

## Summer—It's Not Too Late

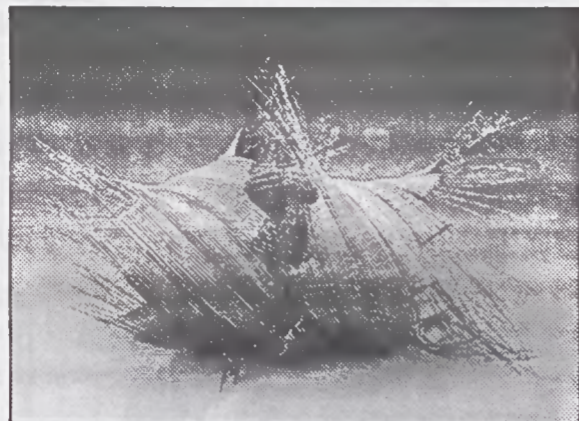
It's going to be another great summer at Penland and you can still be a part of it. We are almost 90 percent enrolled, but there are classes with openings in every studio. Seventh Session (August 27 – September 2) is especially interesting this year with a number of classes aimed at experienced students. This promises to be an exciting time full of great work, great ideas, and great conversation.

Still open for that session are clay classes taught by master ceramists Don Reitz and Robert Turner. Paul Stankard will teach an advance flameworking class and iron artist Brent Kington will focus on aesthetic concerns in blacksmithing. Ramona Solberg's metals class will focus on concepts and techniques for incorporating cultural artifacts into fine jewelry. Fiber artist Diane Sheehan will approach the woven structure as a pliable

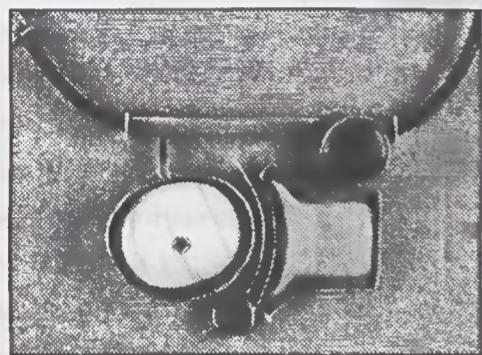
plane for the expression of ideas. Kenneth Kerslake will work with a number of printmaking techniques during that session, and critic A.D. Coleman will offer a course in critical writing (see page 4).

Looking at the rest of the summer there are still plenty of classes to choose from. Some of those listed here have only one space open at this time, so call soon if you are interested.

Clay classes include David MacDonald's throwing class and Will Hinton's workshop which will translate narrative ideas from drawing to vessel to mosaic tiles. Malcolm Davis will teach a class exploring shino glazes on porcelain and potter Winnie Owens-Hart will teach the traditional clay techniques of Nigeria.



Diane Sheehan



Ramona Solberg

Bill Brown, Jr. returns to the iron studio for a sculpture class and Glen Gardner will repeat his very successful workshop on copper weather vane construction. Joseph Miller's iron class will focus on natural forms, especially life-size animals. In the metals studio, Joe Muench will teach metalsmiths to make their own tools, including a set of European-style chasing tools. David and Roberta Williamson's jewelry class will cover a variety of fabrication and decoration techniques. Marjorie Simon will unleash slash-and-burn color using torch-fired enamels on copper.



Joseph Miller

Fiber artists Susan Brandeis and Christine Zoller will team teach a class using two studios and combining surface design with weaving to create an exciting, experimental approach to textiles. Edwina Bringle will teach a number of weaving techniques for students of all levels, and Tim Veness will focus on the design of wearable handwoven fabrics in a class that also includes sewing and garment construction. Weavers Heather Allen and Liz Spear will cover all aspects of rag rug weaving including surface design.

We have a number of classes with a sculpture emphasis this summer including two in the paper studio: Therese Zemlin and artist/poet Betty Oliver will both teach paper classes focusing on three-dimensional work. It's a good year for large-scale glass as Paul Marioni and Ann Troutner lead a class in architectural glass and Rick Beck, the man who makes human-size nuts and bolts, will teach glass casting and fabricating.

Up in the photo studio you can still sign up for a class in pinhole and zone plate photography taught by *Pinhole Journal* publishers Eric Renner and Nancy Spencer, and an unusual class, taught by Jeff Goodman, which will explore the physics of photography in addition to covering a range of techniques (3-D glasses may be involved).

Woodworkers might still be able to get a spot in a class on boxes and containers taught by Stephen Proctor, a class in unconventional furniture construction led by Sara Coleman, or a class in site-specific wood projects (not necessarily sculpture) with sculptor and architect Bob Leverich.

The list of open classes changes daily, and cancellations may open spaces in classes not listed here. A complete list of openings is updated every few weeks on our web site: [www.penland.org](http://www.penland.org). Most of these classes welcome serious students of all skill levels, but a few require some previous experience. For complete details, see our summer catalog, our web site, or call 828-765-2359.

## Fall

Maybe this is the year for you to participate in the most extended studio workshop program in craft education: the Penland Concentration. As we go to press we are assembling the last few components of the fall program; you can expect a flyer with complete information by early summer.

What's for sure is that fall Concentration runs from September 24 – November 17, 2000. We'll be offering classes in books with Dan Essig, clay with Jane Shellenbarger, iron with Alice James and Japheth Howard, surface design with Carmen Grier, wood with Michael Puryear, flameworking with Sally Prash, and hot glass to be announced. Flyers available in early summer. Complete information will also be available on our web site: [www.penland.org](http://www.penland.org).

## A Chance Encounter

A chance encounter, a sense of trust, an untimely death, the generosity of a friend: these are the ingredients which led to the creation of the Michael Hooker Memorial Endowment Fund for the Penland School of Crafts.

Kenny Pieper, Penland's glass studio coordinator, was blowing glass when two visitors, Penland Trustee Bill Massey and his friend UNC Chancellor Michael Hooker, stopped by the studio. Although he's always friendly, Kenny normally can't interrupt his work at the furnace, but he was having a tough day and was ready for a break. Soon he was engaged in conversation with his visitors about glass, about life, about transformation. "There was such a sense of trust developed," Kenny said of the conversation, "that to my astonishment I found myself telling them my whole life story." Kenny's training in glass began at Penland and, hearing his story, Michael was impressed that the school could offer such a viable educational alternative to young artists. The conversation then moved on to the art and craft of glass. He asked Kenny questions about every facet of every step in the process of glassblowing. Bill Massey has an indelible memory of this deep conversation, "the calmness and gentle understanding which passed between them allowed Michael, again a child, to start a voyage of discovery in fine craft. Kenny's unassuming manner and genuineness of character made it only natural that he and Michael would find common cause in glass: one as the creator, one as the curious admirer."

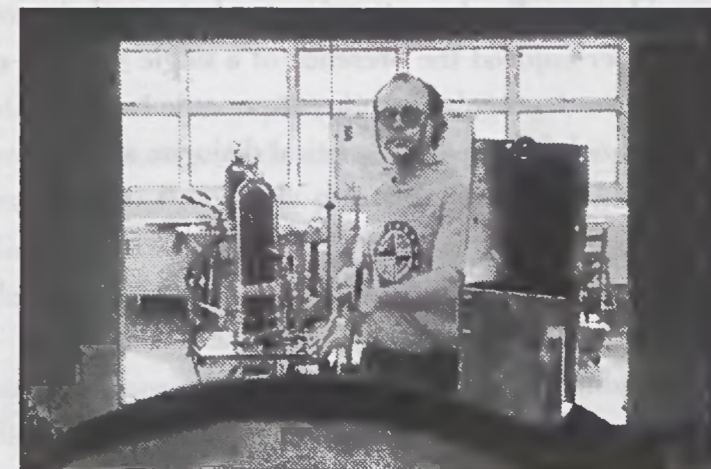
When Michael died one year after this encounter, Bill chose to honor him by establishing an endowment for the position of coordinator in the glass studio—the first position at Penland to receive this kind of ongoing support. The endowment is lodged with the North Carolina Community Foundation because Bill felt "The egalitarian spirit and respect for the common man embodied in the North Carolina Community Foundation are what is best about North Carolina."

In addition to honoring a friend, this endowment highlights the studio coordinator position, an essential but little understood part of the program administration at Penland. Like Kenny, all studio coordinators are professional craft artists who carry substantial administrative responsibilities in addition to the technical and creative information and insights they bring to the work of each studio.

Kenny is responsible for budgeting, working with Dana Moore on programming in glass, contacting instructors to meet their needs, working with studio assistants to be sure they know how all the equipment works, keeping equipment in good repair, and assisting with the purchase of new equipment. In short, the smooth functioning of the studio is the responsibility of the coordinator. And, in Kenny's case, his warm welcome to visitors has made a lasting impact.

A feature article in the foundation's newsletter elicited an additional gift from Lewis R. Holding, and Bill encourages all who knew of Chancellor Hooker's passion for glass to add to this fund. For further information, please contact Cherry Ballard, the foundation's donor relations officer at (800) 201-9533.

—Donna Jean Dreyer



Robin Dreyer

Studio Coordinator Kenny Pieper.