

Piedmont Craftsmen 61st Annual Fair

Artist Demonstrations

Saturday, November 22, 11:00-3:00

Sunday, November 23, 1:00-3:00

Piedmont Craftsmen Education at the 61st Annual Fair includes two areas, one location dedicated to clay demonstrations and another space dedicated to a variety of other fine craft demonstrations.

In addition to these two Piedmont Craftsmen Education areas are a Saturday event space with Sawtooth School and Sunday event space with Mixxer WS

| | Clay | Variety |
|-----------------|---------------------------------|--|
| Saturday | | |
| 11:00 | Carolyn Sleeper | Cara Bevan |
| 12:00 | John Ransmeier | Shana Bertetto with Hermana Luna |
| 1:00 | Po Wen Liu | Jaana Mattson |
| 2:00 | Julie Hearne | Metal Mavens |
| 3:00 | Nicole Uzzell | Debbie Appleby |

Sawtooth School

Visit the Sawtooth School space at the fair for information on upcoming art and craft classes, check out the demonstrations, try your hand at some artmaking and find out more about creating your art at Sawtooth School. www.sawtooth.org

Sunday

| | | |
|------|--------------------------------|--------------------------------|
| 1:00 | Allison Daniel | Susan Thornton |
| 2:00 | Rachel Smith | Neal Howard |
| 3:00 | Bob Meier | Anne McLean |

Mixxer WS

Stop by the Mixxer space to see demonstrations, find information on their classes, workshops and get information on how you can be more involved in their makerspace.

www.mixxerws.org

Visit the Gallery, 601 N. Trade Street, Winston-Salem, NC. Check the website for hours.

Piedmont Craftsmen (Inc.) is a non-profit 501(c)(3) promotes the value of fine craft. We champion the work of exhibiting members, provide education and create connections among artists, collectors, and the community.

Piedmont Craftsmen Fair Demonstration

Artists

Find out more details about the Piedmont Craftsmen demonstrating artists in the brief bios below and follow the QR code to learn more!



Carolyn Sleeper is an award-winning potter, creating functional yet beautiful pots by throwing on the wheel or hand building. Her artwork, at times whimsical, is frequently embellished by found objects and copper.

Cara Bevan

Cara is a natural artist and lover of nature. Every sculpture is handmade from a gourd or several assembled together, plus wire, epoxy or air-drying clay, fabric, plastic, wood, and other natural and synthetic materials. Those not made from gourds still maintain whimsy and detail.



John Ransmeier is a ceramicist based in Weaverville, North Carolina, concentrating on making quality functional work and enjoys this interaction with people from all walks of life. The daily challenges of ceramic materials and techniques become rewards when he passes on his work to a receptive new owner.

Shana Berletto

Shana works with a South American technique called Micro-Macramé, which is intricate knot tying. It is a slow and rhythmical meditative art embodying virtues of patience, focus, contemplation and appreciation to details.



Po Wen Liu

Po Wen is a ceramic artist and educator creating functional ceramics and sculptural vessels; One to cater my love for good food, another to explore my creative journey

Jaana Matson

Jaana uses needle felting to anchor wisps of sheep's wool using a finely notched needle until it becomes a dry-felted textile. The process can be as easy as applying a brush to canvas, but the visual impact of layering wisps of dimensional color builds vibrant emotion to reflect the mood of the land and sky.



Julie Hearne

Julie started her clay career as a Studio Assistant at Arrowmont School of Arts and Crafts and the John C. Campbell Folk School before joining Turning Point Clay Studio full time. Julie's work focuses on garden sculptures and image transfer techniques.

Metal Mavens

Three Metal Mavens join forces to create a new challenge! Erica Stankwyth Bailey, Tavia Brown and Annie Grimes Williams demonstrate their techniques while describing their work and the challenge. All are members of Piedmont Craftsmen with unique styles of their own.



Erica Stankwyth Bailey



Tavia Brown



Annie Grimes Williams



Nicole Uzzell

By imploring a hunter/gatherer style in both urban/rural settings, it provides a strong connection to place and a new purpose for reusable materials. The process is part alchemist/part witches brew, laborious and repetitious.

Debbie Appleby

Debbie uses texture and design, geometry and patterns with inspiration from old quilts patterns, Native American design, and Art Deco design in her glass patterns. She works almost daily cutting, fusing and creating newly inspired pieces.

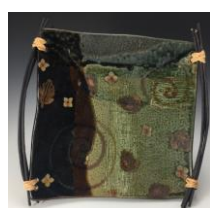


Allison Daniel

Allison primarily makes dinnerware, from ceramic materials local to the piedmont and central regions of North Carolina. Connection is the central theme of her work, inspired by mod design from the 60s, the paintings of Jim Nutt, Gladys Nilsson, Philip Guston, Hilma af Klint and Arts and Crafts Movement philosophy. This influence can be seen in the simplicity of my forms decorated with cartoonish patterning. The rhythm of patterning on my pots references window panes, time, and domestic textiles.

Susan Thornton

Craftsmanship is at the core of my studio practice. My work cobbles together two main techniques of metalworking, forming and folding; together these describe the aesthetic properties of my work. Each piece is meticulously designed to be not only beautiful but also a testament to skill and dedication. The metals are coaxed, rather than coerced, taking shapes that seem organic yet deliberate.



Rachel Smith

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.

Neal Howard

Hand-dyed silk yarns are the primary material in my garments and accessories. I paint and space-dye my warps and have recently incorporated surface design techniques into my work. I especially like woven shibori because both the surface of the cloth and its structure are integral. The placement of this design element in my garment occurs with the weaving of the cloth, minimizing seams.



Bob Meier

"I work in stoneware, fired in oxidation at cone 6. Much of my work is hand thrown, although I also integrate hand building for some of my functional ware and sculptural forms including vase forms and lamps. I have a palette of five to seven favorite glazes that I have developed through my career and inter-mix these in a variety of ways to achieve different effects. Lately, my favorite process involves surface carving when the clay is green.

Anne McLean

"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.

