



## The Penland Line

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THE PENLAND LINE IS PUBLISHED THREE TIMES A YEAR TO COMMUNICATE THOUGHTS ABOUT THE PROGRAMS, PEOPLE AND PHILOSOPHY OF PENLAND AND TO KEEP IN TOUCH WITH SEVERAL GROUPS OF PEOPLE AT ONCE: CRAFTSPEOPLE AND FRIENDS LIVING NEARBY, INSTRUCTORS, DONORS AND FRIENDS OF PENLAND. WE INVITE YOU TO SHARE YOUR NEWS, OPINIONS AND/OR PHOTOGRAPHS WITH US. WRITE: EDITOR, PENLAND LINE, PENLAND, NC 28765.

**EDITOR'S NOTE:** A letter from new trustee Clarence Morgan offers this correction, "The profile on 'New Trustees' in the last Penland Line stated that I taught at East Carolina University for seven years when, in fact, I served on the faculty from 1978-1992." Our apologies.

**UPDATE:** We continue to hear from fiber artists in response to recent Penland Line features. The 1993 summer program reflects many of the suggestions we received. There have been some improvements to the studios over the winter, and we are moving full steam ahead. On May 1, about 60 fiber enthusiasts spent a day at Penland getting acquainted with the program and listening to presentations by Rob Pulleyn of FiberArts magazine; Lyn Perry, who talked about commissions; and Philis Alvic who presented a slide show, "The History of Penland Weavers." — Donna Jean Dreyer

The setting has a familiar ring to Penland people. Conway founder and director Walter Cudnohufsky began his new school with 14 students, 3 teachers, a sugar house, a barn above a river and a vision that expanded the narrow definition of landscape architecture to include human content and values. It was an experiential approach to education, in which the students worked on landscape design projects with clients, moving quickly from the theoretical to the actual. Ken has remained close to the Conway School, returning each year to teach a workshop in design.

While he was at Conway, Ken stayed in close touch with the book artist Steve Miller, as they made plans for a future collaboration. After completing the landscape design program, Ken moved to New York to find a loft space, and soon after Miller and the Red Ozier Press equipment arrived from Madison. Although Ken drew great satisfaction from landscape design projects, he decided to focus on "the landscape of the page" and the handmade book. This decision coincided with the good news that he and Miller had received an NEA grant and other funding.

His ten-year involvement with the Press had begun while he was still at the University of Wisconsin and continued on through the New York period until 1988 when both he and Steve moved on to new opportunities. The archive of the highly regarded Red Ozier Press, over 70 titles of fine, letterpress printed and handbound limited editions of poetry and short fiction, has been purchased for the permanent collection of the New York Public Library.

During the Red Ozier years, Ken says he "became intimately involved with the reality of operating a small, crafts-oriented business: making the work, exploring avenues for sales, shows, and publicity; working with public and private organizations."

### MARRIAGE AND FAMILY

It was in New York that Ken had perhaps the best surprise: his romance with Karen Werner began with lots of talk over many cups of coffee and blossomed into marriage.

Karen intended to make a career of theater and movies. Her early preparation included studies in the theater program of SUNY/Purchase and with Uta Hagen in New York. She spent 5 years in California where she appeared in sit-coms, made-for-TV movies and four feature

films. Returning to New York, she did the usual assortment of jobs that actors take when there's no work acting: a limousine chauffeur, a waitress, a manager of a gourmet food store, and in a flower shop where she met Ken.

They were married in 1985, and their family now includes Claire, almost 7, and Molly, almost 3. They moved to Woodbridge, Connecticut in 1987, when Ken joined the staff of Yale University Press with responsibility for the design and production of fine art monographs, catalogues, and books on design. He continued to develop his own business, begun in 1986, in design and production, involving letterpress printing and computer design. In addition he has taught classes and workshops in book arts and design for Yale School of Design, the Paper and Book Intensive, and currently at Wesleyan University. In his spare time, he makes books!

In their life in Connecticut, Ken and Karen have evolved a philosophy which does not make a division between work and family. They have woven together Ken's multiple responsibilities, Karen's growing interest in education, and the joys and strains of parenting. "It is nice to have children around," said Ken, "and not have your work so separate from your life that it becomes a mystery to your kids. I like having the children and their energy infused into my work life; it's not a sterile environment."

Karen has been in a school volunteer program in which she is mentor to an inner-city girl. In this role, she goes to the girl's school once a week and often has her visit with the family on the weekend. After Karen is settled at Penland, she plans to finish her BFA degree, perhaps at the University of North Carolina/Asheville and then continue graduate study in education or counseling.

For Ken, the opportunity to live and work at Penland School represents a logical synthesis of his commitment to design, crafts and alternative education. He and Karen are particularly excited by the people they have met — the Core Students, Residents, staff, instructors and Penland neighbors — and "look forward to joining the vibrant and supportive Penland community."

The Botnicks will move to Penland in June after Claire finishes school and Ken completes his work with Yale University Press and Wesleyan. 

