bracelets, The Art of Enameling. sharon-massey.com

Sharon Massey, *Hope, Faith, and Charity*, steel, champlevé enamel, 4 x 4 x 1 inches each



Jaydan Moore

Fabrication Code 03MB

In this workshop we'll make fabricated vessels, defining what is meant by "vessel" pretty broadly. We'll cover sheet patterning techniques to create all types of shapes and learn how to cut metal efficiently. Efficient layout for simple and complex forms will make fabrication go smoothly. We'll build compound curves through sinking and raising, create sharp edges through scoring and bending, and bring pieces together using larger-scale soldering techniques. **All levels.**

Studio artist; teaching: Virginia Commonwealth University, Rhode Island School of Design, California College of the Arts, Haystack (ME), Penland; residencies: Penland Resident Artist, Kohler Arts Industry (WI), Houston Center for Contemporary Craft, Virginia Commonwealth University Fountainhead Fellowship; collections: Museum of Fine Arts Houston, Carnegie Museum of Art (PA), Kohler Company (WI). jaydanmoore.com

Jaydan Moore, *Mitosis*, found silver-plated platters, varying sizes

Metals 2 of 2



4 July 5–17

Richard Elaver

Making a Spectacle

Code 04MA

This class is all about making eyewear also known as jewelry for the face. We'll explore a variety of materials—traditional buffalo horn to colored plastics, titanium to silver—with a focus on the design and construction of wearable frames. Along the way we'll experiment with a range of studio techniques, including hinge construction, soldering, riveting, and integrating digital processes. We'll cover the technical aspects of eyewear so students can construct frames capable of holding prescription lenses. **Intermediate level:** students should be comfortable with basic metal fabrication techniques.

Associate professor of industrial design at Appalachian State University (NC); exhibitions: Museum of Arts and Design (NYC), International Contemporary Furniture Fair (NYC), Cranbrook Museum of Art (MI), Metal Museum (TN).

richardelaver.com

Richard Elaver, *Buffalo Horn Frames*, buffalo horn, white gold, brass, approximately 6 x 6 inches each



Cat Bates

Glamour & Grit:

Sand Casting for the Jeweler

Code 04MB

This hands-on workshop will introduce students to jewelry-scale sand casting—from casting found objects in bronze, shibuichi, and silver to the design and creation of original two-part patterns. Demonstration of pertinent finishing and joining techniques will enable students to bring castings from raw metal to fully wearable jewelry. After core skills are covered, students will be encouraged to pick and choose demonstrations based on their individual goals and can expect to leave with at least a few (if not many) finished pieces and samples. **All levels.**

Studio artist; teaching: Penland, Maine College of Art Community Education; residencies: Haystack Open Studio (ME), Pace House (ME); representation: Mora Gallery (NC), Esqueleto (CA), The Portland Museum of Art Store (ME), Portland Dry Goods (ME), Rock Paper Scissors (ME).

cat-bates.com

Cat Bates, *Token Cuff 2*, brass, 2½ x 2 x ½ inches



5 July 19–August 4

Masako Onodera

Material Exploration: Bodies & Senses

Code 05MA

This experimental workshop will focus on the exploration of nontraditional materials to make objects for the body. We'll gather locally-available materials—things from nature, thrift store finds, etc.—and discover how sight, smell, taste, hearing, and touch work with the shapes and materials of objects in the context of the body. We'll cover basic metal-smithing, including sawing, filing, annealing, drilling, chain-making, and patina, and work with cold-connections, including riveting, tab constructions, and jump rings, and other craft fabrication methods, such as sewing, knotting, and weaving. **All levels.**

Associate professor at the University of Wisconsin-Stout; exhibitions: Fuller Craft Museum (MA), Museo del Gioiello (Italy); collections: Toledo Museum of Art (OH), Racine Art Museum (WI).

masakoonodera.com

Masako Onodera, *Topology 2*, repurposed fur collar, leather coat parts, sugar pot parts, brass, brass chain, thread, fiber fill, 21 x 9 x 2½ inches



Adam Whitney

Raising & Shaping Metal Vessels

Code 05MB

Prepare to hammer! We'll start with raising, the process of hammering sheet metal into seamless vessels, by making samples of different raising styles—angle, Dutch, and crimp—learning proper mechanics and the design benefits of each style. Using these samples, we'll explore shaping with hammers and detailing through the use of pitch and chasing. Finally we'll put all the skills together, along with your personal designs, and develop a hammering plan to create your unique project. **All levels.**

Studio artist; teaching: Escuela de Artes Santo Domingo (Columbia), Appalachian Center for Crafts (TN), Metalwerx (MA), Center for Metal Arts (PA), Raffles College (Malaysia); exhibitions: Mercer Museum (PA), Quirk Gallery (VA), Gallery 224 (MA), Baltimore Jewelry Center (MD).

aw-metalsmith.com

Adam Whitney, *Copper Bowl #5*, copper, 3¾ x 4½ x 6½ inches



6 August 9–21

Ruta Reifen

Ready, Set, Wax!

Code 06MA

Students in this workshop will use several wax-forming techniques to complete a set of designs prepared for metal casting and primed for stone setting—including bezel, prong, and basket settings. We'll learn subtractive methods using carving wax with files, burrs, and carving tools, and we'll work additively with soft waxes using wax pens and other modeling tools. We'll cover different approaches to surface embellishment and wax production considerations like mold making. After our designs have been cast into metal and properly finished, we'll be set to set! We'll practice basic stone setting and preparation for outsourced stone setting in the future. **All levels.**

Studio artist; teaching: Rhode Island School of Design, Pratt Institute (NYC), Shenkar College of Engineering and Design (Israel), 92nd Street Y (NYC), Metalwerx (MA); work sold in more than 20 jewelry and lifestyle boutiques in the US and Europe.

rutareifen.com

Ruta Reifen, *Monde Ring*, 14K gold, multicolored sapphires, lavender amethyst, ¾ x ½ x ½ inches



Julia Woodman

Flatware with Tessellation

Code 06MB

Discover how to move metal using time-honored forging and shell-forming techniques and create handsome copper, brass, or silver flatware adorned with 3-D tessellation (patterns created by joining a number of small units). Students can expect to finish two or three pieces, but we'll emphasize process, experimentation, and developing skills. Techniques and demonstrations will be introduced daily and as needed for individual projects. One-on-one instruction will allow students to explore and problem-solve at their own skill level. Bring your favorite tools, your imagination, and an optivisor, and we'll all become hammerrific! **All levels.**

Studio artist; teaching: Campbell Folk School (NC), Spruill Center for the Arts (Atlanta), Chastain Art Center (Atlanta), Georgia State University; collections: Victoria and Albert Museum (London), Museum of Fine Arts Boston, High Museum (Atlanta).

juliawoodman.com

Julia Woodman, *Bubble Champagne Cocktail Ladle*, sterling silver, glass bead, 15 x 4½ inches



7 August 23–29

Edna Madera

Gold Fusing

Code 07MA

This workshop will introduce students to surface embellishment through fusing high-karat gold over silver. We'll cover the basics and then explore additional surface considerations, such as finish, texture, and patina, that will complement students' own designs. We'll also cover roll-milling 24K gold, depletion gilding, tool and workspace setup, gold cutting, and torch fusing. Discussions will include prefabricated versus studio-made gold foils, workflow, and design experimentation. Some comfort working with torches will be helpful, but this workshop is open to **all levels**.

Studio artist; teaching: Pratt Fine Arts Center (Seattle); Award of Excellence at American Craft Council Baltimore show; publications: New Brooches: 400+ Designs in Contemporary Jewelry, SNAG Jewelry and Metals Survey 2017; representation: Ayesha Studio and Gallery (NJ).
ednamadera.com

Edna Madera, *Flora and Feather Earring*, 24K, 18K, 14K, 22K bimetal, fine silver, 1¾ x 1½ x ½ inch



Kim Cridler

Drawn: The Sensitive Line

Code 07MB

Philosopher Alexander Baumgarten described aesthetics as “the science of sensitive knowing.” In that spirit we'll use simple techniques and direct observation to make structural wire forms. Demonstrations will include soldering steel wire, building symmetrical forms, forging and drawing wire, and finishing steel. Supplemented with short readings, visual presentations, and quick assignments, we'll make models and samples before creating individual projects. This class is about starting where you are, working without hesitation, and seeing anew. Soldering experience will be helpful, but the workshop is open to **all levels**.

Studio artist; teaching: University of Wisconsin-Madison (WI), San Diego State University, Arizona State University; upcoming retrospective at The Metal Museum (TN); collections: MTA Arts & Design (NYC), Museum of Fine Arts Houston (TX); representation: Lisa Sette Gallery (AZ).

kimcridler.com

Kim Cridler, *Again (basin with butterflies)*, steel, butterfly wings (*Dichorragia nescmachus*), 15 x 28 x 18 inches

Photo



1 May 24–June 5

Pipo Nguyen-duy

Sites & Locations

Code 01P

This workshop will offer photographers a chance to engage with the environment. Whether your photography addresses the landscape, portraiture, or other subject matter, we'll work to make images that highlight the geographic, cultural, historic, or personal significance of location. Exercises, assignments, and group and individual meetings will help you refine your sense of place. Students may work with existing images or create new ones. The workshop will accommodate any level of skill and almost any photo technology: digital, film, alternative process, etc. We'll work together on both conceptual and technical concerns. **All levels.**

Professor at Oberlin College (OH), fellowships and grants: Guggenheim (NYC), multiple Ohio Arts Council fellowships; residencies: Lila Wallace-Readers Digest Foundation Artists at Giverny (France), Light Work (NY); solo exhibitions: ClampArt (NYC), Sam Lee Gallery (Los Angeles), Espace (Vietnam).

piponguyen-duy.com

Pipo Nguyen-duy, *Duck Pond*, inkjet print, 30 x 45 inches



2 June 7–19

Jim Stone

View Camera Workshop

Code 02P

The view camera may seem daunting, but it is easily mastered. Its contemplative, methodical approach rewards users with photographs of the highest quality. We'll learn to use the large-format camera, control focus and perspective, develop sheet film using a simplified zone system, make darkroom enlargements, and scan negatives for digital printing. This workshop is best for those comfortable with the rudiments of traditional black-and-white photography—exposure, film development, and printing—but it is open to **all levels**. Students may use a Penland camera or bring their own.

Distinguished professor of photography at University of New Mexico; named Honored Educator by Society for Photographic Education; collections: Museum of Modern Art (NYC), Museum of Fine Arts Boston; six of his textbooks are in wide use.

jimstone.com

Jim Stone, *Jason, Who Wants a Career in Law Enforcement, and Some of His 1400 Transformers*, Rio Rancho, New Mexico, archival pigment print, 20 x 24 inches



3 June 21–July 3

Richard Tuschman

The Poetic Photograph

Code 03P

As fine art photographers, how do we develop and strengthen our ability to craft personal, poetic photographs with compelling emotional resonance? This digital photography workshop will address that question as we explore the genres of still life, landscape, and figure/portrait photography. We'll learn and practice the principles of composition, color, and both natural and studio lighting as we develop a “best practices” workflow from capture to print. Join us as we pursue our quest to become more effective emotional messengers through our photography. **All levels.**

Studio artist; teaching: Ringling College of Art and Design (FL), Maine Media Workshops (ME), Los Angeles Center of Photography; New York Foundation for the Arts Fellowship; exhibitions: Center for Photographic Art (CA), Museum of Contemporary Art Krakow (Poland); Photovisa (Russia); representation: Klompching Gallery (NYC), photo-eye Gallery (Santa Fe), Kopeikin Gallery (CA).

richardtuschman.com

Richard Tuschman, *Pink Bedroom (Daydream)*, archival pigment print, 21 x 31 inches

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

Scholarship information begins on page 42.

Students may enroll in one workshop per session.



4 July 5–17

Elizabeth Ellenwood

Cameraless Photography

Code 04P

Leave your cameras behind and create photographs using only objects and light. Students in this workshop will experiment with multiple wet-darkroom contact printing processes, scanner images, and digital printing. We'll cover the foundations of the darkroom and digital workspaces plus print manipulation using collage and other drawing/painting media. We'll have daily demonstrations along with presentations covering a range of historical and contemporary photography. This workshop will broaden the concept of what it means to "make" a photograph and give students plenty of time for experimentation. **All levels.**

Studio artist; teaching: University of Connecticut; RFOTOFOLIO Denis Roussel Merit Award; exhibitions: Vermont Center for Photography, Panopticon Gallery (MA), Danforth Museum (MA); collections: Danforth Museum, Rochester Museum of Fine Art (NY), New Hampshire Institute of Art. elizabethellenwood.com

Elizabeth Ellenwood, *Sandwich Bag, Collected on December 3, 2018*, archival pigment print from cyanotype original, 40 x 30 inches



5 July 19–August 4

Jeff Goodman

Photography in the Fourth Dimension

Code 05P

From motion to memory, time has always been a central medium and subject of photography. This workshop will explore a wide range of photographic techniques that employ time directly: pinhole cameras, light painting, motion studies, flip books, cinemagraphs, stop-motion animation, and video. We'll cover photo basics, including camera controls, photo and video software as needed, and darkroom chemistry for use with pinhole cameras. As we move through our time together, we'll experiment with making both still and moving images that play with—and celebrate—the most mysterious of dimensions. **All levels, beginners welcome.**

Award-winning instructor in the media studies program at Appalachian State University; extensive experience leading workshops in photography, documentary video, and the relationship between art, science, and the creative process. jeffgoodman.space

Jeff Goodman, *Gulls*, digital image



6 August 9–21

Susan Bryant

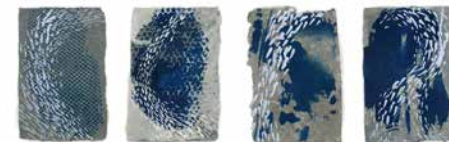
Hand Coloring Black & White Prints

Code 06P

This workshop will explore the visual, creative, and expressive possibilities of color applied by hand to traditional black and white photographs. Responding to light, space, and atmosphere, we'll document our personal reactions to the local environment and landscape. Back in the studio, we'll make prints in the darkroom and experiment with toners, photo oils, and colored pencils to add visual and emotional depth to prints. The workshop will include instruction in camera functions, exposure and development of negatives, and making gelatin silver prints using enlargers. **All levels.**

Studio artist, professor emerita at Austin Peay State University (TN); exhibitions: SoHo Photo Gallery (NYC), Jeffrey Leder Gallery (NYC), San Diego Art Institute; collections: Knoxville Museum of Art (TN), The Photographic Archives (KY). susanbryantphoto.com

Susan Bryant, *Cloister #2, Merida*, gelatin silver print with hand-applied oil paint, oil pastel, and colored pencils, 9½ x 21 inches



May Babcock & Lindsey Beal

Foraged Photographs:

Cyanotypes & Handmade Paper

Code 07P

This workshop will integrate hand papermaking and cyanotype printing. We'll make paper from sustainably harvested plants and traditional fibers and create sheets using deckle boxes and multiple pulps. Using cyanotype and anthotype, we'll create photograms from foraged plants and photographs from digital negatives. Cyanotype creates blue images that can be toned to other colors. Anthotypes are made with photosensitive plant emulsions. Working in both studios, students will build a supply of handmade papers, print unique images, and learn to create environmentally conscious artwork at home. **All levels.**

May: studio artist; teaching: Rhode Island School of Design, Women's Studio Workshop (NY). **Lindsey:** studio artist; teaching: Rhode Island School of Design, Massachusetts College of Art and Design. maybabcock.com · lindseybeal.com

May Babcock and Lindsey Beal, *Lamina: Eddy 1–4*, artist-made pulp paintings on pigmented cotton, flax, and corn husk, cyanotype, gouache, 8½ x 11 inches

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 42.

Students may enroll in one workshop per session.



1 May 24–June 5

Yoonmi Nam

All About Mokuhanga

Code 01X

This workshop will explore the possibilities of mokuhanga: Japanese-style, water-based woodblock printing, which is nontoxic and does not require a press. This method has the potential for creating precise and exact marks as well as expressive and painterly impressions. Through hands-on demonstrations, students will learn basic traditional carving and printing processes and the kento registration method to create multilayer color prints. We'll also cover tool sharpening, paper sizing, and paper mounting. This workshop will address both fundamental methods and experimental approaches to mokuhanga—there will be something for everyone! **All levels.**

Professor at University of Kansas; residencies: MI-LAB (Tokyo), Frans Masereel Centrum (Belgium); exhibitions: Haw Contemporary (Kansas City), The Print Center (Philadelphia), CFSHE Gallery (Tokyo); collections: Rhode Island School of Design Museum, Spencer Museum (KS).

yoonminam.com

Yoonmi Nam, *Winter Spring*, mokuhanga,
11¾ x 16½ inches



2 June 7–19

Kasey Ramirez

The Woodcut: Beyond Black & White

Code 02X

Using everything from knives and gouges to hammers and torches, this woodcut workshop will focus on expanding students' graphic vocabulary beyond linear and bold qualities toward textural and atmospheric effects. Guided drawing exercises will complement experimental and collaborative demonstrations covering image transfer methods, traditional and alternative carving methods, inking with oil-based inks, color-mixing, and both press and non-press printing methods. Students will experiment with the techniques and pursue their own original imagery.

All levels.

Clinical assistant professor at University of Arkansas; residencies: Guanlan Original Printmaking Base (China), Vermont Studio Center; Mid-America Art Alliance Artists 360 grant; exhibitions: International Print Center New York, Morgan Conservatory (Cleveland), University of Richmond (VA), Andy Warhol Museum (Pittsburgh).

kaseyramirez.com

Kasey Ramirez, *Hull*, woodcut, 22 x 34 inches

Ben Blount

The Collaborative Printer

Code 02L

Leveraging the power of the printed word, we'll explore the community-building potential of letterpress printing. This workshop will focus on concept and content as we work on a variety of projects with varying levels of collaboration and sharing. We'll cover traditional letterpress processes with a focus on using wood type. We'll also learn some image making and basic bookbinding techniques in support of larger collaborative projects. Students will leave with a series of editioned prints, a copy of our collaborative book, and the experience of working within a community of printers and makers. **All levels.**

Studio artist; teaching: Colorado College, Cleveland Institute of Art; Hamilton Wood Type and Printing Museum residency (WI); collections: Metropolitan Museum (NYC), Newberry Library (Chicago), School of the Art Institute of Chicago.

benblount.com

Ben Blount, *Antiracism Fist*, letterpress, 19 x 25 inches

3 June 21–July 3

Kristina Paabus

Intaglio & the Hybrid Print

Code 03X

This workshop will introduce students to intaglio printmaking through drypoint and copper etching, using additive and subtractive techniques. Employing hand-drawn approaches, students will be encouraged to experiment as they investigate personal directions for their work. We'll focus on learning to create and manipulate the malleable intaglio matrix while also combining strategies to form hybrid prints. Along with hard ground, soft ground, aquatint, and multiple color-plate intaglio printing, we'll explore introductory elements of monotype, relief, screenprint, and lithography. **All levels.**

Associate professor at Oberlin College (OH); other teaching: University of Iowa, School of the Art Institute of Chicago, Ox-Bow (WI); exhibitions: Akron Art Museum (OH), Hobusepa Galerii (Estonia); collections: Harvard Art Museum (MA), Cleveland Clinic, China Printmaking Museum, Novosibirsk State Art Museum (Russia).

kristinapaabus.com

Kristina Paabus, *The Guards*, intaglio, relief, screenprint, 24 x 20 inches

Jim Sherraden

Opening & Pushing the Envelope in Letterpress

Code 03L

This workshop will cover intro-to-advanced letterpress and intro-to-advanced image carving on multiple surfaces. If it will go through the press, we'll try it: wood type, metal type, hand-carved blocks, the leaves in the fields. We'll look past the use of type as letters and investigate its value as forms. Once our imagery is created, words can be integrated. We'll aim for excellence not perfection, and students will go home with a carload of work. No presses or type will be injured. Each day will include the three Cs of this workshop: courtesy, community, and comedy. **All levels.**

Studio artist; manager, master printer, and archivist at Hatch Show Print for 30 years (Nashville); Tennessee Distinguished Artist Award; work toured nationally with the Smithsonian; author of Hatch Show Print: The History of a Great American Poster Shop.

jimsherraden.com

Jim Sherraden, *Mule Skinner Blues*, oil-based ink; letterpress from woodblock and wood type, 26 x 40 inches

Print & Letterpress 2 of 2



4 July 5–17

John Hitchcock

Screenprint Demo City!

Code 04X

This workshop will focus on the post-matrix and pushing the surfaces of paper, wood, and fabric. We'll work with water-based screenprinting with low-tech stencil methods, stressing the current trends of print media in contemporary culture. Demonstrations will include handcut and photo stencil methods, manipulation of the surface, sculptural prints, hand dyeing, sewing, drawing back into, and water soluble markers as we create experimental, unique prints. We'll emphasize gaining both proficiency in the techniques and an awareness of how these skills can be used within the larger cultural context. **All levels.**

Professor at University of Wisconsin-Madison; grants: Robert Rauschenberg Foundation (NYC), Jerome Foundation (MN); solo exhibitions: American Culture Center (Shanghai), Missoula Art Museum (MT), Mulvane Art Museum (KS), Museum of Contemporary Native Arts (Santa Fe).
hybridpress.net

John Hitchcock, *Beef Tank*, acrylic paint, dye; screenprint, 30 x 22 inches



David Wolske

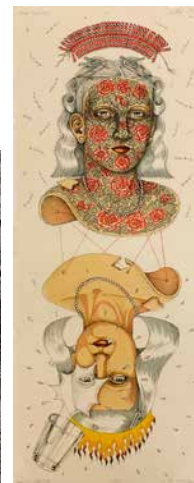
The Art of Typography

Code 04L

Let's demystify and deconstruct traditional rules and use letterpress to create expressive typographic prints. We'll learn to print from wood and metal types and experiment with layering, rotation, systematic variation, backwards transfer, monoprint, monotype, and isotype printing techniques. We'll also examine and discuss work by designers and artists who use type in dynamic and evocative ways. Together we'll expand our visual vocabularies and explore new typographic frontiers. **All levels.**

Assistant professor at University of North Texas; other teaching: Montana State University, Miami University (OH), School of Visual Concepts (Seattle), Virginia Commonwealth University; Hatch Show Print visiting artist (Nashville), Utah Arts & Museums fellow; exhibitions: Hamilton Wood Type and Printing Museum (WI), GOCA Downtown (CO), Hatch Show Print.
david-wolske.com

David Wolske, *Angle Chase 01*, letterpress from wood and metal types, 8½ x 11 inches



5 July 19–August 4

Andrew Polk & Kathryn Polk

Stone Lithography

Code 05X

Stone lithography, first developed by Alois Senefelder in 1796, continues to captivate artists today. Join two different types of lithographers as they demonstrate techniques and philosophies for working on and printing from the amazing Bavarian limestone. Students will learn the processes of drawing on the stone, chemically processing (etching) the image, proofing, and printing a final edition. Imaging approaches will include crayon drawing, tusche wash techniques, transfers, and experimental methods. We'll have a special demonstration on making litho crayons. **All levels.**

Andrew: professor emeritus at University of Arizona; collections: Hunan Art Institute (China), Hunterdon Art Museum (NJ), Denver Art Museum.
Kathryn: studio artist; teaching: Frogman's Print Workshops (NE); collections: Museum of Fine Arts Boston, Sado Print Museum (Japan).
andrewpolk.com · @onechair

Andrew Polk, *Intersecting Histories*, lithography, 10½ x 9 inches
Kathryn Polk, *This End Up*, stone and plate lithography, 20 x 8½ inches



Bryce McCloud

The Interactive Print-O-Rama

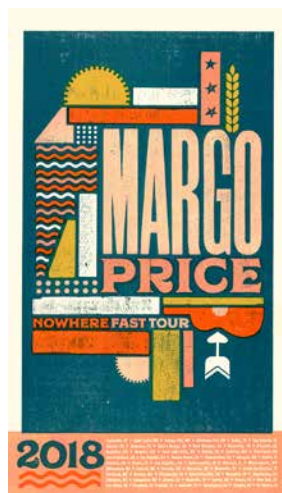
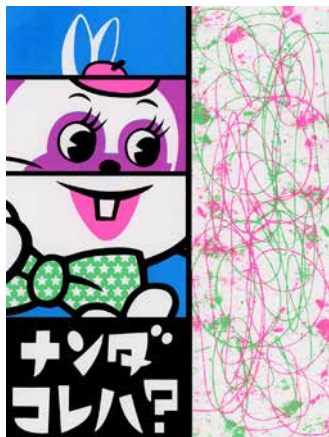
Do-Gooders Social Art Gathering **Code 05L**

Howdy friends! Are you wondering how you can make prints AND a difference in this great big world? One solution: experimental printing, social art, and your big ideas! Let's use our brains and hearts and printing presses to make things happen. In this workshop we'll discuss the basic ideas of interactive, socially-minded art, use the letterpresses to make a bunch of relief prints, collaborate on an interactive art project at Penland, and talk about how to create your own public art campaign back home. Bring an open mind and your talents.

All levels.

Studio artist, director of Isle of Printing (Nashville); teaching: Watkins College of Art (TN), Penland; public art: Automat Idea Exchange (TN), Noelle (TN), Southwest Print Fiesta (NM), Our Town Nashville, All Are Welcome (TN), Pinewood Social (TN), Invasion UK.
isleofprinting.com

Isle of Printing, *Our Town: Together Heroic*, large-scale stamps, ink



6 August 9–21

Asuka Ohsawa

Screenprint Essentials

Code 06X

This intensive workshop will cover the basics of water-based screenprinting while focusing on different ways an image can be manipulated, reproduced, and transformed in this medium. We'll begin with non-digital techniques such as hand-cut/hand-drawn stencils, reduction prints, and crayon monoprints. Then we'll focus on image manipulation in Photoshop for output to digital transparencies used with photo emulsion on the screens. Students may create a series of edition prints on paper or one-of-a-kind prints on different substrates that can be incorporated into other media such as painting or sculpture. **All levels.**

Studio artist; teaching: School of the Museum of Fine Arts (Boston), Parsons School of Design (NYC), San Francisco Art Institute; collections: Center for Book Arts (NYC), Emily Carr University of Art and Design (Vancouver), San Francisco Public Library, State University of New York at New Paltz.

asukaohsawa.com

Asuka Ohsawa, *Somewhere, Sometime #12*, screenprint, 12 x 9 inches

Brad Vetter

Lasers & Letterpress

Code 06L

Our duty as a new generation of letterpress printers is not just to communicate, but to see where we can take this medium as we move forward. This workshop will explore new techniques in letterpress with an emphasis on laser cutting and poster design. We'll use Vandercooks, wood and lead type, computers, Penland's new laser engraver, and the power of the printed word to discover new ways to collaborate with each other and communicate/impact/interact with the community around us. We'll have daily demonstrations and show-and-tell with plenty of time for exploration and printing. Letterpress and/or Photoshop/Illustrator experience is a plus, but this workshop is open to **all levels**.

Studio artist; teaching: Miami University (OH), Hamilton Wood Type and Printing Museum (WI); exhibitions: San Francisco Museum of Modern Art, Massachusetts Museum of Contemporary Art; publications: Low-Tech Print, Wood Type Evolved.

bradvetterletter.press

Brad Vetter, *Margo Price Tour Poster*, letterpress, 23 x 13 inches

Textiles

1 of 2

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

Scholarship information begins on page 42.

Textiles workshops are taught in second- and third-floor walk-up studios that are made partially accessible with a stair lift.

Students may enroll in one workshop per session.



1 May 24–June 5

Jeana Eve Klein

Say It Softly

Code 01TA

We may speak loudly in this workshop, but we'll do it through the softness of textiles. Using language as a starting point—phrases, mottos, slogans, and powerful single words—we'll make ideas literally tangible. We'll use a range of textile processes to translate words into physical forms, including appliqué, reverse-appliqué, trapunto, piecing, embroidery, and embellishment (with plenty of sequins). Students can expect to produce a set of process samples and one or more finished pieces by the end of the workshop. **All levels.**

Professor of fibers at Appalachian State University (NC); other teaching: Arrowmont (TN); Artspace residency (NC), North Carolina Arts Council Individual Craft Artist Fellowship; exhibitions: Museum of Design (Atlanta), PULSE Art Fair (Miami). jeanaeveklein.com

Jeana Eve Klein, Recent Activity: Would My Trump-Supporting Facebook Friends Shoot Me?, recycled textiles, sequins, beads, 53 x 68 inches



Andrea Donnelly

Woven Cloth, Raw Material

Code 01TB

We'll create weaving-based artworks that start on the loom and finish as mixed-media collages. Experimenting with nontraditional interventions in the weaving process, including unweaving and on-loom painting, we'll create a body of small weavings to develop an understanding of the qualities and characteristics of painting with pigment on thread and cloth. Off the loom, our woven cloth will become our raw material as we learn to stabilize, layer, and assemble woven elements into larger collage/mixed-media works backed with paper or unstretched canvas. **Intermediate level:** students must be comfortable setting up a loom and weaving plain/balanced weave.

Studio artist; teaching: Virginia Commonwealth University; exhibitions: Reynolds Gallery (VA), Center for Craft (NC), Museum Rijswijk (Netherlands); collections: North Carolina Museum of Art, Markel Corporation (VA), Dominion Energy (VA). andreadonnelly.com

Andrea Donnelly, Blue Brushes, handwoven cotton, dye, pigment, PVA, cotton backing, 39½ x 30 inches



2 June 7–19

Akemi Nakano Cohn

Katazome with Natural Dyes & Indigo

Code 02TA

Katazome is a traditional Japanese resist technique that uses rice paste applied through a stencil. Working with natural dyes, students will learn basic katazome and explore images representing their own stories. We'll cover mordants and earth pigments along with cutting stencils, cooking rice paste, making soy milk, brushing a variety of natural dyes, and steam-setting colors. We'll also dip rice-pasted fabric into the indigo pot to create intense shades of blue. Sumi ink will create depth and variation with indigo blue. Tsutsugaki—freehand drawing with rice paste in a pastry tube—will add additional design elements. **All levels.**

Studio artist; teaching: School of the Art Institute of Chicago, Haystack (ME), Anderson Ranch (CO), Zijdelings (Netherlands); Ragdale residency (IL); exhibitions: Museum of Arts and Design (NYC), Bellevue Art Museum (WA), Gallery Uesto (Tokyo).
akemistudio.com

Akemi Nakano Cohn, detail of *Sunrise, Sunset* # 2, natural dyes on silk organza; katazome



3 June 21–July 3

Graham Keegan

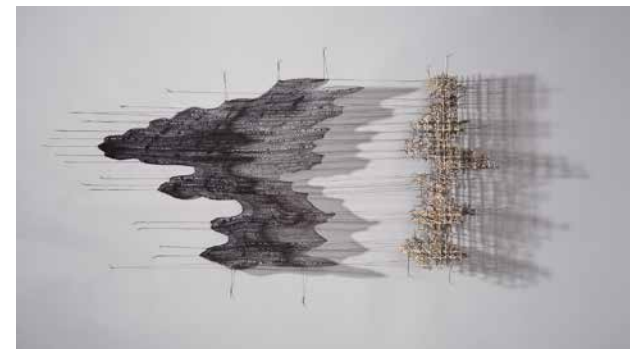
Natural Dye Block Print

Code 03TA

We'll begin by exploring the basic concepts of natural dyes: mordants and plant pigments. We'll use color from foraged plants and those specifically grown for their dye potential. Then we'll step into making basic printing blocks from a number of materials and experiment with printing on a range of fabrics. The class will emphasize techniques for hand block-printing repeat patterns and layering multiple colors onto the same piece of fabric. Students can expect to make their own printing blocks and produce a series of 18 x 22 inch pieces showcasing different print techniques and colors along with larger works. **All levels.**

Studio artist, textile designer, and natural dye advocate; teaching: Marshfield School of Weaving (VT), Snow Farm (MA), workshops across the country as part of his annual Indigo Tour; designs used by boutique designers and international brands on garments, home goods, wallpaper, and accessories.
grahamkeegan.com

Graham Keegan, detail of *Diamonds in Tessellation*, madder, iron/tannin, cotton; woodblock print



Mo Kelman

Skins, Skeletons, Nets & Knots **Code 03TB**

In this experimental workshop, students will learn methods for building skeletal structures with rigid and semi-rigid materials such as rattan, bamboo, wood, wire, found materials, and recycled frameworks. Techniques will include lashing, chaotic plaiting, and wire construction. To put skins on these structures, we'll work with knotted and knotless netting, gut, and rice papers. Paintable graphite, wax, and kakishibu tannin will further modify surfaces. Exercises, brainstorming, and problem-solving challenges will guide your production of a series of prototypes that will ignite your studio practice. **All levels.**

Studio artist, professor emeritus at Community College of Rhode Island; other teaching: Haystack (ME), Peters Valley (NJ), Maiwa (Vancouver); exhibitions: Wayne Art Center (NJ), Cheongju International Craft Biennale (Korea), International Shibori Symposium.
mokelman.com

Mo Kelman, *Cloud and the Space Between*, shibori-dyed and shaped silk, wood, steel wire, cordage, nails, 81 x 44 x 15½ inches

Textiles 2 of 2



4 July 5–17

Jessica V. Gatlin

Suit Yourself

Code 04TA

This workshop will be a hacker's guide to pattern drafting, alterations, and custom clothing. Using a combination of construction, mending, and printmaking, we'll impose personal and/or cultural values on existing garments and objects. Through making and altering, we'll also engage in dialogue pertaining to consumption, access, labor, value, and exchange. We'll cover sewing, fit adjustments, garment deconstruction and re-creation, embroidery, mending, and screen-printing. Expect to finish two or three pieces, but the emphasis will be on process and experimentation. Basic sewing machine skills will be helpful, but this workshop is open to **all levels**.

Assistant professor at University of Maryland; residencies: Ox-Bow (MI), Wassaic Projects (NY), ACRE (WI), Eugeniusz Geppert Academy of Fine Arts (Poland); exhibitions: COOP Gallery (TN), Co-Prosperity Sphere (IL), Seedspace (TN), The Holland Project (NV).
jvगतlin.com

Jessica V. Gatlin, *Untitled (Printed Dress)*, screenprint on cotton, 48 x 22 inches



Adele Stafford

Cloth Is Material

Code 04TB

This workshop will be a rich examination of the materiality of fiber and its narrative influence on handwoven cloth and our design process. We'll trace fiber stories from origin through finished works. Ranging from the last organic cotton farmers in West Texas to the importance of Landrace wool cultivation, discussions will touch on fiber agriculture and processing, sustainability, and cultural ownership. Through sketching, writing, and sampling, students will be asked to create woven work deeply integrating material and form. We'll cover a variety of fundamental weaving drafts, hand finishing methods, and decorative weaving techniques including leno and overlay. **All levels.**

Studio artist, vice president of client services at Higg Co, providing sustainability assessment tools to apparel and textile industries; Albers Foundation research residency (CT); lectures: Museum Design Summit (Santa Fe), DO Lectures (CA); collections: Rhode Island School of Design.
voicesofindustry.com

Adele Stafford, *Fragments of Appalachia*, Black Thorn Farm wool; overshot float



5 July 19–August 4

Ann B. Coddington

Sculptural Basketry +

Code 05TA

We'll explore basketry as a sculptural medium capable of expressing ideas and carrying meaning beyond its utilitarian traditions. We'll focus on twining with waxed linen and reed and also cover other processes such as netting, looping, random weave, and crochet. Most importantly we'll share, discover, connect, interact, play, create, and have fun! **All levels.**
Studio artist; teaching: Eastern Illinois University, Northwest Basket Weavers Guild (WA), Los Angeles Basketry Guild, Arrowmont (TN), Haystack (ME); Varda residency (CA); exhibitions: Quincy Art Center (IL), Textile Center (MN), Cedarhurst Center for the Arts (IL), Basketry in America (traveling).
@abcoddington

Ann B. Coddington, *close*, twined and crocheted linen, 30 x 20 x 8 inches



Elisabeth Hill

Limitations as License

Code 05TB

Friction with the perceived limitations of a discipline can often spark the fire of creative thinking and problem-solving. In this workshop, weavers as well as craftspeople from different disciplines will learn (or review) the fundamentals of weaving, including measuring and winding warps, dressing looms, calculating sett, and drafting on paper and the computer. These fundamentals may be seen as limitations, but during the second week of class we'll apply the skills acquired and honed in the previous week to personal projects by exploring/deploying a variety of weaving techniques that challenge the loom's limitations, such as layered weaves, pile weaves, deflecting structures, and pick-up techniques. **All levels.**

Studio artist and certified master weaver; teaching: Västuga Weaving School (MA), Campbell Folk School (NC), Arrowmont (TN); publications: Handwoven, Complex Weavers 40th Anniversary Book, The Art of Weaving 4th Edition.
plainweave.net

Elisabeth Hill, detail of *Sample*, merino wool



6 August 9–21

Yoshiko I. Wada

Boro Transformed

Code 06TA

In this workshop focused on the individual's journey of making marks on fabric, we'll reinterpret the Japanese folk tradition of *boro* (tattered, mended, patched, pieced items). We'll listen to the dialogue between maker and materials, exploring mending processes and strengthening fabric by dyeing it in an organic indigo vat. Topics will include stitching, piecing, patching, mending, fulling, mark making, painting, and distressing. This alternative, creative process records the history of reuse, repair, and time spent stitching, bringing *boro*'s imperfect beauty to the surface in our consciousness. **All levels.**

Studio artist, curator, president of World Shibori Network, founder of Slow Fiber Studios (CA); Smithsonian Master of the Medium award; fellowships: Japan Foundation (Tokyo), James Renwick Alliance (DC), Center for Japanese Studies at University of California-Berkeley; author of multiple books on shibori, kimono, boro, and contemporary textile art.
yoshikowada.com

Yoshiko I. Wada, *Boro Sample*, various textiles, indigo



Edwina Bringle

Class of Possibilities

Code 06TB

This workshop will cover all the basics of weaving, including warping and planning, and it will give students the potential to move beyond what they imagined. There are many possibilities, including pattern weaving, tapestry, rugs, double weave, overshot, and more. We'll explore, watch, ask and answer questions, learn from each other, and bring our ideas to life at the loom. **All levels.**

Professor emerita at University of North Carolina-Charlotte; Penland Outstanding Artist Educator award; collections: Mint Museum (NC), North Carolina Museum of History, Greenville Museum of Art (SC), Southern Highland Craft Guild (NC), private collections; former Penland resident artist.

Edwina Bringle, *Lap Robe / Shawl*, handwoven wool, 53 x 60 inches



7 August 23–29

Stephanie Metz

Felt: Fiber in the Round

Code 07TA

This workshop will be a thorough introduction to the tools, processes, and possibilities of needle felting. Students will learn to manipulate wool into free-standing, solid felt sculptures using barbed felting needles to coax loose fibers into sophisticated shapes. We'll explore solid and hollow form-building, armatures, and adding mixed-media. Felting particularly lends itself to representing organic forms, and students are welcome to bring source material. This innovative use of a humble, inexpensive material is bound to energize your art-making. **All levels. Note:** felting involves repetitive and vigorous hand and arm movement.

Studio artist; teaching: Arrowmont (TN), Yuma Symposium (AZ), California College of the Arts; recent exhibitions: Jack Fischer (San Francisco), de Saisset Museum (CA); collections: Triton Museum (CA), National Centre for Craft & Design (UK).
stephaniemetz.com

Stephanie Metz, *In Touch: Hanging Pods*, wool, industrial felt, filler, cable, approximately 50 x 30 x 30 each



Hillary Waters Fayle

Plants: Muse, Medium & Material

Code 07TB

This workshop will be a blend of art, science, and natural history focused on botanical collaboration. We'll spend time looking at and learning about plants: taking guided walks, drawing, stitching, spinning, sketching, pressing, printing, painting, and studying botanical material. We'll also experiment with leaves and other plant materials as substrates that can be woven, cut, knotted, stitched, collaged, etc. We'll source plants, nuts, seeds, and other materials to brew inks and dyes for textiles and paper. Plants and other botanical materials will be our means to explore the connections between nature and humanity.

All levels.

Assistant professor and head of fibers at Virginia Commonwealth University; exhibitions: Blue Spiral 1 (NC), Sager Braudis Gallery (MO), Pensacola Museum of Art (FL), Ellen Noel Art Museum (TX).
hillarywfayle.com

Hillary Waters Fayle, *Circular Meditations I & II*, stitched and embroidered holly leaves, 14 x 14 inches

Wood



1 May 24–June 5

Yuri Kobayashi

Expedition to Curves

Code 01W

At the heart of this workshop is the transformation of a stick from straight to curved. We'll focus on wood-bending techniques to stimulate creativity and expand design potential, experimenting directly with the material to drive ideas. We'll steam- or cold-bend wood to achieve unique organic lines and forms—the possibilities are infinite. The primary goal of this workshop is to learn basic bending techniques and how to play with them. The result may not be finished objects. It's more likely to be a collection of carefully crafted maquettes filled with the potential to inspire furniture, furniture components, or pure sculpture. **All levels.**

Studio artist; teaching: Rhode Island School of Design, Center for Furniture Craftsmanship (ME); recent exhibitions: Arizona State University Art Museum, Center for Art in Wood (Philadelphia), Houston Center for Contemporary Craft, Gallery NAGA (MA).

yurikobayashi.com

Yuri Kobayashi, *Lin & Sui*, ash, chair:
29 x 25 x 25 inches, table: 27 x 16 x 16 inches



2 June 7–19

Laura Mays

Right Angles, Wrong Angles

Code 02W

In this workshop we'll look at various aspects of stepping away from 90 degrees—from slopes, bevels, and facets to compound angled joinery. We'll see how this can expand the range of possibilities in making cabinets and boxes and have our brains tickled by spatial and geometric problem-solving. Along with daily demonstrations, we'll look at historic and contemporary pieces and discuss their construction. Expect to practice with two or three sample joints and then make a box or small cabinet that incorporates non-right angles. You'll also gain insight into 90 degrees—how sometimes it has unique properties and sometimes it's just a number. **Intermediate level:** basic woodshop skills required.

Professor and program director at The Krenov School at Mendocino College (CA); collections: National Museum of Ireland; co-author of the forthcoming book Making a Seat at the Table: Women Transform Woodworking.

lauramays.com

Laura Mays, *Skew Box*, Irish oak,
4³/₄ x 18 x 4 inches



3 June 21–July 3

Adrien Segal

Carve, Bend, Shape

Code 03W

Both rigid and flexible, wood is an ideal material for creating curvaceous shapes, yet it is often made to be flat, straight, and square. We'll cover many ways to transform wood into sculptural forms and furniture through additive and subtractive carving, bent and stack laminations, and dynamic joinery. Demonstrations will emphasize the safe use of power tools for rough shaping and hand-held tools for achieving detailed shapes, patterns, textures, and refining smooth forms into finished pieces of furniture or sculpture. A process of quick iteration will facilitate design and experimentation with various methods for creating organic shapes in wood. Students of **all levels** of woodworking will gain new skills.

Studio artist; teaching: California College of the Arts, University of San Francisco; residencies: Benchspace Cork (Ireland), Center for Art in Wood (Philadelphia); publications: American Craft, 500 Tables, Data Flow 2.

adriensegal.com

Adrien Segal, *Strata Bench*, carved plywood,
29 x 96 x 31 inches

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

Scholarship information begins on page 42.

Students may enroll in one workshop per session.



4 July 5–17

Sylvie Rosenthal

Hybrid Object Laboratory

Code 04W

In this workshop students will learn traditional and alternative processes for making functional and sculptural hybrid objects: objects that present or perform unlikely combinations. The work will be assembled and carved, using both additive and subtractive techniques. We'll cover lamination, joinery, curved and not-square pieces, and small architectural components, along with safe and appropriate machine tool, hand-held power tool, and hand tool usage as we make objects the world has never imagined. **All levels.**

Studio artist; teaching: University of Wisconsin-Madison; California College of the Arts, Haystack (ME), Anderson Ranch (CO), Australian National University, Tainan National University (Taiwan); exhibitions: Fuller Craft Museum (MA), Mint Museum (NC), Museum of Arts and Design (NYC). sylvierosenthal.com

Sylvie Rosenthal, *Battle Cat (possible futures)*, bass, steel, epoxy, paint, half a moped, 33 x 22 x 90 inches



5 July 19–August 4

Raivo Vihman

Timber Vernacular

Code 05W

Think mortise and tenon joinery, but think big. In this collaborative workshop, we'll delve into the ins and outs of woodworking on a timber scale. Each student will begin by building a pair of splayed leg sawhorses to use as a work station. We'll spend the rest of the time constructing a small, structural timber frame joined with mortises, tenons, pegs, and wedges while developing skills with hand tools and power tools. Topics will include joinery design, layout strategies, working with green wood, and scribing natural forms. The frame we build will be disassembled and sold in the scholarship auction. **All levels.**

Founder of Haystack Joinery (ME); teaching: Waterfall Arts (ME), Viljandi Cultural Academy (Estonia), Haystack (ME), Tabonuco (Puerto Rico), Vanaajamaja (Estonia), Penland. haystackjoinery.com

Raivo Vihman, *Cabin Roof Framing*, cedar, pine, red oak, 16 x 24 feet



6 August 9–21

Daniel Michalik

Cork

Code 06W

This workshop will explore cork and the many possibilities for design and making that can emerge from this wonderful, ecological material. We'll learn and apply traditional woodworking techniques including machining, hand shaping, lathe turning, and bending, as well as experimental techniques such as cork casting. Cork will be used to achieve structure and visual texture in combination with wood and on its own. We'll study cork farming, harvesting, and production and make objects that reflect these systems. We'll start with experiments and then create tabletop accessories and furniture forms in which cork plays a central role. **All levels.**

Studio artist, product designer, and assistant professor at Parsons School of Design (NYC); other teaching: Central Saint Martins (London), Haystack (ME), Rhode Island School of Design; exhibitions: Renwick Gallery (DC), Fisher Parrish Gallery (NYC), Sight Unseen OFFSITE (NYC). danielmichalik.com

Daniel Michalik, *Rook Stools*, recycled cork, 20 x 15 x 15 inches each



7 August 23–29

Aspen Golann & Julian Watts

Sculptural Carving: Spoons

Code 07W

Explore the potential of woodcarving by transforming the wooden spoon into an abstract, sculptural object. We'll discuss the intersection of craft, design, and art, and challenge our preconceptions about the role that form and function play in the everyday objects around us. Each student will design and carve a sculptural wooden spoon that subverts, exaggerates, or illuminates something new about this familiar utensil. We'll survey historic and contemporary designs and cover traditional and modern carving techniques, essential power tools, wood species selection, wood grain, sanding, and finishing. **All levels.**

Aspen: studio artist, Penland wood studio coordinator; teaching: Lie Nielsen Toolworks (ME), Haystack (ME). **Julian:** studio artist; teaching: California College of the Arts, Anderson Ranch (CO), Haystack (ME); representation: Patrick Parrish Gallery (NYC). aspengolann.com · julianwattsstudio.com

Aspen Golann, detail of *Pink Throne*, mahogany carving, ash structure, silk, velvet
Julian Watts, *Maple Utensil Collection*, bleached maple, dimensions variable

Specials



1 May 24–June 5

Susan Goethel Campbell

Investigations in Materiality **Code 01D**

Is materiality always physical? This interdisciplinary workshop will investigate all aspects of materiality including sound and digital works. It is for artists, thinkers, and makers interested in deepening their creative practice through material investigation. We'll research and discuss the lineage of specific materials and create sketches, assemblages, and models for future works. Daily exercises will focus on the physical properties of both natural and manufactured materials. Bring your favorite materials, an open mind, and a willingness to hone your curiosity. **All levels.**

Studio artist; teaching: Cranbrook (MI), College for Creative Studies (MI); exhibitions: Crystal Bridges Museum (AR), National Museum of Women in the Arts (DC), Detroit Institute of the Arts, Drawing Center (NYC), New York Public Library; representation: David Klein Gallery (Detroit), Apinwall Editions (NYC), Galerie Tom Blaess (Switzerland).
susangoethelcampbell.com

Susan Goethel Campbell, *Flint Carpet*, earth roots, grass grown in plastic water bottles, 3½ x 9 feet



5 July 19–August 4

Raivo Vihman

Timber Vernacular

Code 05W

Think mortise and tenon joinery, but think big. In this collaborative workshop, we'll delve into the ins and outs of woodworking on a timber scale. Each student will begin by building a pair of splayed leg sawhorses to use as a work station. We'll spend the rest of the time constructing a small, structural timber frame joined with mortises, tenons, pegs, and wedges while developing skills with hand tools and power tools. Topics will include joinery design, layout strategies, working with green wood, and scribing natural forms. The frame we build will be disassembled and sold in the scholarship auction. **All levels.**

Founder of Haystack Joinery (ME); teaching: Waterfall Arts (ME), Viljandi Cultural Academy (Estonia), Haystack (ME), Tabonuco (Puerto Rico), Vanaajamaja (Estonia), Penland.
haystackjoinery.com

Raivo Vihman, *Cabin Roof Framing*, cedar, pine, red oak, 16 x 24 feet



Bryce McCloud

The Interactive Print-O-Rama

Do-Gooders Social Art Gathering **Code 05L**

Howdy friends! Are you wondering how you can make prints AND a difference in this great big world? One solution: experimental printing, social art, and your big ideas! Let's use our brains and hearts and printing presses to make things happen. In this workshop we'll discuss the basic ideas of interactive, socially-minded art, use the letterpresses to make a bunch of relief prints, collaborate on an interactive art project at Penland, and talk about how to create your own public art campaign back home. Bring an open mind and your talents.

All levels.

Studio artist, director of Isle of Printing (Nashville); teaching: Watkins College of Art (TN), Penland; public art: Automat Idea Exchange (TN), Noelle (TN), Southwest Print Fiesta (NM), Our Town Nashville, All Are Welcome (TN), Pinewood Social (TN), Invasion UK.
isleofprinting.com

Isle of Printing, *Our Town: Together Heroic*, large-scale stamps, ink



6 August 9–21

Daniel Michalik

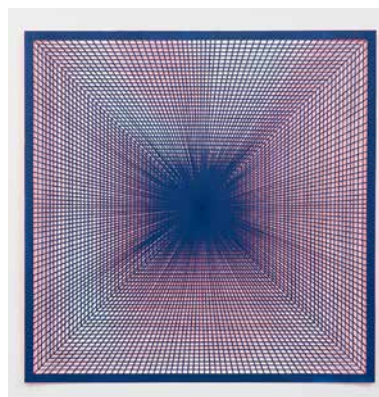
Cork

Code o6W

This workshop will explore cork and the many possibilities for design and making that can emerge from this wonderful, ecological material. We'll learn and apply traditional woodworking techniques including machining, hand shaping, lathe turning, and bending, as well as experimental techniques such as cork casting. Cork will be used to achieve structure and visual texture in combination with wood and on its own. We'll study cork farming, harvesting, and production and make objects that reflect these systems. We'll start with experiments and then create tabletop accessories and furniture forms in which cork plays a central role. **All levels.**

Studio artist, product designer, and assistant professor at Parsons School of Design (NYC); other teaching: Central Saint Martins (London), Haystack (ME), Rhode Island School of Design; exhibitions: Renwick Gallery (DC), Fisher Parrish Gallery (NYC), Sight Unseen OFFSITE (NYC).
danielmichalik.com

Daniel Michalik, *Rook Stools*, recycled cork, 20 x 15 x 15 inches each



7 August 23–29

Leigh Suggs

Changing Perspective:

Experimenting with Paper

Code o7D

This workshop is about changing your approach to paper. We'll explore ways to transform paper—both technically and conceptually—into more than just a flat surface. Students will use simple tools to turn basic sheets into sculptural forms by cutting, folding, collaging, weaving, and using a variety of 3-D paper constructions. We'll use natural and synthetic papers and create samples that will introduce you to the nuances of the material. There will be daily demonstrations, discussions of contemporary work, and time for experimentation. **All levels.**

Studio artist; teaching: Virginia Commonwealth University, Arrowmont (TN), Penland; exhibitions: Penland Gallery, Racine Art Museum (WI), Weatherspoon Museum (NC), Taubman Museum (VA); collections: Virginia Museum of Fine Arts, Roanoke College (VA); representation: Reynolds Gallery (VA).
leighsuggs.com

Leigh Suggs, *On Our Way*, handcut acrylic on Yupo, 36 x 36 inches



Hillary Waters Fayle

Plants: Muse, Medium & Material *Code o7TB*

This workshop will be a blend of art, science, and natural history focused on botanical collaboration. We'll spend time looking at and learning about plants: taking guided walks, drawing, stitching, spinning, sketching, pressing, printing, painting, and studying botanical material. We'll also experiment with leaves and other plant materials as substrates that can be woven, cut, knotted, stitched, collaged, etc. We'll source plants, nuts, seeds, and other materials to brew inks and dyes for textiles and paper. Plants and other botanical materials will be our means to explore the connections between nature and humanity.

All levels.

Assistant professor and head of fibers at Virginia Commonwealth University; exhibitions: Blue Spiral 1 (NC), Sager Braudis Gallery (MO), Pensacola Museum of Art (FL), Ellen Noel Art Museum (TX).
hillarywfayle.com

Hillary Waters Fayle, *Circular Meditations I & II*, stitched and embroidered holly leaves, 14 x 14 inches



They are wedging clay with their feet.

“With the friendly people I’ve connected with, the wonderful food, the beautiful environment, and the excellent instruction, I will leave Penland a better artist full of gratitude, fresh ideas, and an expanded desire to create.”

Karen, drawing student

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, Penland gear, 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.

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 look forward to having fun, eating good food, and feeling 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 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 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 noon EST on Tuesday, January 13. Registration is on a first-come, first served basis and continues 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 17. See the scholarship information section beginning on page 42.

Processing Fee & Deposits

A \$50 application 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 \$10 Slideroom fee but no deposit at the time of registration.

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 with your application. **Apply online at penland.org. Application procedures are explained on page 46.**

Waiting Lists

If you are interested in a workshop that is full, we encourage you to place your name on the waiting list. We get some cancellations, and the enrollment picture can change from week to week. Waiting lists are kept in order by the date requests are received. Applicants will be contacted if space becomes available. No deposit is necessary to have a space on a waiting list, and the \$50 processing fee will not

be charged unless you are enrolled. **To place your name on a waiting list, please call 828-765-2359 or e-mail registrar@penland.org.**

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 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.

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 con-

forms 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 accommodations 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 made partially accessible by a stair lift; one of the metals studios has stairs that compromise access. It is made partially accessible by a stair lift. 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 “dormitory” 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 on a first-come, first-served basis. 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 at penland.org/housing. **Note: we only house people enrolled in workshops.**

All-Gender Housing

We recognize that traditional housing options do not meet all students’ needs, particularly with regard to gender identity or expression. Our online application form includes some all-gender housing options.

Meals

Students staying on campus pay for all meals as part of their room and board charge. Penland provides excellent, nutritious meals made with fresh ingredients, some grown on campus. There is always a vegetarian option and a salad bar, but we cannot promise to accommodate special dietary needs. If you have questions about food at Penland, please send an inquiry to kitchen@penland.org.

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 may 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, and most of them 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: flameworking 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 that can cause injury if improperly used. 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

Information about Penland’s studios, including a list of the tools and equipment in each studio, is under the About tab on our website.

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. The college credit application form will be available in our online registration system once you are enrolled. It must be completed at least three weeks before the first day of your workshop. 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. Sessions end at noon on the last day of the session. Housing checkout time is 2:00 PM. **Note:** Studio assistants and scholarship students with a work requirement must arrive in time to work on Saturday morning, except for 6th session when they start work on Sunday morning. These students also work on the day after their session.





Scholarship Information

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 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.

Scholarship applications must be made online, using Slideroom, by 11:59 PM EST on February 17. They must include two complete reference forms. Scholarship applicants pay a nonrefundable \$10 Slideroom fee; if awarded a scholarship, they will be charged an additional \$25 processing fee. Early decision applicants will be notified within three business days of completing their application. All others will be notified by April 10.

Apply at penland.slideroom.com. Please do not use the regular enrollment system.

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, dormitory housing, and tuition. There are more than 70 of these scholarships.

Full Scholarship with No Work Requirement: students receive meals, dormitory 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.

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.

During the session work-study students work approximately 20 hours per week on a variety of service tasks, usually cleaning, food service support, dishwashing. (Because of the glass workshop schedule, glass students work 12 hours per week and pay a higher fee.) 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 on the day 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 dormitory housing. Dormitories are common living areas accommodating 4 to 13 students.

If you are unable to perform the labor-intensive jobs required, please do not apply for these scholarships. Full scholarships with no work requirement are available.

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.**

International applicants note: because the government considers our work-study scholarship program to be work-for-hire, students who are not US citizens may not receive work-study scholarships unless they are authorized to work in the US. International students may apply for full scholarships with no work requirement.

Early Decision Option

Every session, Penland needs a crew of reliable and committed work-study students in the 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 the early decision 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 17 and will be considered complete once Penland receives completed reference forms from two of your references. Applicants for this option pay a nonrefundable Slideroom fee of \$10. They do not pay any other processing fee.

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 17 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. One space will be held in each workshop for early decision applicants (spaces will be held for other scholarship applicants as well). These spaces will be awarded 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, however they cover all room, board, and tu-

ition. (Please read details of work requirement on page 42.) These scholarships target students with exceptional talent and financial need. Applicants submit images of their 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

These full scholarships cover room, board, and tuition and have no work requirement. Most of them target students with exceptional talent and financial need, and applicants are encouraged to submit images of their work. However, a limited number of these scholarships do not require images. 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 if you are willing and able to meet the work requirement (see page 42). **See note below about targeted scholarship preferences. Application procedures are explained on page 46.**

Targeted Scholarship Preferences

Some full scholarships (with or without work requirement) have stated preferences from our funders 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 who speaks English as a second language

- Woman taking a workshop/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
- * Art major at Mars Hill University
- 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
- Student from Appalachia, age 18–35
- 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 Assistantship

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 \$10 nonrefundable Slideroom 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 5:00 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 in Slideroom and at penland.org/assistants. **Application procedures are explained on page 46.**

International applicants note: because the government considers our studio assistantships to be work-for-hire, we cannot accept applicants who are not US citizens unless they are authorized to work in the US.

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. Tuition and fees do not reflect the true cost of offering these programs. Student fees cover less than half of Penland's operating costs. We welcome your contribution of any size. You can donate on 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.

2020 Scholarship Auction Dates

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

Thursday, April 30	Thursday, July 16
Thursday, June 4	Monday, Aug. 3
Thursday, June 18	Thursday, Aug. 20
Thursday, July 2	Thursday, Nov. 12

Annual Benefit Auction

The 2020 benefit auction takes place on Friday, August 7 and Saturday, August 8. 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, ext. 1205.

“Before coming here, I was unsure of my place in craft and feeling a bit isolated. Being here surrounded by so many dedicated and talented craftswomen, plus learning about Lucy and the history of this school, I am energized and fueled to learn and create more now than ever.”

Izzy, wood student

Tuition, Room & Board

Tuition	1 wk	2 wks	2½ wks
Regular.....	867	1,533	1,944
Hot glass	1,180	2,013	2,612

Tuition for Partial Scholarships with Work Requirement

Regular.....	377	681	888
Hot glass	543	989	1,288

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	1 wk	2 wks	2½ wks
<i>Includes all meals.</i>			
Dormitory	514	914	1,228
Double/ common bath.....	707	1,289	1,696
Double/bath shared w/ roommate.....	938	1,704	2,230
Single/ common bath.....	1,351	2,457	3,232
Single/private bath.....	1,720	3,156	4,147
<i>Dorms house 3–4 per room.</i>			

Room and Board – Economy	1 wk	2 wks	2½ wks
<i>Includes all meals</i>			
Hostel	443	784	1,055
Single/ common bath.....	1,090	1,977	2,600
<i>Hostels house up to 13 per room.</i>			

Off-Campus Student Meals	1 wk	2 wks	2½ wks
All meals	345	629	818
Lunch and supper.....	264	477	623
Breakfast only.....	81	152	195
Lunch only	116	214	280
Supper only	148	263	344

See note about cost of materials on page 40.

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 US currency) the \$50 application fee and the \$250 deposit(s). A deposit is required for each session you want to enroll in.
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. Do not also use the regular enrollment application.**
2. Read cancellation and refund policy on page 39.
3. If applying for a studio assistantship, check penland.org/assistants or Slideroom to determine availability.
4. Scholarship and studio assistantship applications require a nonrefundable \$10 Slideroom fee. If you receive a scholarship, you will also be charged a \$25 processing fee. (Early decision scholarship students do not pay a processing fee.) 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.** Studio assistantship and many full scholarship applications require images of your work.
5. Your application must be complete by 11:59 PM EST on February 17.
6. You will be notified of your status by April 10 and be asked to pay in full at that time. (Early-decision applicants 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 world. 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. Campus tours are available on Wednesdays when workshops are in session. 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 trails that are open to the public. Penland is located near Spruce Pine, North Carolina, 52 miles north-east 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. Application deadline: 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. Application deadline: October 15.

Winter Residencies

Winter residencies are an opportunity for a 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. Application deadline: August 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 2020 open house will be on Saturday, February 29 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 spring and fall workshops make Penland available to people who can't take as much time away from their lives.

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.

Summer 2020 Movement Instructors

Session One: Hannah Levin
Session Two: Gwen Hashimoto
Session Three: Etti Clingman
Session Four: Nicki Strouss
Session Five: Diann Fuller
Session Six: Diann Fuller
Session Seven: Elif Tuzer

Information about visiting Penland and all of our programs is available at penland.org.

You can watch a new, short video about Penland at penland.org/video.

“Using your physical body to make the thoughts in your mind come into the world—there’s not much that you can do that’s more beautiful than that.”

Patrick Beggs, clay student

Opposite: Steel feather designed by instructor Roberto Giordani and built by students in his 2018 summer workshop.

Back cover: Leather-bound journals by instructor Beth Schaible.



