Part 2
Featuring Exhibiting Artist
Members from
1994-2024
June 7th-July 27th
It started around a kitchen table. Twenty or so artists, collectors and friends gathered around a table to discuss their shared love of fine craft. Out of this conversation, what we now know as Piedmont Craftsmen was born. That was in 1963, sixty years ago.

Today, Piedmont Craftsmen has gone from a small local craft guild to a national organization featuring nearly 400 artists from across the United States...and we’re still growing!

60 Years of Fine Craft, Part 2 spans from 1994 to 2024. The past 30 years of Piedmont Craftsmen are here for you to enjoy. With this exhibit, we honor those that have joined the guild in the past 30 years that and celebrate what they have accomplished for the craft community and beyond.

Whether you are a supporting member, a regular (or not so regular) shopper, a volunteer at our annual Craft Fair or other events, or just someone who loves and appreciates fine craft, we want to celebrate you as well because you have also helped make Piedmont Craftsmen what it is today. You have been there through the many moves across Winston Salem, holiday seasons, and helped us through the pandemic. You’ve made our Craft Fair a true annual event the community repeatedly looks forward to and attend. We thank you for your continued support and hope you enjoy our Diamond Anniversary Exhibition, 60 Years of Fine Craft, Part 2 1994-2024.
Part 2
1994-2024
June 7th-July 27th

Raina Smith
Exhibiting Member in Clay
Since 1998
Lexington, NC

David Wilson &
Loretta Forde
Exhibiting Member in Glass
Since 1996
Burnsville, NC

Gay Smith
Exhibiting Member in Clay
Since 1995
Bakersville, NC

David Voorhees
Exhibiting Member in Clay
Since 1998
Zirconia, NC

Carrie Glazener
Exhibiting Member in Fiber
Since 1996
Clemmons, NC

Eleanor Wirth
Exhibiting Member in Jewelry
Since 2001
Fort Mill, SC

Bayley Wharton
Exhibiting Member in Wood
Since 1996
Mt. Airy, NC

Lucinda Brogen
Exhibiting Member in Jewelry
Since 2001
Winston-Salem, NC

Liz Spear
Exhibiting Member in Fiber
Since 1996
Waynesville, NC

Ann Harwell
Exhibiting Member in Fiber
Since 2002
Wendell, NC

Janet Bealer
Exhibiting Member in Fiber
Since 1998
Winston-Salem, NC

Amy Goldstein-Rice
Exhibiting Member in Clay
Since 2002
Inman, NC

Laura Gaskin
Exhibiting Member in Fiber
Since 2011
Fairview, NC

Ruthie Cohen
Exhibiting Member in Jewelry
Since 2009
Arden, NC

Ann Van Every
Exhibiting Member in Clay
Since 2002
Winston-Salem, NC

Una Barret
Exhibiting Member in Jewelry
Since 2010
Eugene, OR

Veronica & David Bennett
Exhibiting Member in Glass
Since 2006
Meadows of Dan, VA

Marina Bosetti
Exhibiting Member in Clay
Since 2008
Raleigh, NC

Mana Hewitt
Exhibiting Member in Jewelry
Since 2008
Columbia, SC

Una Barret
Exhibiting Member in Jewelry
Since 2010
Eugene, OR

Aleta Chandler
Exhibiting Member in Clay
Since 2012
Johnson City, TN

Louellen Vernon-White
Exhibiting Member in Works on Paper
Since 1979 & Mixed-Media Since 2009
Yanceyville, NC

Lori Warren
Exhibiting Member in Jewelry
Since 2002
Stanley, NC

Cath Kiffney
Exhibiting Member in Clay
Since 2003
Chapel Hill, NC

Beth Farkington
Exhibiting Member in Clay
Since 2004
Marietta, GA

Jenn Bealer
Exhibiting Member in Fiber
Since 1998
Winston-Salem, NC

Patrick Fullwood
Exhibiting Member in Wood
Since 1998
Cary, NC

Lexington, NC

Lin Barnhardt
Exhibiting Member in Clay
Since 2000
Mt. Pleasant, NC

Marti Celum Biernbaum
Exhibiting Member in Clay
Since 2001
Charleston, SC

Una Barret
Exhibiting Member in Jewelry
Since 2010
Eugene, OR

Veronica & David Bennett
Exhibiting Member in Glass
Since 2006
Meadows of Dan, VA

Marina Bosetti
Exhibiting Member in Clay
Since 2008
Raleigh, NC

Mane Hewitt
Exhibiting Member in Jewelry
Since 2008
Columbia, SC

Mana Hewitt
Exhibiting Member in Jewelry
Since 2008
Columbia, SC

Marina Bosetti
Exhibiting Member in Clay
Since 2008
Raleigh, NC
Wendy Allen  
Exhibiting Member in Fiber  
Since 2012  
Durham, NC

Robb Helmkamp  
Exhibiting Member in Wood  
Since 2013  
North Charleston, SC

Betti Pettinati Longinotti  
Exhibiting Member in Glass  
Since 2013  
Winston-Salem, NC

Ian Herdell  
Exhibiting Member in Wood  
Since 2020  
Durham, NC

Mark Kinsella  
Exhibiting Member in Glass  
Since 2022  
Hillsborough, NC

Deborah Appleby  
Exhibiting Member in Glass  
Since 2023  
Southport, NC

Lisa LeMair  
Exhibiting Member in Jewelry & Fiber  
Since 2022  
Southern Shores, NC

Christine Hager-Braun  
Exhibiting Member in Fiber  
Since 2024  
Winston-Salem, NC

Betti Pettinati Longinotti  
Exhibiting Member in Glass  
Since 2013  
Winston-Salem, NC

Adrina Richard  
Exhibiting Member in Clay  
Since 2014  
Atlanta, GA

Marc Tickle  
Exhibiting Member in Glass  
Since 2014  
Asheville, NC

Kathleen Dantel  
Exhibiting Member in Jewelry  
Since 2022  
Raleigh, NC

Marc Tickle  
Exhibiting Member in Glass  
Since 2014  
Asheville, NC

Mary Louise Ravese  
Exhibiting Member in Photography  
Since 2022  
Raleigh, NC

Deborah Bryant  
Exhibiting Member in Fiber  
Since 2019  
Cashiers, NC

Katie Allen  
Exhibiting Member in Fiber  
Since 2023  
Garner, NC

Annie McLean  
Exhibiting Member in Mixed-Media  
Since 2020  
Hillsboro, NC

Cara Bevan  
Exhibiting Member in Mixed-Media  
Since 2023  
Trinity, NC

Anne McLean  
Exhibiting Member in Mixed-Media  
Since 2020  
Hillsboro, NC

David Wiinikka-Lydon  
Exhibiting Member in Photography & Mixed-Media  
Since 2024  
Winston-Salem, NC

Mary Louise Ravese  
Exhibiting Member in Photography  
Since 2022  
Raleigh, NC

Kathleen Dantel  
Exhibiting Member in Jewelry  
Since 2022  
Raleigh, NC

Kathleen Dantel  
Exhibiting Member in Jewelry  
Since 2022  
Raleigh, NC

Anne McLean  
Exhibiting Member in Mixed-Media  
Since 2020  
Hillsboro, NC

Robb Helmkamp  
Exhibiting Member in Wood  
Since 2013  
North Charleston, SC

Kathleen Dantel  
Exhibiting Member in Jewelry  
Since 2022  
Raleigh, NC

Kathleen Dantel  
Exhibiting Member in Jewelry  
Since 2022  
Raleigh, NC

Marie Wright  
Exhibiting Member in Clay  
Since 2019  
Pittsboro, NC

Deborah Bryant  
Exhibiting Member in Fiber  
Since 2019  
Cashiers, NC

Katie Allen  
Exhibiting Member in Fiber  
Since 2023  
Garner, NC

Annie McLean  
Exhibiting Member in Mixed-Media  
Since 2020  
Hillsboro, NC

Marc Tickle  
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Since 2022  
Raleigh, NC

Kathleen Dantel  
Exhibiting Member in Jewelry  
Since 2022  
Raleigh, NC
Louellen Vernon-White
Water Party

Part 2
1994-2024
June 7th-July 27th
Louellen Vernon-White’s charming intaglio prints depict dogs and cats in ways that reveal what she calls “their eminent position in today’s society.” “I enjoy mixing the real and the imaginative in my etchings to make an image which is true to my feelings for my subject.” One of her most popular series depicts various breeds as Guardian Angels. Each printmaker approaches the etching process in an individual way. Vernon-White uses line to create texture and shape and to suggest form. Her work has been exhibited in fine galleries and exhibitions up and down the East Coast, and her prints are in many public and private collections.

“Water Party”, a mixed-media encaustic collage, contains a variety of recycled, repurposed and found ephemera; enhanced with water color and sewn threads; all bonded and glazed with encaustic medium, a mixture of beeswax and damar varnish.

My inspiration and point of departure for “Water Party” was a photograph of young women enjoying a day at the ocean. I envisioned friendships renewed by the ever-flowing wisdom the ocean offers to all who dip their feet in the water. The Ocean; a primary source of life, is a natural element for renewal of mind body and soul.

The ancient medium of encaustic mixed with modern collage captures the spirit of creation and recreation as expressed in “Water Party”.

Louellen Vernon-White
Exhibiting Member in Works on Paper & Mixed Media
Since 1979 & 2009
Yanceyville, NC
Martina Moore
4 Seasons Wall Sculpture
Since early childhood I carved, sculpted and modeled fantasy characters, dolls and faces from any material I could get my hands on. I am always intrigued and fascinated by ancient cultures, their traditions and ceremonies and their strong connection to nature. Being outside surrounded by nature gives me a feeling of belonging and home. By creating a mask I can bond my passion for old cultures and nature together and create expressions of beauty in a way that can uplift the human spirit. In studying leather sculptures from the Orient and Spain and Venetian Paper Mache’ masks from Italy I found a media challenging and rewarding at the same time. The feathers I use are obtained from farm raised birds, mainly exotic chickens, various pheasants, turkey and guinea. I create each piece intuitively starting with an idea of color and shape to reflect the energy and beauty of nature.
Jackie Taylor
Hearts of Space

Part 2
1994-2024
June 7th-July 27th
Where does my work come from? My mother was a student of fashion design in 1940's NYC; my father was a jazz trumpeter playing the big band circuit. During my early childhood in south Florida, my friends and I would gather fruit and sell it door to door...my introduction to capitalism. The Manhattan Project brought my family to Tennessee, and my next job at age 10 was supplying a film production company with live butterflies. This entailed catching and feeding various species of butterflies, and learning how to keep them alive in captivity with no wing damage. School seemed like a prison sentence. My real life was in the woods, building forts, swinging from grape vines, studying ants, collecting butterflies, and reading.

At age 18, with my father weak from work related illness, I set off alone on a train to Memphis for my first year of college. Within a few short years both of my parents had died. The tilt and velocity of the planet had shifted, and the glittering fragments and smoldering ruins of what remained became a palette of materials to draw from.

Inspiration is the Breathing in of Light. My work is informed by amulets and talismans, old navigation tools, ancient astronomy charts and the glorious night sky itself. Like Buddhist monks of old, I write prayers of intention and add them to the crucible of molten metal at that moment of alchemical possibility. The resulting designs are all parts of a map, to chart the trail so far, and to illuminate the path ahead.
Gay Smith
Candleabra

Piedmont Craftsmen
60 years of Fine Craft
Part 2
1994-2024
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“I celebrate porcelain clay, its liveliness, its responsiveness, with the vessels I form on my pottery wheel. Spontaneous and thoughtful manipulation of forms, surfaces, and attachments animate the work. Handles sweep up and out from bellies and shoulders. Jars raised on feet dance in space. Surfaces appeal to the tactile sense, and smaller forms long to be held. In the kiln, flames filled with sodium decorate anticipated edges, and brighten a wide, colorful palette. I often question the relevance of living as a practicing artist in a world struggling with conflict, exploited for resources. Years as a working potter seems to develop qualities I believe may benefit: caring attention, commitment, honesty, courage, passion, hard work, love of beauty, and a willingness to get one’s hands dirty.

I intend my vessels to bring joy, usually a welcomed quality, with their use and presence. I’m imagining a reality where when a hand grasps a handle, compassion arises in the heart.”
David Wilson & Loretta Forde
Exhibiting Member in Glass
Since 1996
Burnsville, NC

We make a range of items from beautiful functional work, to one of a kind pieces. Techniques vary from blown glass and solid work, to sandblasted, neon and fluorescent glass. Our production items include tumblers, vases, paperweights and seasonal ornaments. Our larger work includes decorative plates, bowls, lamps and unique plasma sculptures to round out our wide variety of work.
Carolyn Glazener
Warm, Comfort, Celebration
I took my first weaving class at the Arts and Crafts Association (now the Sawtooth School) in Winston-Salem, NC almost twenty-five years ago, as a newcomer to the community. My instructor was inspiring, and I found new friends as intrigued as I with the process. After several years of classes, workshops, experimentation, and an invaluable apprenticeship, I narrowed my focus in weaving to the fabric creation a mixture of fibers and textures. My hand-woven throws are made unique by the myriad of fibers used, including lofty mohair, soft Persian wool, cotton silk, linen, and rayon. Rayon ribbons add sheen, and Italian eyelash adds texture. Coordinating pillows are often piped in raw silk. I also design wraps and scarves in the same fabrics.

My throws are woven on a 60” loom which has long been an important part of my studio. Materials include soft Persian wool and lofty mohair, complimented by cotton, rayon, silk, linen and bamboo yarns. Rayon ribbons give a bit of sheen and interest. They can provide a decorative accent for your favorite chair, sofa or wall or warm comforting softness while reading a good book. Either way, enjoy!
Bayley Wharton
Lighted Shoji Cabinet

Part 2
1994-2024
June 7th-July 27th
In designing wooden furniture, I have one simple rule; let the wood speak for itself. Design integrity begins with an honest approach towards materials and procession, and this means starting with high quality woods and letting their natural beauty stand out. I select woods for a project according to how and where they will be used within the object, and then use natural finishes rather than stains, so one can see the original color of the wood. Rather than adding unnecessary ornament, I use joinery and show process, as a way of showing how the piece was made or put together.
I am a weaver of cloth and maker of garments. My fabrics are a blend of cotton and rayon yarns in a variety of textures and sizes, beginning with the selection of a dozen different shades of a single color. I weave several related fabrics with each warp, or collection of threads, measured out to a thirty yard length. Sometimes, I weave with a specific garment in mind, or a series of pieces, or to work with another fabric, often made by another fiber artist. Several years ago I began to inset small pieces of hand-dyed handwoven fabrics from a friend into some of my shirts, often waiting until I had just exactly the right fabric to make a garment that was greater than the sum of its parts. This success led me to further collaborations, and to appreciate the intellectual and sometimes, manual, challenge in working with others skills and colors. Currently, I work with an art quilter, a marbling artist, a spinner/knitter, and a couple of artists working in woven shibori. Thus far, all of my work is rooted in function: I make wearable, comfortable garments that are essentially one-of-a-kind, from the exhibition coats to the shirts I make four at a time: I never reproduce a fabric exactly, nor do the artists with whom I work. I look forward to, somehow, incorporating felt, handmade paper, and polymer clay into a series of exhibition pieces, in the form of this Celebration Coat. And, in the mean time, I’ve got miles of weaving to keep me busy.
Rachel Smith
Green Stamped Vase

Part 2
1994-2024
June 7th-July 27th
Rachel Smith
Exhibiting Member in Clay
Since 1998
Lexington, NC

When I was about five years old my mother, who was discovering her own love of art, showed me how to make a hollow bird from a pinch pot. She went on to painting, but that first touch of clay stuck with me. Japanese pottery is a big influence for me, partly because of being raised in Seattle and the strong Asian presence there. My Norwegian ancestry and the Seattle Scandinavian community gives me an additional appreciation of decoration and function. I love the textures and patterns of Indonesian batik, forties curtain fabric, Oriental carpet, African sculpture.
Janet Bealer
Table Runner

Part 2
1994-2024
June 7th-July 27th
Complex weave structures offer seemingly infinite possibilities for design and expression in cloth. Janet Bealer’s work explores these structures and the patterns and imagery that can be expressed using them, guided by the artist’s particular sensibilities for color, line, texture, materials and craftsmanship. Computer drafting programs have liberated the design process, making it easier to try variations and make adjustments in a pattern or design. The process makes for a fascinating journey that often results in a series of designs, each building on the one preceding it or perhaps combining elements from different explorations.

The runner was woven on 32 harnesses in an 8-block pattern, with each block using four harnesses – two for the white layer and two for the lilac layer. There are five repeats of the motif across the width of the piece, and the motif is repeated down the length of the runner. In this deflected double weave pattern, each block has eight threads in the warp and eight in the weft. Four white threads go in the center of the block in each direction, flanked by two lilac threads on each side of the block. While the pattern technically has two sides with one side being the opposite of the other, because the side threads are not enmeshed with the center threads, the pattern appears to be different on the opposite side.

When it was cut off the loom, the runner was approximately 20 inches wide and 144 inches long, not including the fringe. It was processed by hand for about ten minutes in hot water to cause the lilac silk/wool threads to shrink and felt together, which at the same time caused the white silk threads to crowd together to give a bouclé or bubble-like appearance. This piece shrank about 50 percent widthwise and 33 percent lengthwise.
David Voorhees
Herringbone Vase

Part 2
1994-2024
June 7th-July 27th
A never ending joy of working in clay has led me through various approaches to clay since 1975. From an early time I was infatuated with porcelain, its responsiveness to color and the demands required to work it well, mostly patience. Both of my parents were professional painters so I have carried on that heritage with my under-glaze painted porcelain pieces for many years. Now involved heavily in wood/soda/salt firing in a car kiln I designed and built in 2009, I am learning that the fire asks for different pots and enlivens the clay in different ways. So I enjoy both stoneware and porcelain and celebrate the creation of pots to be used on a daily basis.

“Herringbone Vase”. I enjoy exploring the possibilities of wood-fired clay. This herringbone carving pattern was dictated by the oval form. The anagama style wood-firing delivered plenty of ash to melt and interact with the surface. This vase was fired in the UNCA wood kiln in 2023.
My interest in crafting wood extends beyond designing unique forms. I balance a functional use with artistic design. I use many species of wood that offer an array of hues of grain patterns, which have natural aesthetic appeal. In order to reach the desired level of craftsmanship in my work, I pay close attention to detail and structural design. For instance, with many of the tables, I incorporate a secondary apron as a segue between the primary apron and the tabletop. This technique gives the impression of a “floating” top from various perspectives. I also like to create a cantilevered top by shorting the secondary apron. Although I have made some limited editions, most of my tables are one-of-a-kind pieces.

“Time Table”. A hallway table made of Walnut, Wenge, Bloodwood and Tiger Maple. This table is a play on the simple task we all have every day – a time table for our busy schedules! As you look over the piece, you will discover several salutes to time as an artistic expression.
Lin Barnhardt
Reynolda House

Part 2
1994-2024
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Lin Barnhardt’s handbuilt clay houses are three-dimensional paintings of architectural landmarks, presented from a “bird’s-eye” view. The skewed perspective, combined with trompe l’oeil effects in the finish painting have the effect of making the viewer stop and look twice. The scale, forced perspective, and slight distortions make us look at familiar things in a new way. A recent series of works based on the paintings of Edward Hopper have given Lin a chance to explore his fascination with light, and to work in collaboration with other artists.
Marty Celum Biernbaum
Dancing in the Moonlight

Part 2
1994-2024
June 7th-July 27th
Over the past many years, my clay work has included functional pottery, sculpture and jewelry. My current pieces reflect nature: drawing and then meticulously incising images of objects such as leaves and dragonflies into my jars, platters, vases and wall pieces. I also sketch images onto stoneware slabs and cut, fold, and twist the clay as new shapes evolve. I formulate my own glazes each piece is dipped or airbrushed with 3-5 layers and accented with over-glazes and oxides. They are then fired multiple times in oxidation to 2200 degrees.
Eleanor Wirth
Celebration Series

Part 2
1994-2024
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The theme of “Celebration” and the ways people and cultures express their merrymaking inspired me to create these four stitched sequin pieces: Parade, Confetti, Dance Party & Jubilee. The majority of sequins used are vintage pre WWII, from France and Belgium. I love that these are 80 – 100 years of age (the exception being the hologram sequins used in the background of Jubilee).

Every bead, sequin, or combination is applied individually by hand. A fine threaded needle is pulled from canvas back to front. Combinations of beads and sequins are then loaded onto the needle. The needle is stitched through the same previously pierced hole and stitched again to the back to secure embellishments. I repeat this intricate process, one by one until completed. An FYI fact – 47 sequins are stacked at the tallest level in Jubilee. The canvases are recycled cotton black denim.

Fun things to look for:

“Parade” – Can you find the crowd or spectators? The procession of floats marching by?

“Confetti” – Can you see the confetti falling and surrounding the apartment and office buildings?

“Dance Party” -Can you find the disco ball? The chain circle dancers? The line dancers? The freestyle dancers (there are 5 different ones)?

“Jubilee” – Can you see the diamond, traditionally given as a gift to commemorate a 60th anniversary?

Congratulations on your 60th year, Piedmont Craftsmen!
Lucinda Brogen
Sunrise: the Stars Fade as the Sun Rises Necklace
My jewelry is concerned with the interplay of color and form. I use contrasting geometric shapes, with combinations of gold and silver, to produce contemporary design for the body. Pins, pendants, and earrings become dynamic statements for the wearer. They exhibit a look that is clean and bold, bordering on minimalist. However, they are not simple. Each piece is built on complex relationship of details, blending texture, inlay, and surface variation, with definitive geometric shape.
Ann Harwell
Exhibiting Member in Fiber
Since 2002
Wendell, NC

My quilts are to communicate ideas, express feelings and tell stories. I especially want to unite and enhance diverse fabric designs and colors with intricate, precision piecing and exorbitant quilting. I start with an original rough drawing, draft a straight-line design, and then transfer the design to pattern material. Each piece of cotton fabric (hand-dyed, batik, commercial cottons) is selected, individually precision cut, and sewn together with my 1945 Singer Featherweight machine. My quilts are constructed like fine garments, with great attention to detail: seams are strong and straight, corners are sharp and points are precise. After the pieced top is constructed, I layer the top, cotton batting and a whole cloth cotton backing. Finally, I add a surface design with a straight stitch sewing machine, quilting free hand through all the layers and adding hand-made bias binding. In order to hang the quilts, I hand apply a sleeve for the aluminum bar made especially for the quilt.
Amy Goldstein-Rice
Rice Gee Mule

Part 2
1994-2024
June 7th-July 27th
Amy Goldstein-Rice
Exhibiting Member in Clay
Since 2002
Inman, NC

I see clay as inventive. It’s a rich medium that offers a generous and tireless play of possibilities. Clay allows expression of the whimsical and the symbolic, sometimes simultaneously. Ceramic figures are assembled from hand built & wheel thrown forms, Fired to cone 04, with engobes, underglaze and glaze. I use elements of dreams, ancient lore, and tales about the mysteries of the natural world. This is the source for the visual aesthetic for my narrative sculpture creating a modern tale about the world.
Ann Van Every
Chevron and Zunni Vases

Part 2
1994-2024
June 7th-July 27th
During a life spent living and traveling in Europe, North Africa and the Americas, Ann Van Every has found working in clay to be a passport of sorts. No matter where she went, she found that a mutual love and respect for clay transcended differences in language, cultural heritage, age and gender. Her travels have also informed her work. Through observing many ancient traditional forms and techniques, has developed her own unique style. “I have made many lasting friendships based on the profound miracle of taking a bit of earth and transforming it into a thing of beauty,” she says.
Ronnie Hughes
Gray's Lilies

Part 2
1994-2024
June 7th-July 27th
Ronnie Hughes employs traditional flameworking techniques and borosilicate glass to create detailed sculptures. Five years into his career, in 1980, he discovered a highly unexpected and satisfying blend of subject matter with medium (glass and wildflowers) and focused his work there. He also developed his own organic looking solid glass base which creates continuity in his motion filled sculptures. Hughes sometimes uses color to highlight certain parts of his work, but lets clear glass predominate, lending a mystical quality to the flowers, emphasizing the delicacy and fragility of our natural world. The transparent optical qualities of clear glass also challenge the observer to look more closely and to use imagination to complete the artist’s creative vision.
Lori Warren’s work consists of mostly one-of-a-kind pieces. The jewelry is made of a combination of 14 karat yellow gold, steel and diamonds with other stones. Bob Ebendorf and Herman Junger are two of the metalsmiths who have influenced her work as well as Native American craftsmen. She uses traditional metalsmithing techniques to create work that is avant-garde in nature.
Cath Kiffney
Red Rabbits Wall Platter

Part 2
1994-2024
June 7th-July 27th
Sleeping birds, jumping rabbits, owls and imagined animals, these are some of the fantastical creatures that are carved and sculpted into clay wall platters, murals and tiles. For over 20 years NC Artist Cathy Kiffney has been creating colorful one-of-a-kind ceramic wall works, tiles and vessels. Her recent works are narratives involving stylized characters of birds, butterflies, moths and animals. using imagery from ancient myths and fantasy and from the natural world of flora and fauna she carves and sculpts intricate surface textures into the clay. Kiffney is known for her imaginative uses of many different glazes in her palette that allow her to achieve the distinctive and vibrant surfaces that characterize her art.
Above all, watch with all your senses. The world is full of wondrous things. Around you, the greatest secrets are always hidden in the most unlikely places.

Dreams are not believed in magic until you find it.
Beth Tarkington’s ceramic pieces are handmade of earthenware clay using slab, coil and mold techniques. They are one-of-a-kind narrative works, incorporating painterly images and occasionally words. The female figure and landscape are favorite images, combined with related objects or totems. Each piece tells a story, relates an experience or relives a memory and encourages a connection between the viewer and the work. Surfaces are richly textured, sometimes carved and finished with layers of colorants – stains, oxides, slips, under glazes and glazes, applied through multiple firings.

“Secrets in Unlikely Places”
The narrative in this wall piece speaks to the secrets, fantasy & magic found in the everyday world, if we take the time to look carefully. This use of pattern and color found its way into my work after a trip to Mexico several years ago. Hand-built of earthenware and clay, the surface of this wall bowl is completed with underglazes, stains and glaze in multiple firings.

“Magical Things Patiently Waiting”
The narrative in this wall piece is about finding magic and awe in the everyday world. This use of pattern and color found its way into my work after a trip to Mexico several years ago. Hand-built of earthenware and clay, the surface of this wall bowl is completed with underglazes, stains and glaze in multiple firings.
Veronia & David Bennett
Exhibiting Member in Glass
Since 2006
Meadows of Dan, VA

The work by the Veronia and David is a collaborative vision of innovative, intuitive, one-of-a-kind original art that combines traditional flat glass techniques, lampworking, fusing, kiln-carving and found objects.
I have always had a life-long fascination with color and patterns in light. I remember as a child spending hours studying clouds, the flecks and veins of mica in granite, and water flow patterns in streams. My jewelry designs and stone colors are chosen with the idea in mind that light in its various levels of color and depth is released from the hidden shadows and dances through defiantly. These days, Ruthie’s jewelry designs have become a study of contrast. Metal textures have come into play along with the more three dimensional aspect of chasing and repousse. New beginnings and new design paths are opening up. Enjoy your travel down those paths to explore Ruthie’s vision of wearable art.
We live in an age where language is often deliberately constructed to disguise or distort its actual meaning. The term “Intelligent Design” when considered by an artist may describe the aesthetic or functional aspects of an object that has been created with considerable research and thought. Conversely we are increasingly hearing from groups promoting “Intelligent design” as a theory that living things are best explained by an intelligent cause rather than an undirected process such as natural selection. My works explore this play on words through imagery associated with technology, evolution and architectural environments. The works are composed of layered copper plates that have been etched in acid, cutout, patinated and mounted into overlapping compositional elements. They are based on rearranged appropriated images from historic engravings. The final compositions are a mix of social commentary coupled with whimsical imagery. My goal is to create images that are aesthetically pleasing and conceptually significant, playing off the meaning of the chosen images.
Marina Bosetti
Boastful Beauties

Part 2
1994-2024
June 7th-July 27th
Ceramic Artist and Tilemaker, Marina Bosetti developed a wax-resist glaze technique through trial and error, only to find out it had a time-honored history going back to the 14th Century, called cuerda seca. Influenced by both the Art and Crafts Movement and Art Nouveau, she combines the aesthetics and function of one with the linear designs and flowing curves of the other to create contemporary designs that can be used in today’s homes as well as in traditional bungalows. Bosetti Art Tiles sells to both local and out-of-state customers, providing custom tile installations for murals, backsplashes, and fireplace surrounds as well as wall art. Color samples are available by mail to aid consumers shopping for field tile and counter tops. Photos or architectural plans are encouraged as part of the design process. Tiles can be used in doors or out.

Marina draws her image onto the clay before going over it with a liner brush and wax resist. She then fills a slip trailer with glaze directing it into the waxed area before using a paintbrush to move the glaze to the wax line. This thick application of glaze, after firing, creates a raised edge above the surface of the tile. That edge becomes a faux grout line, allowing glaze to pool around it, which coincidentally mimics the look of mosaic.

“Boastful Beauties”
Sunflowers loyally follow the sun’s path from East to West throughout the day, making them a sign of devotion and typically gifted to couples on their third wedding anniversary. Hydrangeas, especially pink and blue varietals, are associated with heartfelt apologies. Both flowers bear thoughts of boastfulness because of their large, showy blossoms, but each is perfect to give for any reason.
Una Barrett
Brazilian Lepidolite Mica

Part 2
1994-2024
June 7th-July 27th
Una Barrett
Exhibiting Member in Jewelry
Since 2010
Eugene, OR

Una Barrett is a jewelry artist whose work explores an intimate attunement to nature through the lenses of geology, paleontology, botany, and geometry. Born and raised in the foothills of the Appalachian mountains of Northeastern Tennessee, Una cultivated an early relationship with one of the most biodiverse and ancient mountain ranges of the world. This reverence of the natural world continues to inform the jewelry she creates. In small delicate forms hand fabricated from sterling silver, gold, and bronze, she crafts talismans with the intent to bring awareness to our inevitable and reciprocal relationship with the world around us. She is a full time studio artist in Eugene, Oregon.

Brazilian Lepidolite Mica, brass, sterling silver chain & fossil castings..
Created from Brazilian Lepidolite Mica, made naturally purple by it’s lithium content, brass and sterling silver fossils; this necklace points to the metaphoric relationship between the earth’s geology and the qualities of our personal and emotional human experience. It is hand-created using lost wax casting, traditional metalsmithing fabrication, and lapidary techniques.
Laura Gaskin
The Celebration Embroidery

Part 2
1994-2024
June 7th-July 27th
Laura Gaskin
Exhibiting Member in Fiber
Since 2011
Fairview, NC

I make embroidery quilts inspired by the color and imagery of the Blue Ridge landscape outside my home. The light, the seasons, the plants and animals found outdoors, along with the bits and pieces that I bring indoors, become the subjects of my designs. I use an embroidery technique of my own. First, I draw my design onto Penelope canvas as a simple outline drawing. Next, I paint with stitches, filling in color and shading with cotton floss, going over the same area three times or more to build depth of color. When the needlework is finished, I design a quilt to frame and extend the scene using my hand-dyed cotton fabrics. Finally, I quilt it onto cotton batting. This process evolved over years of working with cloth. I grew up watching the women in my family sew, knit, quilt, and embroider. I learned those skills from them, and I learned from their example that needlework can produce beautiful works of art from common materials.
I like to get muddy. I like to push up my sleeves and use clay to reinterpret what I see in my mind, hoping for little loss in the translation. And, if the two aren’t exact, I enjoy learning more about myself along the way. Textures found in nature inspire me to incorporate them into architectural environments. I make individual bricks and/or slabs, each with their own texture and combine them to create sacred places of containment, refuge and mystery. I use gritty, dark colored clay that reminds me of making mud pies. Nails, chunks of wood and bits of copper are just some of the found objects used to help my pieces become more realistic. Places of uncomfortable boundary are where I want to be. These edifices are dwellings within which I am comfortable, not only being there myself, but allowing you to see them and be there with me also.
Wendy Allen
Dragon Cape
I am an accessory designer who has worked exclusively in wet felted Merino wool for many years. I start with pre-dyed and carded roving and work with a variety of resists to create my hats, scarves, mittens, and other accessories. As a student of costume fashion, I have always been interested in how we define what is beautiful in the human form, how we have chosen to manipulate our silhouette with personal adornment throughout history, and how we combine shapes from the plant and animal kingdom with our own to produce emotional content or portray a personal narrative. Felt, with its infinite sculptural possibilities has afforded me the perfect medium to explore those ideas while making work that is at once evocative, functional and accessible to my audience.
Robb Helmkamp
Predict the Future Box #2

Part 2
1994-2024
June 7th-July 27th
Making stylized contemporary furniture, sculpture and accessories is a culmination of my life experiences. My dad was a naval officer. On the opposite end, my mom was a clay artist. Machine versus Craft. Throughout most of my life I was surrounded by air shows, naval bases, art and craft shows, and galleries. My fascination with the military machine would forever cast an inquisitive light on my art and woodworking. I make the work I do to explore the influence of the military on my life. By juxtaposing wood and metal, light and dark tones, smooth and rough textures, I use wood as a canvas. My intention is to investigate and embrace this dichotomy to find a way in which I can express these opinions, likes, dislikes, fears and concerns. Pushing my own boundaries and skills as a woodworker, I use furniture making as an expressive form of communication.
Betti Pettinati-Longinotti works in drawing, painting and flat glass. She received a BFA from the Maryland Institute, College of Art and her MA from the University of the Arts/Philadelphia, in Art Education with a studio major in Glass. Recently she graduated, June 2012 with an MFA in Visual Arts through the Art Institute of Boston at Lesley University. Her work has been shown internationally. Her spirituality is evident within the portfolio of her inspired work. Commissions and collaborations are accepted in all facets of Architectural glass: ecclesiastical, commercial, public art and residential installations. Pettinati-Longinotti has also led numerous stained glass apprenticeship workshops with student collaboration towards several site specific, public art, architectural installations.

“Sister Moon on a Starry Night” brings together a theme often found in my fused work. I have been creating in stained glass for 47 years, and fused glass for the last 20. As a Franciscan, my spirituality embraces a love for Sister Moon, and Brother Sun. This piece evokes the time of day just after sunset turning into night, as trees are silhouetted by the dusk sky with changing color and light. I hope my piece evokes both peace and mystery. The glass material I use is all Antique, meaning it is mouth blown. A process for making stained glass that dates back to the Middle Ages. My piece also includes a fused element, the moon, with an underground of frit painting, fused to Dichroic glass and Dichroic bevels as the stars. My technique therein is copper foil, a technique for stained glass invented by Louis Comfort Tiffany.
My work is primarily hand built. Although I like to work on the wheel, I found that shapes other than round appealed to me. Also, hand building accommodates my love of texture. I create my own stamps as well as buy stamps and am always looking for textures I can use in my work. Primarily I work with B-Mix stoneware or porcelain, but occasionally work with dark clays and white slips and glazes. I like to glaze the inside of my pieces in varying color glazes, creating a contrast between the inside and outside of the pot. I fire at ^6 oxidation, and my work is fully functional, although some pieces are more decorative in nature.
Marc Tickle
Floating Diamond Mandala Kaleidoscope

Part 2
1994-2024
June 7th-July 27th
Marc Tickle
Exhibiting Member in Glass
Since 2014
Asheville, NC

I work primarily with glass. I make my own paints from mica, and reverse paint onto clear glass. I slump and fuse the glass, and lamp-work the glass. I make kaleidoscopes that have a duality to them, an optical illusion and a kaleidoscope as well. I create three-dimensional images with front surface mirrors. My images are very clear and seamless, and meet the high standards required of discerning collectors.
Annie Grimes-Williams
You Belong Among the Wildflowers
Part 2
1994-2024
June 7th-July 27th
My work is primarily influenced by my fascination with forms and their interior spaces, by color, and by my affinity for the natural world and the allure it holds for me. I feel that we are all connected to nature and to one another on a very primal level.

I use traditional metalsmithing techniques, such as shell forming, piercing, and enameling as well as contemporary and experimental techniques like torch-fired liquid enamels. Traditionally, I have used kiln firing exclusively in my enamel work, but for the past five years, I have been working with liquid form white enamel and torch-firing techniques as well. All of the color variation in these pieces come from the extremely high heat of the acetylene torch, which when precisely controlled, will draw the oxides of the copper base metal up through the enamel layer to create organic patterns and colors in a completely unique way. Each piece in this series is one-of-a-kind and could never be replicated exactly because of all the varying factors that go into each stage of the process. The hand-drawn sgraffito designs are often my graphic interpretations of patterns found in nature, such as seagrasses blowing in the breeze, silhouettes of rolling hills, or curling vines.

I love creating these pieces that not only speak to my love for the natural world, but also fuel my passion for the materials and techniques that have been used for many centuries and have a rich history of their own. I am honored to be able to put my own life into them and make unique and beautiful pieces to put out into the world.
Courtney Tomchik
The Gamers

Part 2
1994-2024
June 7th-July 27th
My artwork reflects the beautiful colors and textures that are a part of life in the Appalachian mountains as well as pieces and parts of my life: past, present and future. Each creation is a one-of-a-kind part of my soul. I approach the clay with an open idea, and work with it as it takes its own shape.

My current work is spiritual and has a southwestern flair. I am working with colors that are reflected in nature and are referred to as earth tones. My prayer boxes come from an old Indian ritual where you burn bad thoughts and purge them from your soul. My treasure boxes have additions of smooth stones said to polish the soul. The Vessels that I have created are tribal and spiritual with a modern touch. I can’t explain where they came from in my mind but they came to me at a time when I needed some spiritual guidance and through making these vessels I found my own answers that I was looking for.

“The Gamers”

Created and inspired by celebration and joy, these two figures are represented by color and game pieces and bring the joy and protection of guardians to their home. The colors red and yellow represent two of the seven Chakras. Red, the Root Chakra means grounding and stability which brings peace and security. Yellow, the Solar Plexus Chakra represents self-esteem and confidence of your personal power and growth. Each are representative of the male and female with awareness of balance. They are made with multi layered textured clay pieces, raku fired and designed using found pieces of antique Bakelite poker chips and Mahjong game pieces. They have the power to protect and comfort where they reside. The Gamers were inspired by my love of games and spirituality. May they bring you and your home peace and comfort with much celebration and joy.

Courtney Tomchik
Exhibiting Member in Mixed-Media
Since 2016
Clemmons, NC
Deborah Bryant
Blueberry Wall Hanging

Part 2
1994-2024
June 7th-July 27th
Deborah Bryant
Exhibiting Member in Fiber
Since 2019
Cashiers, NC

The way that yarn holds onto color, with all the light and shadow and texture, is exciting for me. I feel there is an endless path to combining these colorful threads and weaving them into beautiful, functional cloth that can be worn and enjoyed every day. I create soft cotton shawls, scarves, and other wearable accessories from my own woven fabrics. My pieces are created using hand-painted warps for a vibrant and unique expression of my color palette. Color-blending, texture variety and functional design are my signature style.

All work is completed by me on one of two wooden hand looms in my bright mountain studio. My styles are elegant in their simplicity and their versatility is appreciated by folks from all walks of life. Machine washable, easy care helps make them a reliable accessory.
Marie Wright

Everglade Lamp

Part 2
1994-2024
June 7th-July 27th
Becoming a crystalline glaze potter started for me in Junior College when I took my first ceramics class. In the school display case, I saw my first crystalline glazed piece, and I was just floored by it – I wanted to learn how to do that more than anything. I was told: It’s a complicated process – too hard for you. Don’t bother trying.

I took two semesters of ceramics in college, and then went on to do all of the things that good kids do – I got a degree in Biochemistry and Molecular Biology, and got a job as a research scientist. I missed the ceramics classes though, and I never forgot that lovely crystalline piece.

With a bit of time on my hands I got back on the pottery wheel. It was wonderful, and I thought: Marie - you’re a chemist now – surely you can figure out those difficult and beautiful glazes. Well - it turned out that I was right!

The process of making these pieces is far more difficult and the firing process is extremely finicky compared to “regular pottery.” And unfortunately, the failure rate is much higher when this is your chosen art form. But the failed pieces don’t bother me much. They seem like a small price to pay for the ability to make the pieces that I really love.
Anne McLean
Anatomy of a Wish Library & Book
Part 2
1994-2024
June 7th-July 27th
My designs emerge from my surroundings and I’m often using nature’s architecture, textures, and colors to develop patterns that are incorporated into designs. Always dabbling with new art forms and media, I bring a fresh approach to bookbinding via integration of techniques and methods across media. This experimentation often takes form as captivating designs along the spine and cover – making these journals unique in the world of books. While open spines are a trademark feature of Coptic stitching, my distinctive spine patterns are of my own creation, integrating my interest in math and science to vary the original form into a functional aesthetic piece.
Ian Herdell
Redwood Console Table

Part 2
1994-2024
June 7th-July 27th
In my small studio, I am able to give each piece the care and attention to detail that heirloom quality woodwork deserves. Most of my work is made from solid North American hardwoods, although I also use shop cut veneers on some projects. I love to create furniture and art with tangible functionality and down to earth beauty. I am inspired by the beauty and structure of forms found in nature and I try to bring some small piece of that into my designs. I find that each tree has a story to tell, a snapshot into its unique life. My designs incorporate and harness the knots, splits, rot, spalting, special grain and sculpting done by insects, wind and weather. At times I also highlight these “imperfections” with inlaid shells and stone to bring more attention to them. This approach combined with exceptional craftsmanship allows me to create timeless, beautiful work for any space.

I enjoy spending time with each client as we explore their project. I listen and learn while also letting my experience guide us to a design that will fit comfortably into their life.

I have been making tables with bottom weighted curved legs like this for over 14 years. Although I have had a vision for one with drawers for nearly as long, until recently I had never actually set aside time to make them. This is the second I have made with curved drawers and I am pleased with its balance and function. The top is made from a spectacular redwood burl from an urban tree that grew in Portland, OR and its warmth fits well with the cool tones of the inlaid mussel shell. The base is cherry.
Mark Kinsella
Frozen Lake Bubbles II

Part 2
1994-2024
June 7th-July 27th
My conception of a glass piece begins with a vague idea of color or texture. As I start putting it together, it takes on a life of its own and can end up being totally different than what I had in mind at the beginning. When I work with glass I am reminded that life, like glass, is fragile. And that something shattered and broken into a million pieces can be recreated into something whole and beautiful again.

"The inspiration for this creation was this picture of frozen lake bubbles. The glass, heated to a state of malleable grace, is coaxed into shapes that echo the frozen methane bubbles' intricate patterns. As the glass cools, it retains the dynamic swirls and spirals, reminiscent of the lake’s trapped bubbles, paused beneath the surface.

The interplay of light through the vitrigraph mimics the way sunlight filters through the ice in a lake, illuminating the bubbles and casting shadows that stretch and twist across the frozen expanse. The resulting glass is a symphony of contrasts - the warmth of the glass against the chill of the ice; the permanence of the vitrigraph against the fleeting nature of the bubbles."
Lisa LeMair
Meteorite Opera Jacket & Necklace

Part 2
1994-2024
June 7th-July 27th
Lisa grew up in a family of makers and has been designing and making since she was a little girl. She learned to sew on an old treadle sewing machine, and remembers with some fondness playing with all of the strange attachments, trying to get the leather band back onto the wheel, and pumping away to see how fast she could get the machine to go (and only sewed through her finger once or twice, thankfully). Since then, she has moved on to more complicated devices and has learned to thread countless numbers of machines. Her jewelry work was inspired by her love of texture and unusual materials and is a direct complement to her wearable art. She is primarily self-taught, and has enjoyed expanding her work to include metalsmithing.
Kathleen Dautel
Hydrangea Series
Part 2
1994-2024
June 7th-July 27th
Growing up in Oregon in a creative family, particularly with a father who was a print-maker, painter and art professor, I have always had artistic influences in my life. While studying Art History and Fine Arts at the University of Oregon, I took my first metalsmithing class in 1990 and loved it. After graduating in 1991, I returned to the U of O to receive a BFA in Metalsmithing in 1993. I moved to Portland in 1994 and the city, its buildings and environment inspired me to pursue architecture. I moved to Raleigh, NC to attend North Carolina State University’s Master of Architecture Program and graduated in 1999. Since graduating, I have had the opportunity to work as a project designer for a couple of great architecture firms in the area, winning several design awards for many of the projects, but my love for metalsmithing has always been in the back of my mind.

In the fall of 2009 I launched my own jewelry and metalsmithing line, Spark Metal Studio. Each design is original, laser cut stainless steel that is hand finished and hand colored with epoxy resin. The forms are both architecturally based and drawn from nature with a linear graphic quality. I currently live in Raleigh, NC with my husband Brian and son Ben, both of whom offer great support and a critical eye.
Part 2
1994-2024
June 7th-July 27th

Mary Louise Ravese
Peacock Plume
I make fine art nature, travel and creative photographs from locations across the globe. My favorite subject matter includes landscapes, nature close-ups, architectural details and abstracts. My photos are about intriguing juxtapositions of vibrant colors, contrasting tones, dynamic shapes, and unique textures. I create both color and black & white images. I take pride in personally processing my images in my digital darkroom to reflect my artistic vision.

I draw inspiration from a number of different art forms such as traditional Japanese block prints, to 1930s-era advertising posters, to painters like Georgia O’Keefe. My ambition is to incorporate the beauty of painting in the clarity of photography to make “painterly” looking photographs. I also enjoy expanding the context of my artwork to include the artwork’s presentation. For example, I like to use a combination of mat and frame color, texture and finish to enhance the beauty of my images, complementing and completing each piece of art and making it more than just a beautiful image. My signed, Limited Edition photographs are printed using archival methods and are available on a variety of materials including traditional silver halide based photographic paper, fine art paper, canvas, metal and wood.

Mary Louise is founder and owner of Bella Vista Photography in Raleigh, NC. For over 25 years, Mary Louise has specialized in nature, travel and creative photography from locations across the U.S. and throughout the world. Trained in the use of both 4x5 and 35mm cameras, today Mary Louise shoots with full-frame DSLR and mirrorless cameras, producing photographs in color and black and white.
Deborah Appleby
Prairie Celebration

Part 2
1994-2024
June 7th-July 27th
Glass and Light Dance as my works explore a blend of traditional and modern texture through an abstract world of glass construction. Components are created and blended together to create illusions of texture, depth and color causing the eyes to dance and play around each piece of glass displayed. I began my artistic journey with pottery over forty years ago. I meandered into the world of glass in 2017 with beginnings in stained glass. As my curiosity grew, I began to explore fused glass work. Primarily self taught, I dove deeper into experimenting and working with kiln fired glass (aka Fused Glass). As I discovered texture and design, I began to incorporate geometry and patterns with inspiration from old quilts patterns, Native American design, and Art Deco design. I began to take workshops with other artists to gain more skills and find my own artistic voice. In January 2020, I took a leap of faith and moved to Southport, North Carolina. My home studio is set up and I work almost daily cutting, fusing and creating. This is now how I make my living! Additionally, I teach Stained Glass and Fused Glass classes through Brunswick Community College Southport and The Leland Cultural Arts Center. It is an honor to create pieces that will bring a smile, share love and show it is possible buy handmade in America.
Katie Allen
Hat

Part 2
1994-2024
June 7th-July 27th
Taking inspiration from vintage aesthetic, with a nod to contemporary styling, milliner Katie Allen creates one of a kind fine hats and headpieces. Katie’s background includes a BA in Costume Design and Technology, as well as extensive work in regional theatre, independent film, and antique garment repair and reproduction. Prior to launching her millinery label, Lifted, Katie spent years constructing bespoke garments and accessories for private clients. Her love of theatricality and vintage materials have combined to bring a unique offering to North Carolina’s fashion scene.

Katie, a veteran of Theatrical Costume Design and Technology, began her transition from theatrical to fashion millinery, while creating bespoke pieces for private clients. She officially began her label, Lifted Millinery, in 2015 and brings her love of color and drama to the design table. In addition to her degree in Costume Design and Technology, Katie avidly pursues fashion history as a hobby and lovingly collects vintage and antique clothing, accessories, and materials; all of which influence her design choices.
Cara Bevan
Woodland Confetti & Pathfinder Cat Sculpture

Part 2
1994-2024
June 7th-July 27th
Cara Bevan is a natural artist and lover of nature. Born and raised on an animal rescue farm and nature preserve in 1988, she grew up understanding and appreciating all animals. They were her friends and family, teaching many valuable lessons along the way. Each animal, from cats, to dogs, chickens and peacocks, goats, sheep, pig, horse, llama, and even emu, had their own personality. Each animal had its own way of communicating, fostering a love for all things animal and nature.

As she was painting animal portraits, she also began sculpting using gourds. Grandmother Yvonne "Sam" Spinks introduced her to the amazing gourd and its many uses in art and craft. Cara’s first humble gourd sculpture was a turtle, fueled by her love for animals, and her passion for mixed media 3D work grew from there. In 2013 Cara discovered the love of children’s book illustration and writing. Even in her first years of painting portraiture, her desire was to tell stories with her work. Tell the lives of animals, their history, unspoken words they had to say with their eyes and features. It was a natural fit for her to begin illustrating. She danced back and forth with the type of art she wanted to create, enjoying all mediums in their own unique way. In 2015 she quit painting portraits to focus fully on sculpting and illustrating.
David Wiinikka-Lydon
Salem Lake Sunset

Part 2
1994-2024
June 7th-July 27th
I am fascinated by the power of imagery to evoke memories and emotions. After decades of experimenting, I realized I fluctuate between very classic but moody photos and experimental mixed media work. It took quite some time to be comfortable in both worlds. With my photos, I look to evoke a mood rather than recreate a specific, particular place. With my mixed media work, though some see it as just texture, I invite viewers to explore their own memories and emotions. Usually I start by overlapping my own digital photos – “tangling” various moments of my life. Once printed, I embellish to add richness with materials such as charcoal, graphite, silver or gold leaf, and pastels, which also creates sort of a final once-of-a-kind stamp.
Christine Hager-Braun
Prairie Celebration

Part 2
1994-2024
June 7th-July 27th
As a fiber artist, I enjoy the malleability and the colors of fabrics through various steps, beginning with dyeing and painting fabric or working with commercial fabrics, mostly batiks. After creating the top layer by sewing little pieces of fabrics together I then use this “canvas” a second time to form contour and depth with quilting lines. Essentially, I’m “painting” with fabric and threads.

Back in 2014, I started creating art quilts, which depict peaceful abstract landscapes, as a response to my own grieving after the tragic loss of a friend. Inspired by the inner strength of humans to cope when faced with adversity, tragedy, or severe health issues, I expanded the content of my work to include a growing active stance towards awareness, acceptance, and personal growth. In addition, I created work that is intended to start a conversation about mental health and calls for empathy and support.

Resilience is a combination of many factors: Silence and solitude, accepting ourselves and others, being quiet and speaking up, stillness and gently shaking the world. Resilience means never giving up on hope and light. My own resilience gave rise to my artistic voice and every new art quilt is influenced by personal growth. Through my work, I aim to provide visual encouragement to find inner strength through hope, happiness, and healing. My intention as an artist is to celebrate life and facilitate well-being through my art.

As artists and craftspeople, we do more than just witness what is happening around us; we respond by including our thoughts and emotions in our art and craft and thereby, share this energy with viewers, buyers, and the recipients of gifts. Let’s celebrate this ‘with-nessing’ by congratulating the Piedmont Craftsmen Gallery on their exceptional role in this process for the past 60 years!

Part 2
1994-2024
June 7th-July 27th
Part 2
Featuring Exhibiting Artist
Members from
1994-2024
June 7th-July 27th