



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

Robin Dreyer, editor

Ele Annand, design

Courtney Dodd, program manager

Leslie Noell, creative director

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Cover: Instructors Cedric Mitchell and Corey Pemberton working on one of Cedric's piece in the glass studio.



From the Director

It is a thrill to welcome you to the 2022 Penland School summer catalog. With massive cancellations followed by a cautious reopening, the past two years have been challenging to say the least. They have also been marked by the humbling generosity of Penland's many supporters and a reaffirmation of the value of what we do here. When our program began again this past summer, the response was clear: people were hungry for the inspiration, instruction, and camaraderie that our workshops offer. I'm also happy to say that students, instructors, and staff cooperated generously with our pandemic accommodations, and everyone stayed safe.

As you peruse this catalog, you will see that it has a fresh look. The pictures are bigger, and the text is shorter. We hope you will find it inviting and engaging and that you will move from these pages to our website where you will find more detailed information about our workshops, our instructors, our studios, and our scholarship programs. We also encourage you to share this catalog with a friend who needs to know about Penland.

I hope to see you this summer. Meanwhile, keep making things.



Mia Hall, director

Note on Registration and Catalog Schedules

To maximize the time people have to make plans for attending Penland, we post our workshop information and open registration as early as we can. We are not, however, able to produce and deliver this catalog to everyone before the beginning of registration. Since we also promote workshops through email, social media, and our website, some workshops may be full by the time you see this.

If a workshop you are interested in is full, please add your name to the waiting list, as spaces frequently open up. We also recommend signing up for our monthly email newsletters so you'll be notified when new program information is available. Sign up at penland.org using the link at the bottom of the home page.

Spaces are held for scholarship students in every workshop.

Summer scholarship application deadline is February 17.

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penland.org

This catalog includes the workshop schedule, pictures of instructor work, and short summaries of workshop content. Visit our website for complete workshop descriptions, instructor bios and website links, scholarship and registration information, details about our studios, videos, blog, and more.

“Penland introduced me to my dearest friends, shaped my career, and welcomed me into the beautifully rich community filled with people that continue to inspire me every day. I certainly would not be who or where I am today if not for this magical place.”

—Anna, student and metals instructor

Session	Books & Paper pages 4–7	Clay pages 8–11	Drawing & Painting pages 12–13	Glass pages 14–17	Iron pages 18–19
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2 June 5 – 17	Jo Stealey <i>Sculpting with Handmade Paper</i>	Sanam Emami <i>Stencils and Stories: Pottery for the Table</i> Del Harrow <i>Building Systems</i>	Susan Goethel Campbell <i>Drawing as Process: Investigation through Materials</i>	Jasen Johnsen and Karen Willenbrink-Johnsen <i>Hot-Glass Sculpting</i> Caterina Zucchi <i>Blown Glass Beads: Skills and Shapes</i>	Eric Fuertes <i>Straight Fire</i>
3 June 19 – July 1	Jeffrey Evergreen <i>The Mechanical Image: Process, Modularity, and Distributed Form</i> Mary Hark <i>Immersed in Pulp: A Hand-Papermaking Intensive</i>	Courtney Martin <i>Slab, Coil, Decorate, Fire</i> Ashley Kim <i>Intimate and Colorful Clay</i>	Clarence Morgan <i>Cultivating Aesthetic Instincts: Process, Systems, and New Forms</i>	Kim Harty <i>Glass Somatics</i> Sally Prasch <i>Sum of the Parts</i>	Daniel Souto and Stephen Yusko <i>Material Studies</i>
4 July 3 – 15	Maria Veronica San Martin <i>Creating Artists' Books</i> Tatiana Ginsberg <i>Layering Paper: Creating Imagery</i>	Lindsay Oesterritter <i>Innovation, One Pot at a Time</i> Bobby Scroggins <i>Direct Hollow-Core Construction</i>	Curtis Bartone <i>Beyond Tradition</i>	Jason McDonald <i>But Is It Efficient?</i> Anne Petters <i>The Poetics of Glass</i>	Andrew Hayes <i>Truth in Fabrication</i>
5 July 17 – 29	Béatrice Coron and Colette Fu <i>Prep! Cut! Pop!!</i> Artists' Residency <i>Black Women of Print</i>	Kyle Carpenter and Michael Kline <i>The Seasoned Surface</i> Lynn Duryea and Holly Walker <i>Stretch the Limit</i>	Alberto Mier <i>Sketchbook: Your Creative Playground</i> Miranda Javid <i>The Animated Drawing (Photo studio)</i>	Kazuki Takizawa <i>Exploring Creativity with Cane and Murrine</i> John Littleton and Kate Vogel <i>Captured in Glass</i>	Christoph Friedrich <i>Techniques to Ideas</i>
6 July 31 – August 12	Rory Sparks <i>Fluxbooks</i> Delaney Smith <i>Recording Surfaces</i>	Jerilyn Virden <i>Building in Bisque Molds</i>	Rosy Lamb <i>Painting What You See</i>	Cedric Mitchell and Corey Pemberton <i>Touch It, Bring It</i> Lisa Demagall <i>Delighting in the Details</i>	Rebekah Frank <i>Boxed Unboxed</i>
7 August 14 – 19	Jeffrey Altepeter <i>Traditional Calf Bindings</i>	Sunshine Cobb <i>Exploring Functional Pottery with Handbuilding</i> Reggie Pointer <i>Play with Clay</i>	Yolanda Sánchez <i>Sense of Place: Exploring the Landscape through Abstraction</i>	Michael C. Krupiarz <i>Observe and Execute</i> Michael Endo <i>Constructed Images</i>	Lisa Geertsen <i>Have Fun with It, Folx!</i>

Metals pages 20–23 Marlene True <i>Well Connected: Beyond the Jump Ring</i> Lydia Martin <i>Witness Lines</i>	Photography pages 24–25 Tokie Rome-Taylor <i>Painterly Photography</i>	Print & Letterpress pages 26–29 Kathryn Hunter <i>Letterpress in Motion</i>	Textiles pages 30–33 Beth Dow <i>Traditional Hand-Sewn Leatherwork</i> Edwina Bringle <i>Workshop of Exploration and Possibilities</i>	Wood pages 34–35 Char Miller-King <i>Fundamentals of Woodworking</i>	Specials pages 36–37 Johanna Winters <i>Puppet Theater: Paper and Shadows</i>
Danni Xu <i>Illustration in Enamel</i> Jaydan Moore <i>Fabrication</i>		Joseph Velasquez <i>Color Relief Printmaking</i>	Emily Parkinson and Sarah Parkinson <i>More Is More with Mordants</i> Elisabeth Hill <i>Limitations as License</i>	Taeho Kwon <i>A Quest for 1,000 Years</i>	
Kristin Mitsu Shiga <i>The Language of Jewelry</i> Lauren Kalman <i>Hydraulic Press: Symbols and Specimens</i>	Bridget Conn <i>Lightwork: Exploring Cameraless Photography</i>	Yoonmi Nam <i>All About Mokuhanga</i> Chandler O’Leary and Jessica Spring <i>All-You-Can-Eat Letterpress Smorgasbord</i>	Ann B. Coddington <i>Sculptural Basketry Plus</i> Andrea Donnelly <i>Woven Cloth, Raw Material</i>	Gerald Weckesser <i>Building a Skin-on-Frame Canoe</i>	Gerald Weckesser <i>Building a Skin-on-Frame Canoe</i>
Aaron Decker <i>Enameling in the Round</i> Georgina Treviño <i>Make it Editorial!</i>	David Samuel Stern <i>Focused Photography</i>	John Hitchcock <i>Screenprint Demo City!</i> Bill Moran and Jim Moran <i>On the Record</i>	Adele Stafford <i>Cloth Is Material</i>	Michael Puryear <i>Working in a Vacuum</i>	
Ruta Reifen <i>Ready, Set, Wax!</i> Brian Fleetwood <i>Cast in Stone: Tufa Casting for Jewelry</i>	Miranda Javid <i>The Animated Drawing</i>	Rebecca Chamlee <i>Photorealistic Letterpress</i> Artists’ Residency <i>Black Women of Print</i>	Dr. Anthony Wilson <i>Construction, Fit, Embellishment</i> Mo Kelman <i>Skins, Skeletons, Nets, and Knots: 3D Textiles</i>	Miriam Carpenter and Melissa Engler <i>The Nature of Carving</i>	Miranda Javid <i>The Animated Drawing</i> Mo Kelman <i>Skins, Skeletons, Nets, and Knots: 3D Textiles</i>
Melis Agabigum and Joshua Kosker <i>Material Hierarchy: From Gold to Glue</i> Tom Beard and Julia Woodman <i>Flatware: Forged and Formed with 3D Tessellation</i>	Susan Bryant <i>Handcoloring Black and White Photographs</i>	Kristina Paabus <i>Intaglio and the Hybrid Print</i> Bryce McCloud <i>Interactive Portraiture Print-O-Rama</i>	Tomoko Torimaru and Yoshiko I. Wada <i>Boro Transformed and One Needle, One Thread</i> María Dávila and Eduardo Portillo <i>Weaving Ideas</i>	Adrien Segal <i>Carve, Bend, Shape</i>	
Beverly Penn <i>Still Nature: Direct-Method Casting</i> Rachelle Thiewes <i>The Moving Canvas</i>	Stephen Takacs <i>Dry-Plate Tintypes</i>	Heinrich Toh <i>High-Rolling Monoprints</i>	Stephanie Santana <i>Printmaking on Textiles</i> Karen Hampton <i>Strip-Woven Storytelling</i>	Geoffrey Gorman <i>Finding the Soul of Lost Materials</i>	Geoffrey Gorman <i>Finding the Soul of Lost Materials</i>

Books & Paper

Essig



Winters



1 of 2

Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.

1 May 29–June 3

Daniel Essig
Bookstone Bookwork Woodwork

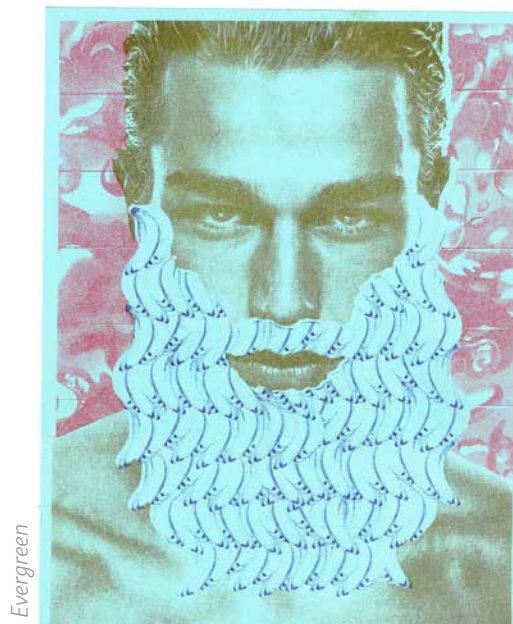
Explore the possibilities of combining mica, wood, and fine papers within the book form. Work with small power tools or hand tools to make wooden covers, explore the use of mica, and finish with the elegant Ethiopian binding. **All levels.**

Johanna Winters
Puppet Theater: Paper and Shadows

With the idea that puppetry is a bridge between performance and visual art, explore shadow theater and marionette forms using materials such as papier mâché, wire, cut paper, and overhead projectors. **All levels.**



Stealey



Evergreen



Hark

2 June 5–June 17

Jo Stealey *Sculpting with Handmade Paper*

Explore the sculptural potential of handmade paper through casting, forming, and draping processes, using a variety of plant fibers. Incorporate layered papers, pulp painting, collage, drawing, and more. **All levels.**

3 June 19–July 1

Jeffrey Evergreen *The Mechanical Image: Process, Modularity, and Distributed Form*

Use Risograph printers, copiers, scanners, and desktop printers to explore how multiplicity affects artistic production. Graphic design, Dada, Fluxus, minimalism, and process art will inspire booklets, collages, installations, and more. **All levels.**

Mary Hark *Immersed in Pulp: A Hand-Papermaking Intensive*

Traditional papermaking processes using a variety of fiber and approaches will be the starting point for an exploration of surface, color, form, and content. Create sheets that may be as smooth as glass or a lush field of textures. **All levels.**

Books & Paper

2 of 2



4 July 3–15

Maria Veronica San Martin *Creating Artists' Books*

Make artists' books using a variety of binding and box structures with content created through monoprint, woodcut, or collage. **All levels.**

Tatiana Ginsberg *Layering Paper: Creating Imagery*

Use Eastern and Western fibers with pigments and natural dyes to explore mark-making techniques for wet paper—including pulp painting, embedding, blow outs, stencils, watermarks—and how to layer them to create imagery. **All levels.**

5 July 17–29

Béatrice Coron and Colette Fu *Prep! Cut! Pop!!*

Explore methods for cutting 3D paper stories and making them pop up! We'll cover drawing, stenciling, cutting, and basic-to-complex pop-up techniques. Incorporate your imagery into paper cuts, pop-up books, cards, and installations. **All levels.**

Artists' Residency *Black Women of Print*

During fifth session, the print and paper-making studios will be used for a residency with Chloe Alexander, Dr. Deborah Grayson, Delita Martin, Karen Revis, Stephanie Santana, and Tanekeya Word, who are all members of Black Women of Print.



6 July 31–August 12

Rory Sparks *Fluxbooks*

This workshop will draw inspiration from the playful humor of the Fluxus art movement, which relied on elements of chance and viewer participation, in creating books that connect art and life through play. We'll cover several book structures and simple boxes. **All levels.**



Delaney Smith *Recording Surfaces*

Create dynamic surfaces and forms with naturally dyed, handmade paper. Students will pull sheets and use paper and pulp casting techniques to make forms from site-specific castings and molds made in class. **All levels.**



7 August 14–19

Jeffrey Altepeter *Traditional Calf Bindings*

Create replica 18th-century trade-style calf bindings and explore historical staining techniques to make splattered, mottled, and marbled calfskin. **All levels.**

Clay

Ettrick



Datchuk



1 of 2

Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.

1 May 29–June 3

Michelle Roxana Ettrick
Beginner Throwing and Decorating

This workshop will help beginning potters learn and improve throwing skills and will also introduce easy decorating techniques. **Beginning level.**

Jennifer Ling Datchuk
Porcelain Performance

Explore identity and personal narratives through performance-based works in porcelain using adornments, attachments to the body, and photo documentation. **All levels.**



Emami



Harrow



Martin



Kim

2 June 5–June 17

Sanam Emami *Stencils and Stories: Pottery for the Table*

Historical and contemporary ideas for serving dishes will be the starting point for imagining the form, scale, surface, and structure of wheelthrown pots. **All levels.**

Del Harrow *Building Systems*

This workshop will use a range of systems and techniques for creating handbuilt, volumetric, ceramic sculpture focusing on scale, gravity, and architecture. **All levels.**

3 June 19–July 1

Courtney Martin *Slab, Coil, Decorate, Fire*

Create platters and serving dishes using slab and coil construction; add handles and feet; carve textures and pattern; explore patterns using resists and glaze. **All levels.**

Ashley Kim *Intimate and Colorful Clay*

Create works of intrigue and intimate beauty using handbuilding techniques, drape-molds made from your objects, and surface treatments. **All levels.**

Clay

2 of 2

Scroggins



Carpenter



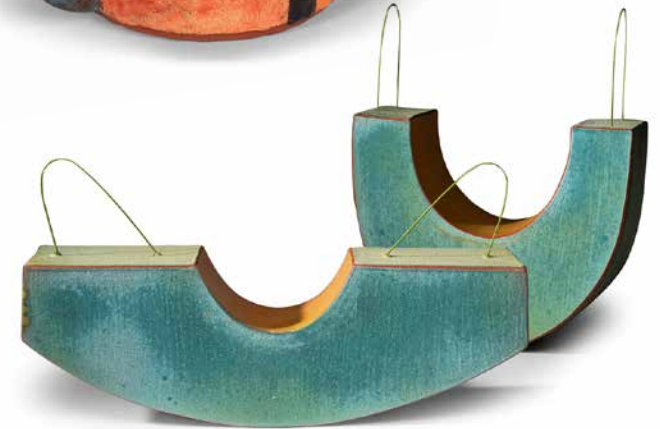
Walker



Kline



Duryea



Oesterritter



4 July 3–15

Lindsay Oesterritter *Innovation, One Pot at a Time*

Develop new functional forms—including spouts and handles—through wheelthrowing, slab, coil, carving, bisque molds, and mark-making. **All levels.**

Bobby Scroggins *Direct Hollow-Core Construction*

Make figurative ceramic sculpture through rapid construction using temporary armatures. **All levels.**

5 July 17–29

Kyle Carpenter and Michael Kline *The Seasoned Surface*

This workshop will cover a full palette of surface design techniques for functional, stoneware pots, including stamping, painting, scratching, and scraping. **All levels.**

Lynn Duryea and Holly Walker *Stretch the Limit*

Explore the potent possibilities of form and scale with two long-time handbuilders: Lynn is a minimalist sculptor and Holly is a coil and pinch potter. We'll investigate how materials, process, and technique intersect to produce work with depth and meaning. **All levels.**



Virden



Cobb



Pointer

6 July 31–August 12

Jerilyn Virden *Building in Bisque Molds*

Students will use handbuilding techniques to create sculptural or utilitarian bowls, make wet clay molds and bisque slump molds from those pieces. These molds will then be a starting point to re-make or reinvent these forms. **All levels.**

7 August 14–19

Sunshine Cobb *Exploring Functional Pottery with Handbuilding*

Make functional pots using coiling, pinching, soft slabs, and hard slabs, while building surface throughout the making process. **Beginning level.**

Reggie Pointer *Play with Clay*

Make ceramic musical instruments, game pieces, and toys using slab, coil, and pinch methods along with multi-part molds. **All levels.**

Drawing & Painting

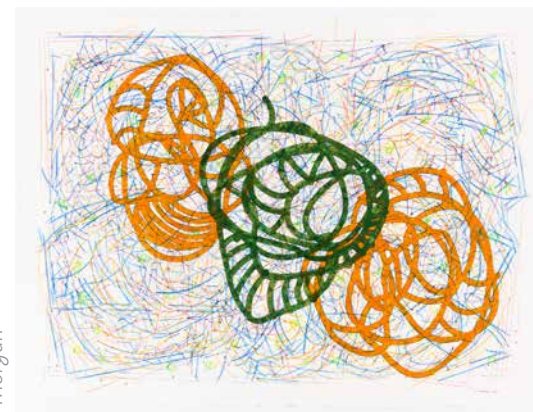
Guerrero-Maciá



Goethel Campbell



Morgan



1 May 29–June 3

Diana Guerrero-Maciá *Paper Collage and Color Forms*

Hone your skills in color theory, painterly processes, and collage as you create a series of works on paper and other substrates using cut-and-paste methods and water-based media such as acrylic, gouache, and watercolor. **All levels.**

2 June 5–June 17

Susan Goethel Campbell *Drawing as Process: Investigation through Materials*

Explore drawing as a visual and material language. Use a variety of materials and techniques to understand drawing as a process and as an end in and of itself. **All levels.**

3 June 19–July 1

Clarence Morgan *Cultivating Aesthetic Instincts: Process, Systems, and New Forms*

Explore a combination of approaches to drawing and painting with a focus on material processes and the development of ideas. The objective is to produce drawings inspired by independent thinking, aesthetic resourcefulness, and curiosity. **Intermediate/advanced level.**

Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.

See also *The Animated Drawing* with Miranda Javid, page 25.



Bartone



Mier



Lamb



Sánchez

4 July 3–15

Curtis Bartone
Beyond Tradition

Begin with the basics of drawing, the properties of traditional drawing media, and the characteristics of different papers. Then use this foundation as a springboard of experimentation and personal expression. **All levels.**

5 July 17–29

Alberto Mier
Sketchbook: Your Creative Playground

Explore the possibilities of the sketchbook: the ideal playground to let go, unlock your potential, and develop your point of view. We'll cover basic drawing concepts along with alternative media and tools. **All levels.**

6 July 31–August 12

Rosy Lamb
Painting What You See

This oil painting class will help you see the world as interlocking planes of light, color, line, and shadow rather than separate and nameable subjects. We'll begin with multiple approaches to starting a painting and then spend longer sessions working from one point of view. **All levels.**

7 August 14–19

Yolanda Sánchez
Sense of Place: Exploring the Landscape through Abstraction

Develop an abstract visual language through intimate encounters with the landscape and learn to translate what you see into a sensory experience that can become a two-dimensional composition in paint. **All levels.**

Glass



Paiko



Earl Jr.

1 of 2

Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.

1 May 29–June 3

Andy Paiko
We're On Our Own

Explore self-sufficiency in the glass shop. We'll cover everything from solo hot-working tips and techniques to cold-work and assembly strategies. Students will be encouraged to create larger or more intricate work. **All levels.**

Earl Jr.
Functional Fundamentals

This beginning workshop will teach you what you need to know to make a hand pipe from borosilicate glass, including safety, studio setup, tools, and techniques. **Beginning level.**

Johnsen, Willenbrink-Johnsen



2 June 5–June 17

Jasen Johnsen and Karen Willenbrink-Johnsen *Hot-Glass Sculpting*

This workshop will cover blown and solid forms, frit and powder techniques, torch work, and lots of information drawn from the instructors' lengthy experience sculpting glass. **Intermediate/advanced level.**

Zucchi



Caterina Zucchi *Blown Glass Beads: Skills and Shapes*

Make blown glass beads and create wearable compositions that are voluminous but light. Gain the foundations needed to become skilled and independent at blowing beads from soft glass and making balanced objects. **All levels.**

Harty



3 June 19–July 1

Kim Harty *Glass Somatics*

Glassblowing engages the entire body and the five senses. We'll cover traditional and experimental approaches to hot glass in relation to muscle memory, choreography, hand-eye coordination, and spatial awareness, and we'll incorporate drawing, photography, and video. **All levels.**

Prasch



Sally Prasch *Sum of the Parts*

At the center of this fun workshop will be making shapes on the glassblowing lathe. Working mostly with borosilicate glass, we'll cover safety and different torch setups, but the emphasis will be on experimentation and developing your work. **All levels.**

Glass

2 of 2

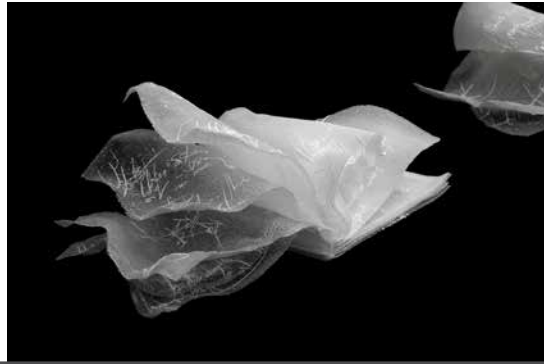
McDonald



Takizawa



Petters



Littleton, Vogel



4 July 3–15

Jason McDonald
But Is It Efficient?

Take on some of the common mistakes that glassblowers make. Building from the foundations up, we'll take a critical approach to the moves we use in the hot shop. **Advanced beginner level.**

Anne Petters
The Poetics of Glass

Explore a specific kiln-forming, *pâte de verre* process that presents unique aesthetic qualities and new sculptural possibilities. This technique allows the direct transfer of drawings, handwriting, and structures from mold to glass. **All levels.**

5 July 17–29

Kazuki Takizawa
Exploring Creativity with Cane and Murrine

Subvert the fundamentals and experiment with your wild ideas about glass. Demonstrations will include using bundles of rods, preheated shards, fused glass chunks, creative bit working, and cane and murrine. **All levels.**

John Littleton and Kate Vogel
Captured in Glass

Encapsulate ideas in glass through mold-making and casting. We'll work from found objects and clay or wax models, explore numerous mold-making methods, and cast with several forms of glass. **All levels.**

Mitchell, Pemberton



Demagall



Krupiarz



Endo



6 July 31–August 12

**Cedric Mitchell and
Corey Pemberton**
Touch It, Bring It

Practice making basic shapes and learn the fundamentals of glassblowing: gathering, starter bubbles, punties, heat management, color overlays, and proper use of equipment and tools. **Beginning level.**

Lisa Demagall
Delighting in the Details

Create detailed sculptural objects using borosilicate glass at the torch. We'll cover glass rod construction, bridging, armatures, solid sculpting, and sculptural tube working. **All levels.**

7 August 14–19

Michael C. Krupiarz
Observe and Execute

If you have some hot glass experience, this is a chance to develop your skill set. Learn what's happening in the glass when it is heated, stretched, and blown. Practice making cones, cylinders, and spheres as the basis for more complex shapes. **Advanced beginner level.**

Michael Endo
Constructed Images

Make multi-layered, narrative images in glass using glass painting, glass powder and frit painting, drawing processes, and layered kilnforming. **All levels.**

Iron



Burnham-Kidwell



Fuertes



Souto

Yusko



1 May 29–June 3

Jay Burnham-Kidwell
Forging Steel: Blacksmithing Basics

Use the time-honored elements of earth (coal), fire, and water to forge steel into useful objects such as fire tools, forks, spatulas, spoons, ladles, and maybe even cooking vessels. **Beginning level.**

2 June 5–June 17

Eric Fuertes
Straight Fire

Harness the process of metal casting and transform iron using industry standards and tricks of the trade. Make multipart, resin-bonded sand molds, learn to run an iron furnace, and walk away with finished castings. **All levels.**

3 June 19–July 1

Daniel Souto and Stephen Yusko
Material Studies

Learn methods of working with forged, formed, and fabricated steel to create functional objects or sculptures that balance the industrial history of the material with gracefulness of form. **All levels.**

Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.

Hayes



Friedrich



Frank



Geertsen



4 July 3–15

Andrew Hayes
Truth in Fabrication

This steel fabrication workshop will start with introductory projects to cover layout, cutting, grinding, forming, welding, and finishing. Then students will be free to design and make both functional work and sculpture. **All levels.**

5 July 17–29

Christoph Friedrich
Techniques to Ideas

Learn seven fundamental forging techniques: drawing down, shrinking, bending, upsetting, swaging, punching, and forge welding. Then develop your ideas and realize them in steel. **All levels.**

6 July 31–August 12

Rebekah Frank
Boxed | Unboxed

Consider containers and what they are intended to hold as you learn basic forging, welding, fabrication, surface design, and finishing. **All levels.**

7 August 14–19

Lisa Geertsen
Have Fun with It, Folx!

Try your hand at blacksmithing or build on your existing skills in a supportive, fun environment. Demonstrations will cover beginning techniques (tapers, twists, scrolling, and chisel use) and students can make hooks, cooking utensils, and other functional items. **All levels.**

Metals



True



Martin

1 of 2

Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.

The upper metals studio has stairs that compromise access. It is made partially accessible by a stair lift.

1 May 29–June 3

Marlene True
Well Connected: Beyond the Jump Ring

Learn numerous methods to connect one metal component to another, starting with cold connections—tabs, rivets, screws, and stitches—and then heating it up with soldering techniques. **Beginning level.** Upper metals studio.

Lydia Martin
Witness Lines

This workshop will cover the basics of hollow form construction and consider the potential of the soldered seam as more than just a connection between two pieces of metal. **All levels.**



Xu



Moore



Shiga



Kalman

2 June 5–June 17

Danni Xu *Illustration in Enamel*

Jump into the illustrative world of enameling and start building the skills needed to translate your imagery into glass on metal. **All levels.** Upper metals studio.

Jaydan Moore *Fabrication*

Learn to lay out and cut simple and complex forms in sheet metal and make vessels and sculpture through sinking and raising, soldering, and other fabrication techniques. **All levels.**

3 June 19–July 1

Kristin Mitsu Shiga *The Language of Jewelry*

Develop your technical, conceptual, and design vocabularies. Infuse your jewelry with meaning through storytelling, and explore the use of alternative materials such as wood, acrylic, and found objects. **All levels.** Upper metals studio.

Lauren Kalman *Hydraulic Press: Symbols and Specimens*

Using the hydraulic press as a central tool to form metals, create symbolic languages by considering historic forms along with contemporary jewelry and objects. Make samples, specimens, experiments, and small-scale works. **All levels.**

Metals

2 of 2



Decker



Treviño



Reifen



Fleetwood

4 July 3–15

Aaron Decker
Enameling in the Round

Enamel on three-dimensional surfaces, exploring pattern, shape, and the surface qualities of enamel. **All levels.** Upper metals studio.

Georgina Treviño
Make it Editorial!

This fast-paced workshop will explore what it means to make statement jewelry. It will cover basic metal techniques, including piercing, drilling, soldering and cold connections, and explore other media, including resin, found objects, and clothing. **All levels.**

5 July 17–29

Ruta Reifen
Ready, Set, Wax!

Complete a set of cast jewelry designs, ready for stone setting, using a variety of wax-forming techniques. **All levels.** Upper metals studio.

Brian Fleetwood
Cast in Stone: Tufa Casting for Jewelry

Create direct-casting molds by carving tufa, a soft volcanic stone, and cast them with bronze or silver. **All levels.**

Agabigum



Beard



Kosker



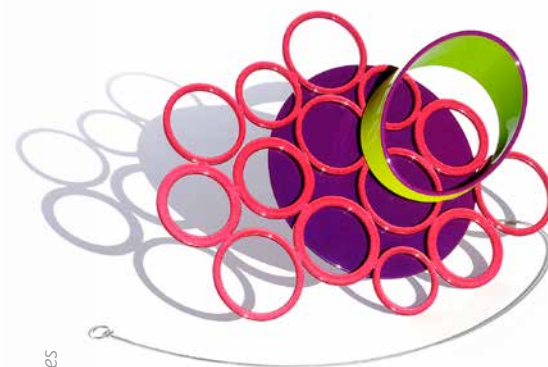
Woodman



Penn



Thiewes



6 July 31–August 12

Melis Agabigum and Joshua Kosker *Material Hierarchy: From Gold to Glue*

This workshop will explore the material hierarchy within a contemporary jewelry practice. Techniques will include gold plating, using nontraditional materials, creative ways of integrating settings and mechanisms, and more. **All levels.** Upper metals studio.

Tom Beard and Julia Woodman *Flatware: Forged and Formed with 3D Tessellation*

Discover how to move metal using time-honored forging and shell-forming techniques to create handsome flatware—in copper, brass, or silver—adorned with three-dimensional tessellation. **All levels.**

7 August 14–19

Beverly Penn *Still Nature: Direct-Method Casting*

Gather botanical samples and other organic materials for direct casting in bronze or silver and then combine cast elements to create finished forms. **All levels.** Upper metals studio.

Rachelle Thiewes *The Moving Canvas*

This workshop will focus on the relationship between jewelry and the human body, exploring movement, light, color, scale, line, form, weight, and anatomy. **All levels.**

Photo

Rome-Taylor



Conn



Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.

2 June 5–June 17

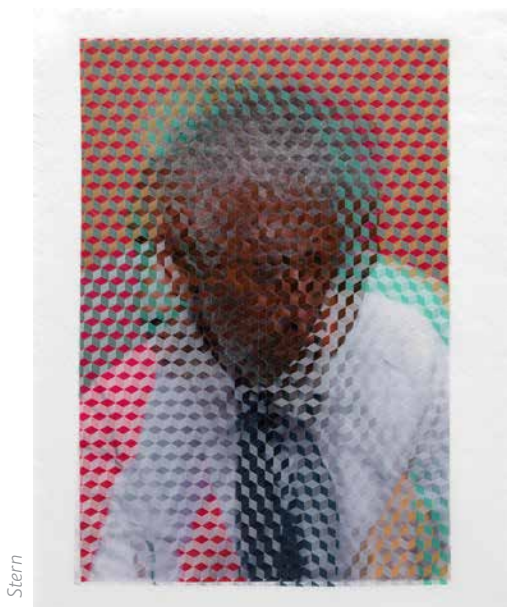
Tokie Rome-Taylor *Painterly Photography*

Dutch Renaissance paintings and contemporary photographers with a painterly aesthetic will inspire portraits and still lifes as we explore studio lighting, staging, and manual camera settings. **All levels.**

3 June 19–July 1

Bridget Conn *Lightwork: Exploring Cameraless Photography*

We'll leave gear-talk behind and make images using a variety of cameraless techniques including photograms, cliché-verre, solarization, chemigrams, anhotypes, cyanotypes, lumens, and cyanolumens. **All levels.**



Stern



Javid



Bryant



Takacs

4 July 3–15

David Samuel Stern *Focused Photography*

Learn a framework for focusing your ideas through preparation and shooting with a high level of concept and purpose. Create a small body of photographs in which nothing was left to chance. Mostly digital; experienced students may choose to work in the darkroom. **All levels.**

5 July 17–29

Miranda Javid *The Animated Drawing*

Develop drawing fundamentals and enliven your renderings by making them move. We'll use less-controllable media such as charcoal and watercolor and create animated drawings that retain elements of texture, gesture, and observation. **All levels.**

6 July 31–August 12

Susan Bryant *Handcoloring Black and White Photographs*

Explore the possibilities of hand-applied color on black and white photographic prints using oils, pastels, and colored pencils. Prints may be made digitally or in the darkroom using existing images or new ones made at Penland. **All levels.**

7 August 14–19

Stephen Takacs *Dry-Plate Tintype*

We'll use modern liquid photo emulsions to make dry-plate tintypes: coating metal plates with chemistry, exposing them in large-format cameras, and developing them in the darkroom. **All levels.** Cameras available at Penland.

Print & Letterpress

1 of 2

Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.

Hunter



1 May 29–June 3

Kathryn Hunter
Letterpress in Motion

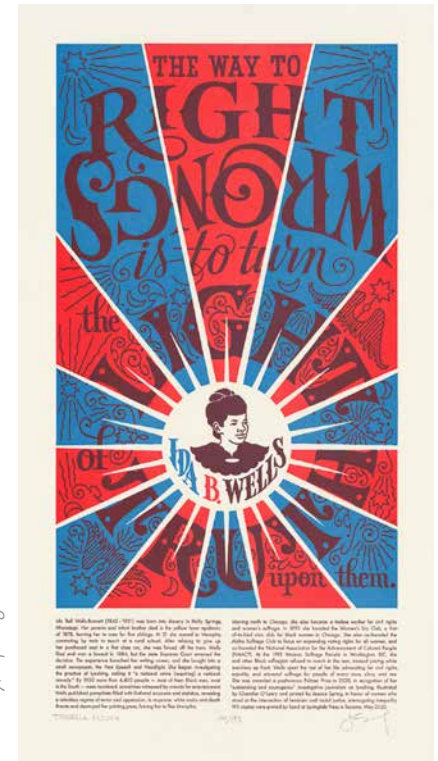
Use letterpress printing and die cutting to create movable paper objects. We'll print with handset type, photopolymer plates, and linoleum blocks. **Beginning level**; experienced students welcome.



Velasquez



Nam



O'Leary, Spring

2 June 5–June 17

Joseph Velasquez *Color Relief Printmaking*

Learn traditional and experimental methods for color printing on paper and textiles. We'll cover tools and sharpening, transfer techniques, registration, and substrates as we maximize the possibilities of relief. **All levels.**

3 June 19–July 1

Yoonmi Nam *All About Mokuhanga*

Mokuhanga is Japanese-style, water-based woodblock printing: a nontoxic process that does not require a press. We'll cover traditional carving and printing techniques and the Kento registration method for multi-color prints. **All levels.**

Chandler O'Leary and Jessica Spring *All-You-Can-Eat Letterpress Smorgasbord*

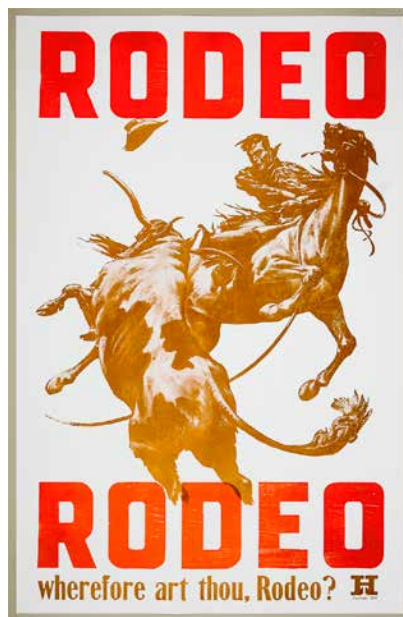
Enjoy a banquet of letterpress possibilities, including digital file prep, typographic design, photopolymer images, innovative typesetting, linoleum carving, and hand-coloring. **All levels.**

Print & Letterpress

2 of 2



Hitchcock



Moran



Chamlee

4 July 3–15

John Hitchcock *Screenprint Demo City!*

Explore water-based screenprinting and low-tech stencil methods with an emphasis on current trends in contemporary printmaking. Demos will cover many screenprinting possibilities, and we'll print on paper, wood, and fabric. **All levels.**

Bill Moran and Jim Moran *On the Record*

Design and print album covers using image blocks and type from the vast collection of the Hamilton Wood Type and Printing Museum, including halftones of musicians from the 50s and 60s. Layout, design, typesetting, and printing will evoke the music of the era. **All levels.**

5 July 17–29

Rebecca Chamlee *Photorealistic Letterpress*

Continuous-tone images have frustrated letterpress printers for decades. We'll explore techniques for using the letterpress to make photorealistic, multiple-color, continuous-tone images—including four-color process. **All levels.**

Artists' Residency *Black Women of Print*

During fifth session, the print and paper-making studios will be used for a residency with Chloe Alexander, Dr. Deborah Grayson, Delita Martin, Karen Revis, Stephanie Santana, and Tanekeya Word, who are all members of Black Women of Print.

Paabus

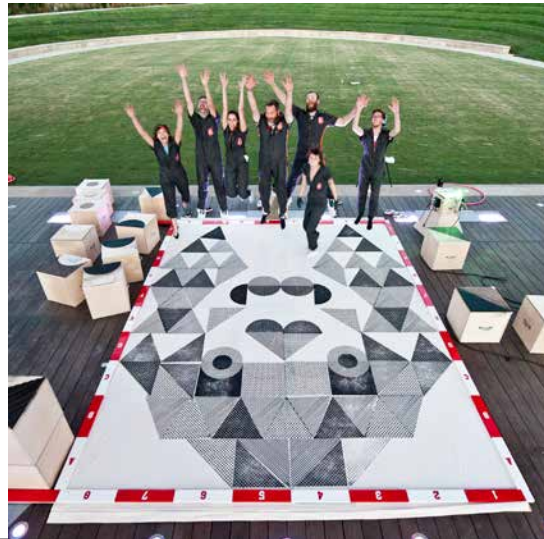


6 July 31–August 12

Kristina Paabus *Intaglio and the Hybrid Print*

Learn intaglio printmaking through dry-point and copper etching and combine strategies to create hybrid prints. Along with hard ground, soft ground, aquatint, and multiple-color intaglio, we'll explore the basic elements of monotype, relief, screenprint, and lithography. **All levels.**

McCloud



Bryce McCloud *Interactive Portraiture Print-O-Rama*

Let's make prints and use art to bring people together! We'll experiment with letterpress, relief prints, laser cutters, and other things we make or find. And we'll collaborate on an interactive public art project based on portraiture. **All levels.**

Toh



7 August 14–19

Heinrich Toh *High-Rolling Monoprints*

Create one-off pieces working on paper with layered monoprints. We'll transfer imagery using inked photocopies and paper lithography, and we'll explore materials and methods to create texture, marks, and brushstrokes. **All levels.**

Textiles

1 of 2

Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.

Textiles workshops are taught in second- and third-floor walk-up studios made partially accessible by stair lifts.



Dow



Bringle

1 May 29–June 3

Beth Dow *Traditional Hand-Sewn Leatherwork*

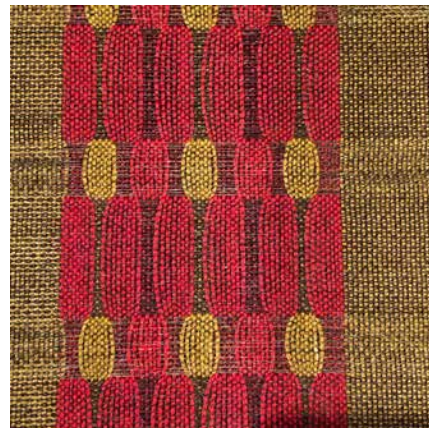
Learn hand-sewn leatherwork using the traditional, two-needle saddle stitch with vegetable-tanned cowhide. We'll cover surface decoration, wet molding, hardware installation, pattern drafting, and leather treatment. Good hand dexterity and arm strength required. **All levels.**

Edwina Bringle *Workshop of Exploration and Possibilities*

Explore many weaving possibilities, including tapestry, rugs, cloth, overshot, and more, and expand your ideas through color exercises. **Intermediate level;** students must be able to warp a floor loom.



Parkinson



Hill



Coddington



Donnelly

2 June 5–June 17

Emily Parkinson and Sarah Parkinson
More Is More with Mordants

Combine precise and repeatable screen-printing techniques with the rich and storied hues of cutch, madder, cochineal, weld, and indigo and learn to create varied shades in a single dye pot. **All levels.**

Elisabeth Hill
Limitations as License

Review the fundamentals of weaving: measuring and winding warps, dressing looms, calculating sett, and drafting on paper and computer. Then apply these skills to techniques that challenge the loom's limitations: layered weaves, pile weaves, deflecting structures, pick-up technique, etc. **All levels.**

3 June 19–July 1

Ann B. Coddington
Sculptural Basketry Plus

Explore basketry as a sculptural medium capable of expressing ideas and meaning. We'll focus on twining and also learn other processes such as netting, looping, random weave, and crochet. And we'll share, discover, connect, play, and create! **All levels.**

Andrea Donnelly
Woven Cloth, Raw Material

Create weaving-based artworks that start on the loom and finish on unstretched canvas. Experiment with interventions in the weaving process such as unweaving and on-loom painting and then assemble handwoven elements into larger works. **Intermediate level;** students must be able to set up a loom.

Textiles

2 of 2



Stafford

4 July 3–15

Adele Stafford
Cloth Is Material

We'll trace fiber stories with discussions that will touch on agriculture, processing, sustainability, and cultural ownership. We'll cover weaving drafts, hand finishing methods, and decorative weaving techniques and make woven work that deeply integrates material and form. **All levels.**

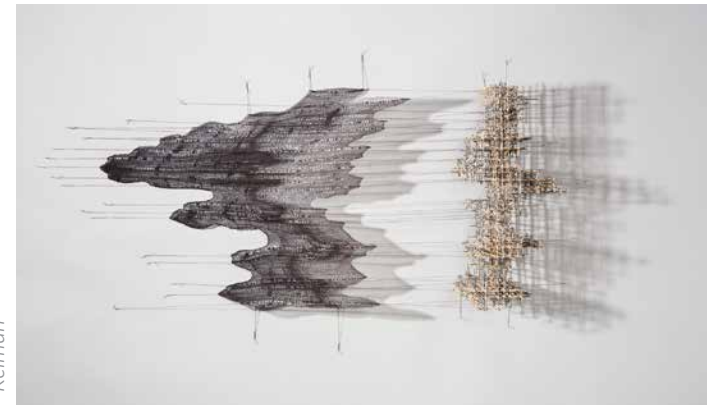


Wilson

5 July 17–29

Dr. Anthony Wilson
Construction, Fit, Embellishment

This workshop will be an introduction to apparel fit and construction. We'll customize commercial patterns, prototype with muslin, and make finished garments with a variety of material choices. We'll embellish with decorative trims and embellishment fabric. **All levels.**



Kelman

Mo Kelman
*Skins, Skeletons, Nets,
and Knots: 3D Textiles*

Build skeletal structures with rigid and semi-rigid materials through lashing, chaotic plaiting, and wire construction. Use a variety of materials to create skins on these structures, and then modify their surfaces with various coatings. **All levels.**

Wada



Dávila, Portillo



Santana



Hampton



6 July 31–August 12

**Tomoko Torimaru and
Yoshiko I. Wada**
*Boro Transformed and
One Needle, One Thread*

We'll reinterpret the Japanese folk tradition of boro (tattered, mended, patched items) and also learn the Miao traditions of stitchery and fabric piecework. **All levels.**

**María Dávila and
Eduardo Portillo**
Weaving Ideas

Explore how woven textiles can transmit ideas and capture a sense of place. Work with floor looms to make weaving samples, drafts, or objects that will lay the groundwork for your future textiles. **All levels.**

7 August 14–19

Stephanie Santana
Printmaking on Textiles

Transform fabric through relief printing, monoprinting, and screenprinting. Develop images and textures by carving rubber blocks, manipulating paint on gelatin plates, and applying artwork onto screens. **All levels;** beginners encouraged.

Karen Hampton
Strip-Woven Storytelling

Inspired by the Kente cloth weavers of Ghana, we'll blend weaving and storytelling. Students will embellish warps through painting, dyeing, printing, and discharge and weave long strips that will be stitched together to make beautiful, narrative woven designs. **All levels.**

Wood

Miller-King



Kwon



Weckesser



1 May 29–June 3

Char Miller-King *Fundamentals of Woodworking*

Take a quick trip through the life cycle of lumber, beginning with the origin of wood species and continuing through measuring, milling, joinery, understanding grain, and finishing. We'll also cover the basics of safe power and hand tool use. **Beginning level.**

2 June 5–June 17

Taeho Kwon *A Quest for 1,000 Years*

As you make a cantilevered sitting bench/coffee table based on the instructor's design, learn to use the characteristics of the wood to make furniture that will last more than a lifetime. **All levels.**

3 June 19–July 1

Gerald Weckesser *Building a Skin-on-Frame Canoe*

Build your own single-person canoe using basic woodworking techniques. With a mix of modern materials and age-old traditions, we'll make beautiful, durable, and lightweight boats. **All levels.**

Visit penland.org for complete workshop descriptions, instructor bios, image information, and website links.



Puryear

Engler



Carpenter



Segal



Gorman



4 July 3–15

Michael Puryear
Working in a Vacuum

This workshop is about the various uses of the vacuum bag in woodworking. We'll cover veneering, curved panel forming, bent lamination, template routing, and using the bag as a holding device. **Intermediate/advanced level.**

5 July 17–29

**Miriam Carpenter and
Melissa Engler**
The Nature of Carving

Drawing design inspiration from nature, we'll carve and embellish functional items and/or *objets d'art*! We'll cover hand carving, rotary carving, shaping, textural pyrography, paint, and glazing techniques. **All levels.**

6 July 31–August 12

Adrien Segal
Carve, Bend, Shape

Transform wood into furniture or sculptural forms through additive and subtractive carving, bent and stack laminations, and dynamic joinery. We'll design through a process of quick iteration and experiment with various methods for creating organic shapes in wood. **All levels.**

7 August 14–19

Geoffrey Gorman
Finding the Soul of Lost Materials

Experiment with innovative and intuitive ways of creating a variety of structures and forms using organic, found, and recycled materials. We'll use unusual techniques to overcome construction challenges as we create curious objects. **All levels.**

Specials

Winters



1 May 29–June 3

Johanna Winters
Puppet Theater: Paper and Shadows

With the idea that puppetry is a bridge between performance and visual art, explore shadow theater and marionette forms using materials such as papier mâché, wire, cut paper, and overhead projectors. **All levels.**

Weckesser



3 June 19–July 1

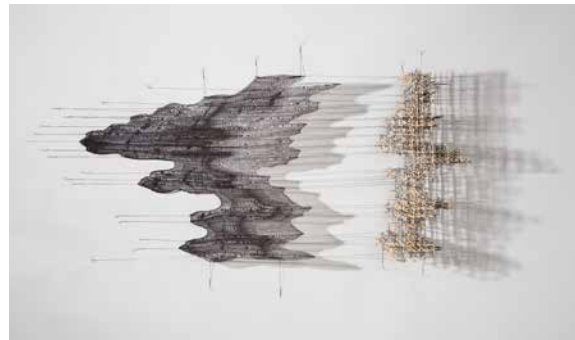
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Javid



Kelman



Gorman

5 July 17–29

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Develop drawing fundamentals and enliven your renderings by making them move. We'll use less-controllable media such as charcoal and watercolor and create animated drawings that retain elements of texture, gesture, and observation. **All levels.**

Mo Kelman *Skins, Skeletons, Nets, and Knots: 3D Textiles*

Build skeletal structures with rigid and semi-rigid materials through lashing, chaotic plaiting, and wire construction. Use a variety of materials to create skins on these structures, and then modify their surfaces with various coatings. **All levels.**

7 August 14–19

Geoffrey Gorman *Finding the Soul of Lost Materials*

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Life at Penland

Each workshop is structured by the teacher, but most are a mix of demonstrations, lectures, and individual studio work. A stay at Penland also offers movement classes, evening slide talks, interaction with other workshops, visits to nearby studios, the Penland Gallery, and hiking trails.

The Pines dining hall provides three delicious meals each day. An on-campus coffeehouse 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 stay on campus, and all students may participate in all activities.

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.

Equity and Inclusion

Penland School of Craft believes that equity 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. Penland welcomes and encourages everyone regardless of age, ability, ethnicity, race, religion, philosophical or political beliefs, sexual orientation, gender identity or expression, nationality, geographic origin, and socioeconomic status. The staff and board of trustees are committed to providing an environment free of discrimination.

COVID-19

Participation in Penland programs is subject to our COVID safety plan, which is evolving as public health guidance changes. We are currently requiring proof of vaccination for workshop participation, and this policy will remain in effect for summer 2022. The up-to-date policy can be found on our website.

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 registration for summer workshops at noon EST on Monday, January 3. Registration is on a first-come, first-served basis and continues until workshops are filled. Register



online at penland.org. Registration procedures are explained on page 46.

Spaces are reserved in each workshop for scholarship students. The scholarship application will be available in Slideroom on January 3 and must be completed by 11:59 PM EST on February 17. Scholarship information is on page 43.

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 refund minus the \$50 nonrefundable processing fee and a \$100 cancellation fee.

If you cancel less than 45 days before the beginning of the workshop, refunds are not available. However, if you have a positive test for COVID-19 within the 10 days prior to the start date of your workshop, please contact the registrar.

If it is necessary for Penland to cancel a workshop for any reason, students will be notified and offered another class or a full refund. We cannot, however, be responsible for nonrefundable airline tickets. This cancellation policy also applies to scholarship students.

Cost of Materials/ Studio Fees

Tuition (see page 46) does not cover the cost of materials used for students' own production. (Hot glass tuition does cover the cost of clear glass in the furnaces.) Most workshops require you to bring certain materials and tools with you, and all of them have a studio fee—that is not included as part of tuition—for supplies used by the group. We will notify enrolled students of the estimated studio fee in advance. Look for this information on your materials list.

Stand-By Program

Residents of nearby counties in Western North Carolina and East Tennessee are offered half-price tuition when they take unfilled spaces less than two weeks before the beginning of a workshop. This benefit is also available to all K–12 teachers and all teachers at colleges, universities, or community colleges, regardless of where they live. For details visit penland.org/standby.

Accessibility

The Penland campus is located on uneven, hilly terrain that poses accessibility challenges. The following studios are accessible: books, clay, drawing and painting, glass, iron, letterpress and printmaking, lower metals, photography, papermaking, and wood. The upper metals studio and both textiles studios have





stairs that limit access; both are made partially accessible by stair lifts.

Housing that meets ADA standards is available in Arbor House and in some units in The Roost, Dorm 54, Radcliffe, and the Sleeping Cabins. Accessible parking is found at the dining hall and at all studios. Several golf carts are available for use on campus.

While we do our best to accommodate all students, we know that our campus is not accessible for everyone. We are happy to talk with you about what our campus can or cannot do in this regard. Please contact our registrar to discuss in more depth how we can help you come to Penland: 828-765-2359, ext. 1306 or registrar@penland.org. And please know that improved access is part of our long-range campus planning.

Penland Housing

Although you are welcome to participate in Penland workshops while staying off campus, most students choose to stay on campus. Penland housing is quite simple. Buildings are not air-conditioned—the climate is moderate, and temperatures are cool at night. Furnishing is basic: a bed and a place to put your clothes.

Housing assignments are made 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. There is more information, with photographs of representative rooms, 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. Off-campus students may select a meal plan when enrolling. Penland provides excellent, nutritious meals made with fresh ingredients. There is always a vegetarian option, but we cannot always accommodate special dietary needs. In addition to the dining hall, there are ample outdoor seating options.

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.





College & Teacher Credits

Undergraduate and graduate credit may be earned at Penland through Western Carolina University for a fee. Details are on the *Registration* page of our website.

Arrival & Departure

Penland is located in the Blue Ridge Mountains near Spruce Pine, NC, 52 miles north of Asheville. Sessions begin with an orientation meeting on Sunday at 5:00 PM. Sessions end with breakfast on Friday. Campus departure time is 10:00 AM.

Note: Studio assistants and scholarship students with a work requirement must arrive in time to work on Saturday morning before the start of their workshop. Studio assistants may have some work to do on Friday after the session is over. Clay studio assistants have a work assignment on Saturday morning after the session and stay on campus Friday night. All other scholarship students leave after breakfast on Friday.

Scholarship Information

Penland is an intentionally inclusive and dynamic creative community—a community that values the creative energy that arises from diverse artistic visions and approaches. Our scholarship program helps people live creative lives by enabling opportunities and artistic

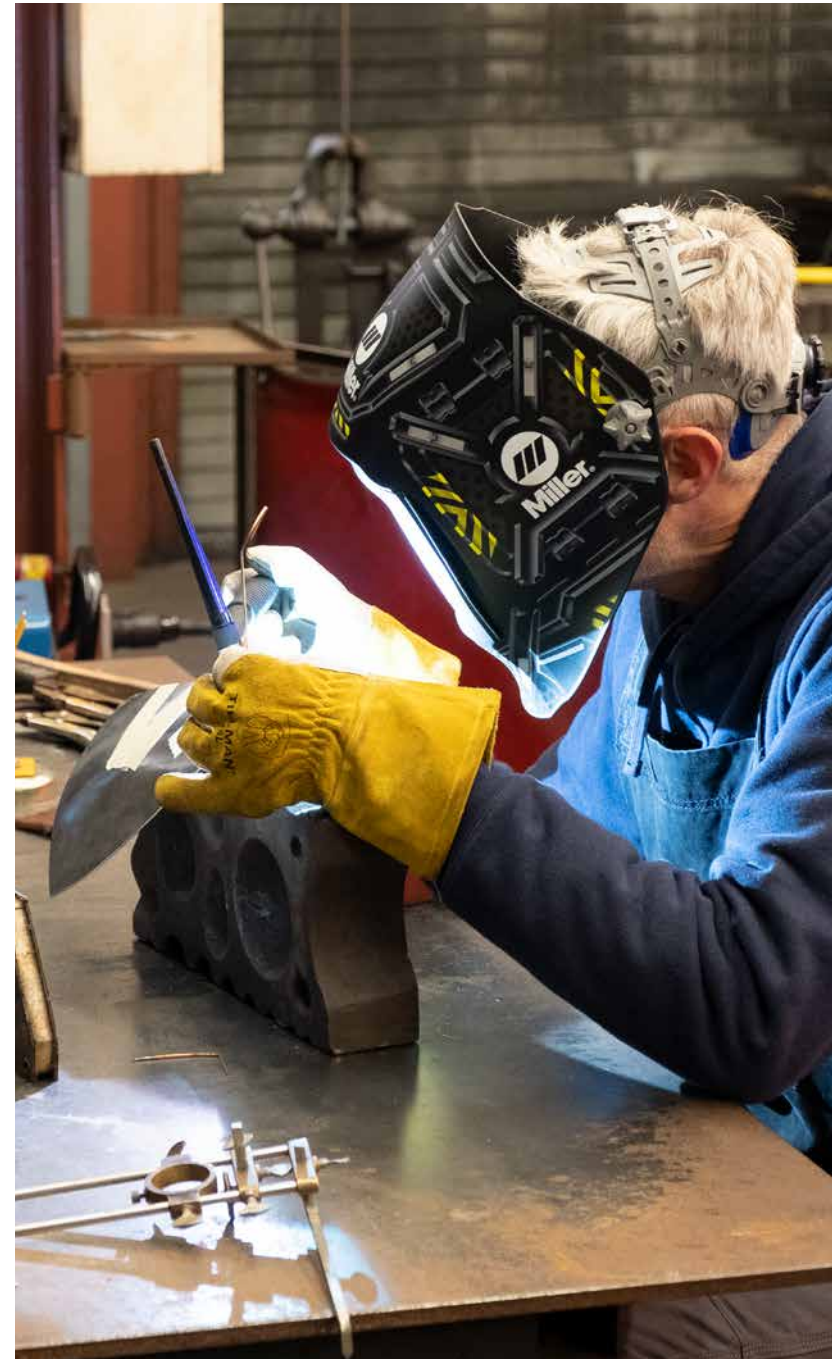
challenges for people from all walks and stages of life.

Penland offers scholarships in five categories: partial scholarship with work requirement, full scholarship with work requirement, full scholarship with no work requirement, \$1,000 scholarships, and studio assistantships. Information on each category can be found on this web page: penland.org/summer-scholarships.

Some spaces are reserved in each workshop for scholarship students. Scholarships are intended for students who would have difficulty attending Penland without financial assistance, although some scholarships also have a merit component and will require images of your work.

If you are applying for a scholarship, please do not apply as a full-paying student. If you are not selected, you may re-apply as a full-paying student if space is available.

Scholarship applications must be made online, using Slideroom, by 11:59 PM EST on February 17. Please do not use the regular enrollment system. Scholarship applicants pay a non-refundable \$5 Slideroom fee; if awarded a scholarship, they will be charged an additional \$25 application fee. Scholarship applicants will be notified of their status by April 10. Apply at penland.slideroom.com.





Targeted Scholarship Preferences

Some full scholarships (with or without work requirement) have stated preferences from our funders. 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. Some of these special scholarships require applicants to submit images of their work—details in Slideroom.

- Teacher (at any level)
- 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
- 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 or East Carolina 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 at penland.org/scholarship-funds.



Support for Penland

We invite you to be part of the group of generous individuals who contribute to Penland's annual fund, which supports studios, scholarships, and programs. The tuition and fees Penland charges do not reflect the true cost of offering these programs. In fact, student fees cover less than half of Penland's operating costs. We welcome your contribution of any size even if you won't be able to join us for a workshop this summer. You can donate 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.

Please check the Events tab of our website for auction dates and possible COVID-related restrictions.

Annual Benefit Auction

The 2022 benefit auction takes place on Friday, August 26 and Saturday, August 27. 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, please call the development office at 828-765-2354.

“Penland reminds me what it means to be human, to connect through my heart and hands, to share, to laugh, and to make.”

—Mary, student and metals instructor

Tuition & Fees

Tuition	Sessions 1 & 7	Sessions 2–6
Regular	954.....	1,686
Hot glass.....	1,298.....	2,214

Tuition for Partial Scholarships with Work Requirement

Regular	415.....	749
Hot glass.....	597.....	1,088

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 their session. See note on page 39.

Room and Board	Sessions 1 & 7	Sessions 2–6
<i>Includes all meals</i>		
Hostel (up to 13 per room)	487.....	864
Quad dorm (3–4 per room)	560.....	997
Double/common bath.....	904.....	1,646
Double/bath shared w/roommate	1,094.....	2,005
Single/common bath.....	1,422.....	2,587
Single/private bath.....	1,802.....	3,306

Off-Campus Student Meals Sessions 1 & 7 Sessions 2–6

All meals	386.....	704
Lunch and dinner.....	295.....	534
Lunch only	130.....	240
Dinner only	166.....	295

How to Apply as a Full-Paying Student

1. **Minimum age is 18. Applications are 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 the cancellation and refund policy on page 39.
4. Complete the online application form, indicating workshop choices (and preference order) and housing preference. The application form is accessed at penland.org.
5. The online application process will include (in U.S. currency) the \$50 application fee and the \$250 deposit(s). A deposit is required for each session you wish 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 use the regular enrollment application.**
2. Read the cancellation and refund policy on page 39.
3. If applying for a studio assistantship, check penland.org/assistants or Slideroom to determine the availability of these scholarships.
4. Scholarship and studio assistantship applications require a nonrefundable \$5 Slideroom fee. If you receive a scholarship, you will also be charged a \$25 application fee. You will need to list two references as part of your application. Applications for studio assistantships and some full scholarships require images of your work.
5. Your application must be completed 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 by April 15.

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

See note on page 39 about cost of materials.



Other Penland Programs

The Penland Gallery and Visitors Center

The Penland Gallery and Visitors Center is one of the finest showcases for contemporary craft in the Southeast. Attracting more than 10,000 visitors each year, the gallery displays and sells work by current and former Penland instructors, resident artists, and students from around the country. The gallery also presents a program of invitational exhibitions each year. A knowledgeable staff provides information about craft processes, the school's programs, the artists, and studios in the area. The Gallery and Visitors Center is open from March to mid-December. For current hours and days of operation along with other information, visit penland.org/gallery or call 828-765-6211. You can also shop the Penland Gallery year-round on the website.

Visiting Penland

In the interest of protecting the focused atmosphere of our workshops, Penland's teaching studios are not open to the public. You are welcome to walk the grounds. The gallery, supply store, and coffee house have maps for a self-guided tour of the campus with points of interest and information about historic buildings. Penland also has a network of hiking trails that are open to the public.

The studios of Penland's resident artists are open, and many nearby craftspeople have hours when their studios are generally open.

The Penland Supply Store sells art materials and tools, Penland merchandise, drinks, and snacks. The Penland Coffee House offers hot and cold drinks, baked goods, and sandwiches. (The dining hall is not open to the public.) Hours and days of operation for the supply store and coffee house vary throughout the year. Call 828-765-2359 for current information.

Penland is located near Spruce Pine, North Carolina, 52 miles northeast of Asheville.

Penland Resident Artists

The resident artist program provides a stimulating, supportive environment for artists at transitional points in their careers, enriching the total educational experience available at Penland. Resident artists are self-supporting, independent artists who live and work at Penland for three years.

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

Core Fellowship Program

Penland's core fellows are full-time students who live and work at the school

for two years. These artists have ongoing responsibilities and take a leadership role among work-study students. Core fellows receive housing, meals, and tuition. They are chosen based on the seriousness of their artistic intent and their ability to work with others. Applications are due October 15.

Winter Residencies

Winter residencies are an opportunity for a small community of artists to work independently in our studios for a short time. We invite enough people to encourage conversation and creative camaraderie, but not so many that focused time in the studio is compromised. There are no required activities. Applications are due 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.

Fall and Spring Sessions

In addition to the workshops described in this catalog, Penland offers workshops in the spring and fall. These include six or eight-week sessions, called Concentration, that allow you to settle into the studio for an extended period of time and make great strides in your work.

There is also a short session in May, a short session in September, and a weekend session in October.

More information about fall and spring workshops is available at penland.org.

Movement

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

Summer 2022 Movement Instructors

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

***"This haven of love,
inclusion, and inspiration
has changed my life."***

***—Zoe, student, studio assistant,
former staff***

Back cover: Instructors Jeremy Bert and Jen Elek along with their workshop students using neon and LED structures to make a light painting on the knoll.
Photo by Noah Zeck.







Summer scholarship application deadline is February 17; see page 43.