



CAN SPRING BE FAR BEHIND?

By now you should have received your copy of Penland's spring brochure with an arresting cover photo by **Evon Streetman**. An artistic treatment of the golden section which Penland has been using for its logo, the original art has been donated for sale in the Benefit Auction. Evon told us that for years she has been carrying home pebbles and stones from the Toe River. She used them to set up the shot in her Florida studio.

There are two sessions of three weeks each this spring, beginning on March 19 and running through April 27. There are classes in clay, fibers, glass, metals and wood. The glass class will run six weeks and will combine basic blowing skills but will cover all aspects of hot and cold work. In addition, all students will be involved in building a new tank furnace and a state-of-the-art recovery system. Instructors are **Hugh Jenkins** and **Sally** and **Bill Worcester**.

Clay classes include **Angela Fina**, *Functional Pottery*; **Yih-Wen Kuo**, *Form Building*; **Doug Casebeer**, *Basic Pottery* and **Steve Howell**, *A Painterly Approach to Clay*. In fibers and surface design, there are two classes in weaving with **Susan Leveille** and **Lyn Perry**; *Innovation Through Manipulation* with **B.J. Adams** and a class in quilting with **Judith Ann Larzelere**.

Sydney Jo Scherr will teach enameling and metals and **John Cogswell** will teach jewelry design. The emphasis in **Jon Brooks'** wood class is on the use of found wood in sculptural and functional objects.

SUMMER PREVIEW

The Summer 1990 Program brings back some Penland regulars, including a few who have not been with us for awhile and mixes them in with some new faces. There are seven sessions from May 14 to August 24: six of them are two weeks and one, the sixth session, is two and a half weeks and is followed by Penland's Fifth Annual Benefit Auction on August 11th.

Classes are available in book arts, ceramics, drawing, fiber, glass, iron and sculpture, metals, paper, printmaking, photography, surface design and wood. Nearly all of the classes are open to all levels without prerequisites. The exceptions are those where the instructor feels that certain basic skills will greatly enhance the student's chance to acquire new skills or approaches in a short time.

We'll have classes in all the basics and to that we've added some specialities in each media. For example, photography students can choose one of several approaches to basic black & white or experiment with infrared or painting with light. Metalsmiths can stick with jewelry or holloware or they can check out work with wire, the fibula, anodizing, casting & molding, or concentrate on design & business.

In the fiber and surface design studios, there will be chances to work on weaving, spinning and dyeing skills (including ikat and shibori) and also paint on silk, consider the uses for shining cloth, learn about undertaking tapestry commissions or design and weave fabric for clothing and then design and construct a garment using the fabric they designed.

Penland has two ceramics studios, one generally concentrates on handbuilding and the other on the wheel. There are thirteen classes next summer each with a particular focus, including old English slipware, wood fired stoneware, large sculptures using the coil process, and a concentration on the teapot form, to name just a few. Just up the hill in the glass studio, there are seven different blowing classes and one in flameworking, with a few extras like casting and murrinis along the way.

Book arts, paper and printmaking all take place in the same building and usually find ways to relate to each other in the process. There are not so many places to spend two weeks learning about book arts and Penland is expanding its offerings in this art form which incorporates any number of crafts. Printmaking classes include intaglio, stone lithography, color and mixed media and one collaborative class in monoprints on handmade paper. Some of the book arts classes will also make paper and there are two classes entirely devoted to the basics of handmade paper.

The iron studio will alternate between classes which emphasize expressive work in blacksmithing and others whose focus is sculptural work in metal. There is a similar balance in the wood studio between basic woodworking and furniture techniques and some classes which will emphasize design or working with materials found in the Penland woods.

Finally, we have five different classes in drawing which vary both as to media, subject and philosophy but all of which are dedicated to the proposition that all expressive work is enhanced by skill in drawing which is fundamental to all conceptual and technical deliberation.

The 1990 Summer Catalog also gives you details about the movement program, an adjunct program available to all Penland students at no additional charge. Classes are scheduled at the end of the afternoon and sometimes before breakfast and the movement instructors also visit the studios to help show ways to work with lightness and efficiency.

