



Pearl, photograph by Evon Streetman, 1994

SIXTY SUMMERS IN THE KITCHEN

Not many people have worked in the same place for sixty years, but Pearl Grindstaff, who bakes the pies, rolls, and cookies that make Penland meals so special, has done just that. She started setting tables at the school in 1933, when she was eleven years old, and she's worked every summer since then except one.

Pearl took over Penland's kitchen in 1956 after the regular cook made a terrible mess and infuriated Miss Lucy by refusing to do anything about it. Pearl valiantly tried to clean it up, but when she was called to the office the next day, she thought she might get fired. Instead they put her in charge. She protested that she didn't know enough about menu planning and bookkeeping, but Miss Lucy said the office would take care of all of that. Pearl agreed to try it for a week. "Well after a week I was stuck," she recalls, "If I had tried to quit then, they would have offered me more help. There wasn't much way out of it, so I told them I'd just go day to day, and I've kept on ever since."

When Bill Brown came along six years later, he insisted that Pearl assume all responsibility for the kitchen, which she did during his entire tenure. For the past twelve years she has worked in various capacities with a succession of Penland cooks, now concentrating on baking. She almost retired in 1990, but when her husband, Carl, died in his sleep she decided she'd rather go on working. "This place is more like home than home," she laughed, "I reckon I'll go on as long as they want me to."

I asked her about the strangest thing she ever saw at Penland, thinking she'd have a wild tale of crazed artists. Instead she told me about the foreign exchange students Miss Lucy used to invite in for the Christmas holidays. One winter Pearl came in every morning to find water dripping through the ceiling of the Pines. "There are certain kinds of people," she explained, "who just won't bathe in a bathtub. They were standing right out in the middle of the floor pouring pitchers of water over each other, and that's how they bathed."

Pearl has seen a lot of change over the years and thinks that some of it has been good (especially the switch away from labor-intensive, family-style serving). "On the whole, I think the school is going up," she said. "That's what I want to see; things going up."

—Robin Dreyer



Pearl & Lucy May Hoyle, 1960

FIRE ON THE MOUNTAIN

GLASS ARTS SOCIETY CONFERENCE

From May 11 to 14, the Glass Arts Society (GAS) will be returning to North Carolina for its 25th conference. GAS was founded at Penland School in 1971 by **Fritz Dreisbach** and **Mark Peiser**. The first conference was an informal gathering of about twenty people to share ideas and techniques.

Since the early days, GAS has grown to a membership of over 1400. This conference, which will take place in several Asheville locations and at Penland, will feature four days of lectures, demonstrations, artist presentations, surveys of contemporary and historical glass, technical papers, and discussions of educational programs and issues of concern in contemporary art.

Other events surrounding the conference will include studio tours, twenty-five gallery exhibitions in Western North Carolina, and the opening, at the Asheville Art Museum, of *Southeastern Glass*, with over 100 works. In addition, Charlotte will host a number of activities including twelve gallery exhibitions.

Pack Square, a major pedestrian crossroads in Asheville, will come alive on the evening of May 12 for the opening of the glass and light exhibition organized by **Robert Gardner** and **Joe Nielander** of Penland. On Saturday May 13th GAS will come to Penland for a day of demos, tours of the school, exhibits, open house at the Barns, bluegrass music, and barbecue. *Then and Now*, the exhibit at the Penland Gallery, will feature the work of the original members of GAS.

WORKSHOPS AT PENLAND

Following the Conference there will be three days of post-conference workshops at Penland utilizing the new Bill Brown Glass Studio as well as other studios. A list of the workshops and instructors follows:

Presenting Art / Presenting Yourself, John Perreault
Pressure Sensitive; Hot Glass in Flames, Ruth King
Cast Glass and Steel Sculptures, Gene Koss
Vitreography: Printmaking from Glass Plates, Judith O'Rourke
Flameworking Goblets at the Lamp, Don Niblack
Photographing Glass, Douglas Schaible
Glass Painting, Walter Lieberman

For more information about the GAS Conference or a full listing of exhibits, call **Kate Vogel** (704-688-4858) or the Glass Arts Society Office (206-382-1305). For more information about the Penland Post-Conference Workshops, call Penland's registrar, **Caren Brosi** (704-765-2359).

PENLAND COMMUNITY

Paulus Berensohn is having an especially active year of workshops and talks. He is currently offering: *Shining Clay*, *Journal Making & Keeping*, and *Poetry by Hand & Heart*. Upcoming engagements include Dartmouth, Bennington, and Sarah Lawrence Colleges; the Touchstone Center for Children in NYC; Redwood Art Center; Chester Springs Studio, Anderson Ranch, and the Omega Institute. Next fall, Paulus plans to continue the "walkabout" he stumbled upon last fall in North-western Australia with an aboriginal family.

Trustee **Rob Levin** was commissioned by the NC Department of Cultural Resources to create the major award for the Governor's Entrepreneurial Schools Program, which was established to recognize schools that "dare to innovate to improve teaching and learning." The design for the award combine the mathematical symbol for pi with the image of the Japanese gate.

Shane Fero, Harvey Littleton, Kate Vogel & John Littleton, Gary Beecham, Stephen Dee Edwards, and Tommie Rush were all included in the *1 and 100* show at the Essener Glasgalerie in Germany. Shane's work was also included in the *New York Biennial of Glass* and in *Mindscape Gallery* this fall. He has a solo show coming up in January at the Ariodante Gallery in New Orleans.

The collaborative work of **Yaffa Sikorsky-Todd and Jeff Todd** will be featured in two solo shows this spring: *Mixed Bouquet* at the Joan Hodgell Gallery in Sarasota in March and *Glass Garden* at the New Morning Gallery in Asheville in May. They also have work in the *Verriales '94* at the Galerie Internationale du Verre in Biot, France. And Yaffa's work will be included in the May show at **Priscilla Hope's** new Vitrium Gallery which opened in Asheville in September. A part of the gallery walk for the GAS Conference, the show is called *In Women We Trust* and will feature the work of women glass artists.

Three years ago **Randy Shull** saw an exhibition of Turkish crafts at the International Museum of Folk Art in Santa Fe and decided he wanted to visit Turkey. With the help of a 1994 North Carolina Arts Council Fellowship, Randy was able to spend last summer bicycling through rural Turkey. Back home again, he is at work in preparation for a solo show at the Franklin Parrasch Gallery in New York in March. The American Craft Museum has acquired the *Diamond Queen* clock Randy made while teaching at Penland in 1993.

PENLAND RESIDENTS

Rick and Val Beck, Alice Carroll and Doug Harling all completed their residencies and moved on this fall. All have independent studios which we take as evidence of successful residencies. The Becks are just down the road in Spruce Pine, Alice has moved to Portsmouth, NH, and Doug has set up shop in Greensboro. **Deb Groover** bid a fond farewell to all her Penland friends just before Christmas and can now be found at 1715 Monticello Drive, Tallahassee, FL 32303. In addition to enjoying the warm weather, Deb will be in the Smithsonian Craft Show and setting up a studio.

The salt kiln at the Barns, a memorial to Jack Neff, is now completed. Many thanks to all those who donated funds for