



Michelle Francis at the archive.

REPORT FROM THE ARCHIVE

Evening slide presentations are as much a part of Penland sessions as the students and instructors themselves. Penland's first slide program probably made its debut the summer of 1932 during the third Weaving Institute conducted by Edward F. Worst. Bonnie Ford Willis reported in the April, 1933 issue of *The Handicrafter* magazine of the evening program of "lantern slides, depicting the work of the Penland Weavers and Potters, and the life of the people which this work touches." These fragile glass slides and their original script have survived the ravages of time and are now preserved in the Jane Kessler Memorial Archives housed in Ridgeway Hall. For the first time in Penland's history, the school's collection of historic photographs, letters, board minutes, session catalogs, school publications and other materials have been brought together in a secure, climate controlled space.

This past June, Michelle Francis was contracted as project archivist to organize and catalog Penland's archives. Michelle comes to this two-year project with a deep appreciation of crafts and almost 30 years as a professional archivist. She has been serving as a consultant to Penland's Archives Committee since 1996. Penland Resident artist Ann Marie Kennedy assists Michelle four hours a week processing such records as the resident artist and core program files.

Eventually, the records will be cataloged and accessible through a computer database that will allow access to all parts of the collection through date, subject, or name entries. This system of electronic cataloging will provide craft historians, Penland staff, and others with access to information about Penland's role in the revival of craft in the early 20th century and its evolution into the 21st. The archives contain not just Penland's history—the "old stuff"—but also information that is administratively useful as Penland staff seeks grant funding, prepares for its 75th anniversary in 2004, and develops strategic plans that both honor and expand Lucy Morgan's original vision for the school.

Many of the items in the archives exist today because past members of the staff, the board of trustees, and community residents recognized their historic value and preserved these items in their homes. We are hopeful that others will donate Penland-related materials to the archives and help fill in the gaps that exist in the collection. We know, for example, that many early records were lost in 1941 when the original Pines was destroyed by fire. In addition to organizing and cataloging the current collection, Michelle will implement a records management program which will allow for the periodic transfer of non-current records from the offices of Penland's staff to the archives. This will insure Penland's current history-in-the-making will be fully documented. If you have items you would like to donate to the archives contact the Penland office or Michelle Francis at [archives@penland.org](mailto:archives@penland.org).



John Payne, an artist from Asheville, NC, was here last summer taking Hoss Haley's iron class. He brought along with him one of his operable mechanical dinosaur skeletons. The beast stands inside a steel frame and is operated by two cables and a system of pulleys. John set it up in front of the Lily Loom House and it kept us entertained for days.



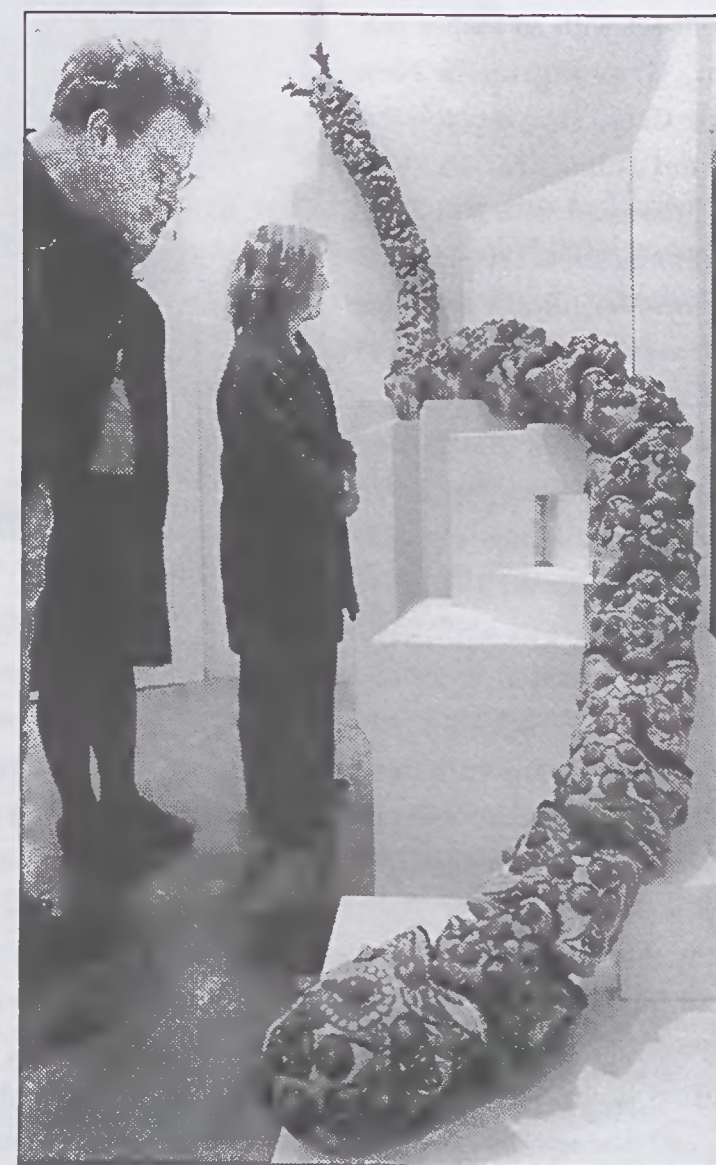
While waiting for the kiln to get hot enough for salting, ceramist and raconteur extraordinaire Jeff Shapiro held a large audience rapt as he told an intricate tale of his experience as a potter in Japan.



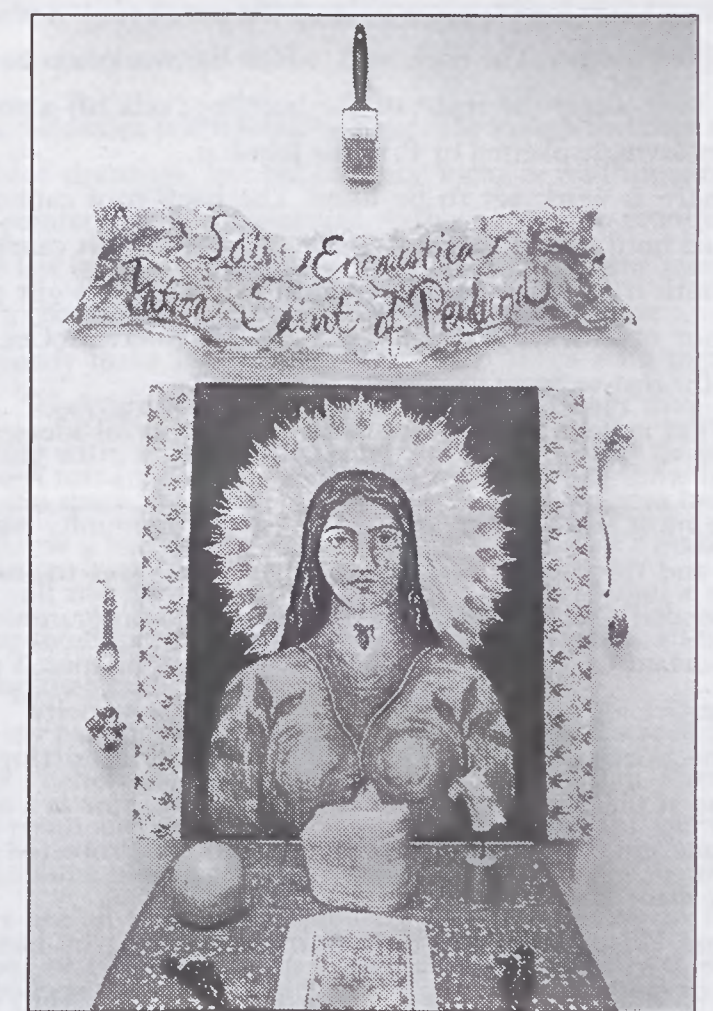
Why is this man smiling? Because his friends got together and threw him a big birthday party which culminated with the gift he had always wanted: a summer class at Penland. Bruce Anderson, a carpenter and woodworker from Chapel Hill, NC, is shown here with the legs of his almost completed table during Richard Prisco's furniture-making workshop.



July 4 is always a fun day at Penland. This time, however it poured rain all afternoon. At 6:00, when the weather showed no sign of abating and the Internet was promising many more hours of storm, we called off the parade and promised to do it the next day. Naturally, it quit raining fifteen minutes later. So we declared the festivities back on with the parade starting as soon as it could be assembled. Couriers spread the news and a fine parade was staged, including this carefully choreographed (thanks, Rory) flag brigade made up of Piper Shepard's surface design students. The parade was followed by the first ever Downhill Derby (see page 12).



Filling one corner of Northlight during the 2001 Core Show was this 16-foot segmented ceramic worm made by Ronan Peterson. The worm is made of 30 sections plus the head and the tale. Incredibly, almost no one knew he was working on it. Then again, each piece is pretty small.



This shrine to one of the lesser known saints, Encaustica, presided over Crit Streed's encaustic painting workshop. She did a fine job of looking after things.



They never believe us. You just can't drive a tour bus out of the Penland Gallery and turn right. This will happen every time.