

Welcome to Penland

This map will assist you on a self-guided tour of our campus. The Penland School campus offers a wealth of things to see and do, including historic buildings, artist installations, studio visits, a coffee shop, and supply store. We hope this tour will give you a glimpse into the Penland experience.

In order to preserve the unique educational environment and safeguard the well-being of everyone on campus, please note that our classroom studios are not open to the public. You are welcome to visit the studios of Penland’s resident artists.

We ask that visitors to our campus follow these guidelines:

- Observe the classroom studios from doorways or windows. Please respect the focus and attention of students and instructors.
- Do not photograph people or their artwork without permission.
- Pets must be on a leash at all times. No animals are permitted inside Penland buildings.

The Penland Gallery & Visitors Center is a great way to start your visit, and the staff is there to assist you.

Penland School of Craft is an international center for craft education dedicated to helping people live creative lives. Located in the Blue Ridge Mountains of North Carolina, Penland offers workshops of various lengths in books and paper, clay, drawing, glass, iron, metals, photography, printmaking and letterpress, textiles, and wood. The school also offers artists’ residencies, community collaboration programs, and a gallery and information center.

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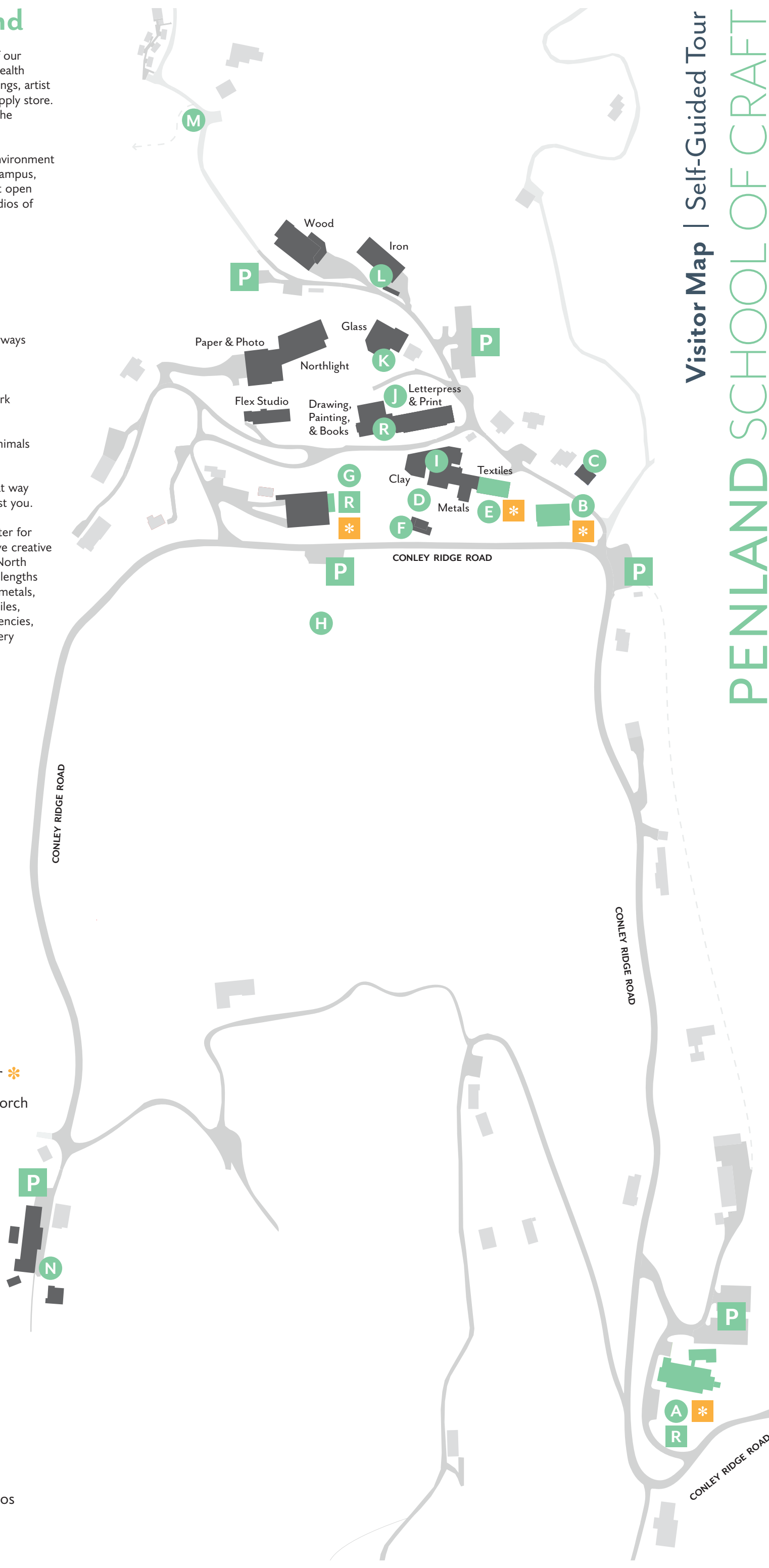
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A. Penland Gallery & Visitors Center: To begin your visit to Penland’s campus, please stop in the Penland Gallery & Visitors Center in Horner Hall for a look at one of the finest showcases for contemporary craft in the Southeast. The gallery shows work by current and former Penland instructors, resident artists, and former students from around the world. The visitors center provides information about the school and its history along with information about artists studios in the nearby community.

Horner Hall was built around 1930 as part of the Appalachian School, an Episcopal school that occupied several of Penland’s current buildings. It is named in honor of Bishop Junius Horner. The gallery’s center room, with the large fireplace, was originally a living room. It was flanked by an activity room and a chapel (note the arched doorway) on one side and a dining room, kitchen, and office on the other. The second floor provided dormitory rooms and a sleeping porch. The Appalachian School closed in 1961, and Penland School purchased the property shortly thereafter.

B. Supply Store and Craft House Porch: The Supply Store is located on the northeast corner of the middle floor of the historic Craft House. Enter from the north side of the building to find a selection of quality art materials and tools for sale along with a variety of Penland School goods that you can purchase and show off wherever you travel next.

Exit the Supply Store via the Craft House porch where you will see an impressive view of Bailey’s Peak. The Craft House was the first structure built for the school. It has always been used to house students and was the home of Penland’s first weaving studio. The building’s shell was constructed during a two-day log raising in May 1935, and the windows, doors, fireplaces, chimneys, and other finishing touches were added over the next few years. Penland students, instructors, and friends helped raise funds for the building by contributing \$2.50 to purchase a log or a window sash. The Craft House was named in honor of Edward F. Worst, a weaver who was Penland School’s first instructor. In December of 2003, the Penland campus was added to the National Register of Historic Places in large part because of the Craft House and its history. In 2018, a restoration team carefully replaced 20 percent of the building’s logs and repaired the rock chinking.

C. Travelog: In 1933 the city of Chicago hosted a world’s fair, called “A Century of Progress” in honor of the city’s one-hundredth year. Penland’s founder Lucy Morgan wanted North Carolina mountain crafts represented at the fair, so she packed handmade goods from Penland into a tiny log cabin mounted on the back of a 1930 Ford pickup truck (called the “Travelog”) and, with her associate Howard “Toni” Ford, drove to the fair. In 2016, a workshop led by Raivo Vihman and Tom Shields built the timber-framed structure that encloses the original Travelog. The steel sculptural forms that grace the outside of the tiny cabin were made by Marc Maiorana to represent the goods taken to the fair.

D. Art Walk: As you walk around Penland’s campus, you will notice sculptures, installations, murals, and railings created by Penland artists. Look for the *Money Stump* by Bob Ebendorf, Jim Cotter, and their students; the *Mica Tree* made by Maria Phillips; the *Hand of a Juggling Fool* (artist unknown); the *Heikki Seppa Memorial* by Julia Woodman, Michael Good, Marvin Jensen, and students, which honors extraordinary teacher and master metalsmith Heikki Seppa (1927-2010); the *Ring of Fire* sculpture by Claudio and Massimiliano Bottero and students—just to name a few! The steel sculpture in front of the Penland Gallery is *New Growth* by Hoss Haley. The elegant Penland School sign that sits nearby was created by Daniel Marinelli.

The Green Acres photomural by Chip Thomas was created from a photograph he took in our clay studio. There are also railings throughout campus made by John Andrew, David Brewin, Paige Davis, Hoss Haley, Warren Holzman, Marc Maiorana, Zack Noble, Jon Shearin, Rick Smith, and Greg Gehner.

E. Main Office and Lily Loom Building: Stop in the main office on the first floor of the Lily Loom building for more information about Penland’s programs. Our friendly office staff can help you sign up for a creative adventure in a Penland workshop.

The Lily Loom building is named after Lily Mills, a yarn manufacturer in Shelby, North Carolina that had a close relationship with Penland. Lily supplied much of the cotton used by Penland’s production weavers in the early days, and they often donated supplies for weaving classes. Lily contributed \$20,000 toward the construction of the building, which was completed in 1951 and houses Penland’s two textiles studios and its administrative offices. If you are on the front patio, glance west to see the building’s name incorporated into a steel railing.

F. Dye Shed: Soon after moving to the Penland community, Lucy Morgan purchased a farm adjoining the Appalachian School. The tract included a log stable built in the 1850s. Since the 1930s, this structure has served as a pottery studio, metal shop, photography studio, and dye shed. Today it is used as an impromptu workspace; a place for art installations and performances; and as a quiet place to sit. Embedded in the northwest corner of the porch floor are two stones carved by Chris Berti in 2001, and a ceramic snake on the corner of the north wall was made by Will Hinton and students in the summer of 2000. Enjoy a picnic or a little rest on the Dye Shed porch as you look out over Penland’s knoll.

G. Coffee House, Core Gallery, and Portico at the Pines: Stop by the Coffee House for coffee, tea, cold drinks, a sweet treat, or a sandwich. Take a moment to admire the Pines Portico, designed by architect Dail Dixon and landscape architect Sam Reynolds with a woven sapling sculpture by Patrick Dougherty. *The Imagination Bench* was made by Kurt Nielsen and the rain chain by Adrienne Grafton. The concrete counter in the Coffee House was made by Nathan Blank, and the table tops were painted by local artists. Our Coffee House also hosts the Core Gallery with work by our amazing Core Fellows, who are participating in a two-year work-study fellowship.

The Pines, a late nineteenth-century farmhouse, named after the large pine trees that stood nearby, was part of the property Lucy Morgan purchased when she came to Penland. In 1938 she converted it into a kitchen and dining hall for the summer weaving workshops. In 1944 the farmhouse burned to the ground and was replaced by the current building in 1945. The Pines is home to the student dining hall, the Coffee House, and student housing.

H. The Knoll: Walk out onto the Penland Knoll to truly appreciate one of Penland’s most magical locations. This spot has been a site for many Penland gatherings, art installations, class congregations, and performances. After taking in the view of the Blue Ridge Mountains, capture a moment to remember your Penland visit by and then share it with us. Tag us @penlandschool and @penlandgallery with #experiencepenland.

I. Animal Shelter Donation Area (Kiln Walkway): In the kiln walkway, you’ll find two marked shelves holding work made and donated by Penland clay students to support the local animal shelter. Feel free to purchase work by dropping a donation in the adjacent mailbox. Follow the covered walkway to view the many kilns used by our clay students, but please refrain from entering the kiln area or handling the pots.

J. Water Tower: This iconic wooden structure was originally part of Penland’s water system. Although it is no longer functional, it has inspired many creative projects, including paintings, sculptures, photographs, and installations.

K. Glassblowing Viewing Station: The Penland glass studio is a popular spot for visitors and students. The opportunity to watch students and world-renowned glass instructors work with hot glass is a memorable experience. For everyone’s safety, PLEASE DO NOT ENTER THE STUDIO—you may watch while standing on one of the concrete pads just outside the double doors. Depending on the time of day, you might get a glimpse of hot glass being transformed into sculpture or vessels.

L. Iron Gate: The Iron Gate, which is attached to the iron studio, is a collaborative sculpture built in 2000 by Japheth Howard, Alice James, and their students during the first workshop taught in our current iron studio. Many of the gate’s components were pieces left by instructors in the former iron studio, and a wide variety of iron-working techniques can be seen in this one piece. Follow the gravel path around the studio to view the forging area from the back deck during the summer months when the overhead door is open. The large covered concrete pad near the front entrance is a work space where students may be welding or grinding. PLEASE DO NOT ENTER.

M. Paulus Path: If you need a little more exercise, continue your walk on the road past the wood studio where you will find the entrance to the Paulus Path. This path is named in honor of dancer, artist, ceramicist, teacher, and Penland neighbor Paulus Berensohn (1933–2017), who inspired countless students with his reminders of art’s power as an everyday life practice. Hiking the path takes between an hour and an hour-and-a-half, round trip. At the top there is a shelter designed and built by Xander Ellenbogen and John Clark. There are many hidden creative treasures along the way, so be observant. The path connects with other trails, which are marked.

N. The Barns: Head to the west end of campus to visit our Resident Artists in their studios, also known as The Barns. Built in the 1930s, the main studio structure was used as a dairy barn for the Appalachian School. The building next to it, which is now private apartments, was originally a horse barn. In the early 1970s, the buildings were remodeled for use by the Penland Resident Artists: full-time artists who spend three years living and working in Penland’s school community. The studios are open to the public; hours vary depending on when residents are working. The large barn houses five studios. More artists can be found in the small studio around the back of the barn and in the glass studio at the end of the drive. The foyer entrance to the main building provides information about the current group of residents.

Penland Gallery & Visitors Center
Open March–December
Tuesday–Saturday 11–5

828.765.6211
penland.org/gallery
gallery@penland.org

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