



New Members

EXHIBITION 2025

February 7th - March 29th

Piedmont Craftsmen is strongest when our Exhibiting Membership includes a wide range of creative voices and visions. We are committed to building a vibrant and diverse community of craft artists and collectors, and to doing everything we can to invite you in. We are open to artisans in all the major craft media, from young makers just beginning to make a name for themselves and challenging the status quo, to established artists with national and international reputations. We seek makers with a clear distinctive artistic voice, and mastery of your chosen medium. We are open to crafts artists from all walks of life, living in the US.

Piedmont Craftsmen uses [ZAPPLICATION](#), an on-line image application platform. Our application is typically active from late January through early April. The Selection Process is carried out by an Artist Membership Committee that changes annually, and that we work to keep as diverse as the artists we hope to attract. Staff members only participate as facilitators and advisors. If you need help with selecting work to submit, getting good images, or writing an artist statement, contact us, and we will help you make your application as strong as possible.

Those selected through the image application round are invited to take part in Piedmont Craftsmen's Fair in November as Provisional Members. The Committee reviews the work in person before deciding which artists to invite to join Piedmont Craftsmen as Exhibiting Members, who may retain membership for life by paying annual dues. Members may take part in the Fair, the Shop and Gallery, educational programs, and Board and committee service. We do not set quotas by medium, nor do we have a limit on how many members are invited to join the guild each year.



*Representing and celebrating
fine craftspeople since 1963*



Clay

BECCA IRVIN

Candler, NC

MAX SAUNDERS

Winston-Salem, NC



Click on artists names above to
go to their profile on our website



Clay



BECCA IRVIN

Candler, NC

I focus on functional wares for the home and sculptural ceramic work. All of my pottery is high fired with glazes I formulated. My work is made using hand-building processes with slabs of clay or thrown on the pottery wheel. Each piece is unique.





MAX SAUNDERS
Winston-Salem, NC

I create both functional and sculptural ceramics inspired by archeology, geology, and the wood firing process. I create naturally glazed pieces that are both functional and beautiful

The work is unglazed and fired for 60-110 hours in a wood fired train kiln using exclusively local North Carolina clays. The pots are unglazed and fired in Winston Salem for a minimum of 3 days to promote the development of natural ash effects and flashing. The pieces are one of a kind and highly functional.





Fiber

SALLY WINCZE

Jonesville, NC



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SALLY WINCZE

Jonesville, NC

Following in a family tradition of fine sewing, I create art quilts and wearable art to warm the heart and soul of the American woman.

My technical skills were taught to me by my mother and grandmothers, My design inspirations come from the natural colors and landscape of western North Carolina, the moon and stars of a western night sky or the textures of my husbands abstract paintings.

To maintain the highest standards of design and construction, I personally create each piece individually. I start by drafting a design concept. I cut and layer each individual piece to visualize how they will look. If needed, fabrics are painted. Then pieces are stiched together. At this time, all quilting is done. Then I decide if a piece needs embellishment or if I need to make pottery buttons to finish it.





Glass

KIMBERLY ADAMS

Tiger, GA

JANET BORCHARDT

Albermarle, NC

AMELIA MAXHAM

Asheville, NC

JOSHUA SOLOMON

Norfolk, VA



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KIMBERLY ADAMS

Tiger, GA

I work in the technique of kiln-formed glass. My Vessels are made using the drop-out technique which lets gravity assist in the forming of the piece. A flat, fired blank is set over a mold with an open center. The mold is supported on posts in the kiln and then fired to 1230 degrees. The glass stretches (drops) to shelf to create a base. After careful cooling, the resulting vessel is extensively cold worked to remove the rim and polish it. Some pieces are sandblasted for a satin finish.





JANET BORCHARDT
Albermarle, NC

A self-taught artist based in the Charlotte area, Janet's journey as a maker began with experiments in clay. After taking a course in stained glass, she found herself fascinated by the texture of glass and the interplay of light on its surface, which led her to purchase a kiln and torch to start exploring this new medium. To this day, many of her pieces take inspiration from childhood walks in the woods of Roanoke, VA, where her great-grandmother would tell her names and uses of local flowers. These experiences portray a definitive sense of place in Janet's work, explored through a close lens on textures within the environment and architecture, featured through heightened color palettes that bridge realism and the abstract.

"I've always had a passion for creating things," says Janet, "whether it's recipes in the kitchen, spreadsheets in the office, pottery from clay, or exquisite pieces from glass. As a self-taught artist, I encourage people to pick up my work and physically feel it, so that they too can be captivated by its textures as well as its visual appeal."



AMELIA MAXHAM

Asheville, NC

Amelia is a full-time artist in Asheville, specializing in glasswork “love letters” to the Blue Ridge Mountains. Stained glass panel making made via the traditional copper foil method.





JOSH SOLOMON
Norfolk, VA

"I capture the dynamic nature of glass as an elemental medium. Molten glass is kinetic, fluid and thrilling to work with. I enjoy carving glass because of my love for lines and texture. Also, it's a mess, which is fun. Mindfulness is a critical component of my artistic endeavors. My focus is trained on the evolution of individual works within a series. I enjoy navigating the progression of an idea while embracing the freedom of experimentation. With exploration and scrutiny, I push the material in a way that challenges me, my knowledge and my technique."





Jewelry

ELYSE CLARK

Bolivia, NC

SERENA KOJIMOTO

Los Angeles, CA

SHANNON LUCAS

Asheville, NC

SUSAN THORNTON

Lebanon, TN

TRACEY TIMMONS

Elgin, SC



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ELYSE CLARK

Bolivia, NC

I love to work with unusual stones that you might not see anywhere else. My work features opals (Boulder, Ethiopian and Cantera, as well as opalized woods). I also work with traditional stones such as rubies, sapphires and diamonds. Their beautiful colors and shapes inspire me to accentuate their beauty.



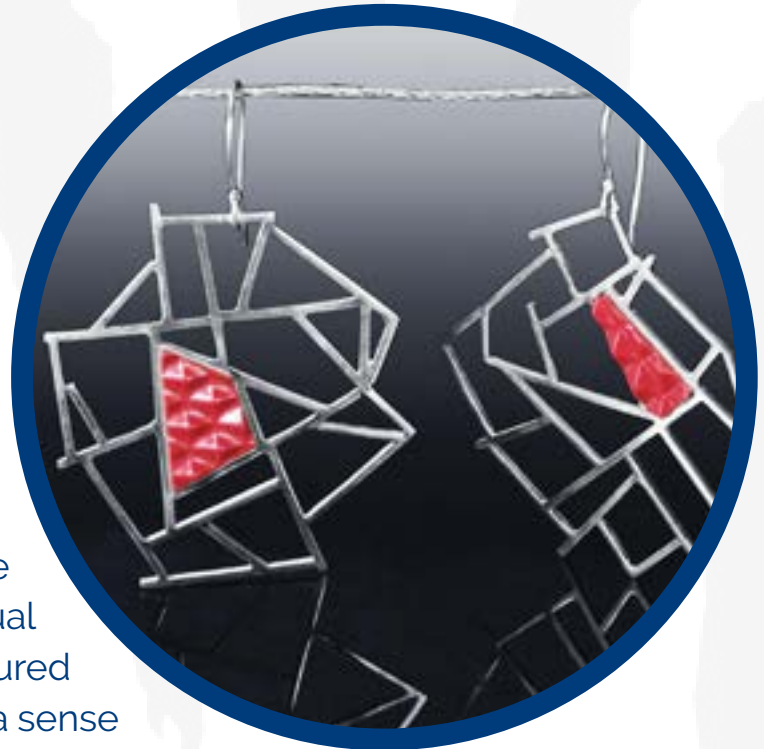


SERENA KOJIMOTO

Los Angeles, CA

The Jewelry is inspired by travel, people, architecture, nature and functional forms, ranging from everyday objects to industrial elements. These shapes are softened, round and sensual with a combination of polished and textured surfaces, which flow together to create a sense of movement. A combination of lost wax casting and hand fabricating is employed to form the various collections. Hammering marks, forging techniques, stone settings and multiple soldering styles are also used. Although the pieces have a modern feel, they are, at their core, timeless. The unique blend of masculine and feminine tones transcends the gender specific. Crafting in sterling silver and gold, accented by black neoprene, pearls and gemstones.

 *Jewelry*





SHANNON LUCAS
Asheville, NC

In my former career as a research librarian, I explored meaning primarily via words and text. At a summer jewelry workshop at Penland School of Crafts, however: I discovered the great joy of engaging my imagination, and communicating ideas using form and gesture. Compelled to explore this new mode of expression more deeply, I left my job and enrolled in the two-year intensive Professional Craft Program at Haywood Community College, from which I graduated in June of 2022 with a degree in metals/jewelry.

Working with metal, semi-precious stones, enamel, glass, felted wool, natural and other found objects, I create bold, playful pieces of art jewelry to explore and express evocative subjects in the natural world and the imagination. My work is designed to engage the senses, delight the wearer, and foster curiosity and conversation. Specific inspirations include forms I encounter when snorkeling around coral reefs, irregular textures and patterns, the nature illustrations of Ernst Haeckel, the Codex Seraphinianus, and the work of many mid-century modernist artists and jewelry makers.





SUSAN THORNTON
Lebanon, TN

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 of 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. The gemstones, products of eons of Earth's alchemy, are set to capture and enhance their innate splendor. Jewelry has a voice that conveys a visual narrative about the wearer before a word is spoken. Recognizing this, my aim is to create personal heirlooms, tangible memories that carry the weight of moments, stories, and life.

 *Jewelry*





TRACEY TIMMONS
Elgin, SC

The natural form and patterns of blooms, foliage, butterflies and dragonflies are at the heart of the inspiration for my work. My pieces are largely representational and made my own using traditional metalsmithing techniques and tools. My process begins with alloying sterling silver and milling into sheet and wire. The metal is manipulated into my vision of the curves and bends for form and brought to life with surface treatments such as carving for texture and depth, keum-boo, oxidizing techniques and adding color with bezel set gemstones.





Leather

ERIN KALEEL

Asheville, NC



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Leather



ERIN KALEEL

Asheville, NC

Each handbag and bronze nature totem is meticulously crafted, prioritizing attention to detail. I select eco-certified Italian leather for its quality and sustainability. Handmade zippers ensure durability. My seasonal collection offers 8-12 styles, each in 6-8 leather colors, providing versatility. The bronze nature totems, integrated or separate, add a personalized touch. I offer a custom-build option, allowing customers to select style, leather color, and totem for a unique accessory.





Metal

SEPHI ITZHAKI

Harrisburg, PA

JON LEE

Lewis Center, OH



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SEPHI ITZHAKI

Harrisburg, PA

I use carbon steel sheet metal and rounds which I cut, drill, grind, fabricate and weld to make one of a kind sculptures, wall art, adornments and charms. I use a torch to color the steel, as well as enamels.

I use many elements from the earth and from animals and plants which reflects on the organic characteristic of the steel.

I draw on several decades of design experience in photography, textiles and silkscreen printing in creating my sculptures. I try to bring a contemporary spark to my work by creating figurative, happy sculptures.



JON LEE

Lewis Center, OH

One-of-a-kind cloisonné jewelry, handcrafted with 24k gold wires, enamels, set in 14k. yellow gold, hand fabrication, precious stones. Have developed new techniques for double-sided cloisonné artwork and use our own wires (the thinnest to do the finest and more detailed cloisonné artwork). No one else has ever done it before. Own copyrights on the work. Six awards were received in 2023.





Mixed-Media

JAANA MATTSON

Marshall, NC



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Mixed-Media



JAANA MATTSON

Marshall, NC

Since 2014 Jaana has been developing new techniques in needle felting to best capture the vibrancy and nuance of landscape. In 2020 her award-winning work and tutorials were published in the book "Jaana Mattson's Landscapes in Wool: The Art of Needle Felting".

Jaana's journey to her current work has been a meandering creative path. After completing her MFA with a focus in fibers at UW-Seattle in 1999, she designed and produced art jewelry for 10 years before returning to her mixed-media roots. Her current work in fiber and wood emerged from this study of diverse craft media including welding, stained glass, encaustic medium and felting combined with found objects.

When not travelling the country to show her work or teach, Jaana is at home in Western North Carolina with her dogs, renovating her house, composing new landscapes in the studio and working on tutorials for workshops.





Paper

JANICE MAVES

Scotland Neck, NC



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JANICE MAVES
Scotland Neck, NC

Janice Maves has been a working artist for over 30 years. New to the world of 2-D art, she has spent her adult life making art as a quilt designer and maker, and as a gallery owner promoting American Art and Craft. In 2018 she sold her Gallery at Red Gate Farm and retired (or so she thought) from the art world. After writing a novel and flipping a house in Maine Janice settled in the small town of Scotland Neck in Eastern North Carolina where she makes cut paper collages, paints and teaches.



Paper collage is the process of using small pieces of cut or torn paper as "brushstrokes" to create an image. Photo montage uses photographs, both original and found, to create a unique compiled image. I use both of these techniques, and pieces from my own acrylic paintings to create my art.



Photography

BRENT LIVINGOOD

Laurel Springs, NC



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Photography



BRENT LIVINGOOD

Laurel Springs, NC

I would've never considered myself an artist until just a few years ago. There seemed something pretentious about the word. An artist, I thought, was an Italian Renaissance painter or a Beat Generation author. An artist was a Beethoven, a Salvador Dali, a Kerouac, a Banksy, a Biles. Artists express themselves with inaccessible poems and metaphors, crescendos and codas, sgraffito and textures, inhuman physical displays of agility and corporeal grace. That is to say, I thought artist were those whose talents surpassed perfection.

As I accumulated a pocketful of degrees, I came to a much simpler and more accurate understanding of who an artists is. An artist is a storyteller. Of course there are nuances and subtleties to this definition, but in its simplest, easily understandable definition, an artist tells stories. My writing, those stories published and unpublished, is all story telling. The photographs I take, whether it is of a bird or a beautiful sunrise, try to tell a story. And when it comes to portrait and/or lifestyle photographs, it is a joint effort between my subject and me to tell their story.

Photography is not, or doesn't have to be, news or documentation. When photography is an art, I believe it is not only permissible but incumbent on the photographer to render the image emotionally. That is to say, the photograph should feel such depths of emotion that you can sense that feeling yourself.





MARC BANKA

Durham, NC

MARK GARDNER

Saluda, NC

PETE RODRIGUES

Durham, NC

MICHAEL THIELE

Flagstaff, AZ

LYLE WHEELER

Millers Creek, NC



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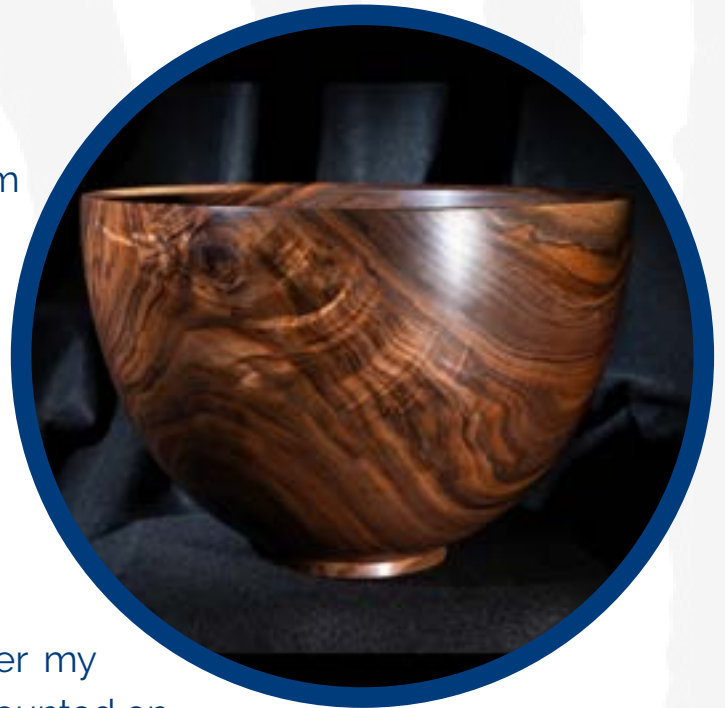
MARC BANKA

Durham, NC

I create bowls with simple forms from freshly felled local trees. I'm drawn to the purity of simple forms and the difficulty of achieving beauty and balance, all while keeping in harmony with the natural beauty of the wood, its coloring and grain patterns, and its orientation within the bowl created.

With pick-up truck and chainsaw, I gather my suitable logs, mill them to pieces to be mounted on my lathe. They are rough-turned to a bowl shape of my choosing, are partially sealed and set aside to dry, during which time the rough bowl will warp as it settles into its relaxed, dry state. This takes about 18 months, after which it is returned to the lathe and turned to its final thickness and shape, sanded, after which an all-natural finish is applied. Time, from start to finish, is about two years.

I'm thrilled to have settled into this mode of creativity, where I have such total control and responsibility. Between nature's beauty and the finished piece is only the craftsman, me. I couldn't be more thrilled.





MARK GARDNER

Saluda, NC

I was born and grew up in Cincinnati, OH. Woodworking was my father's hobby and I was introduced to it through him and I feel lucky to have started learning woodworking as a teenager. Dad had a lathe and I fooled around on it from time to time but it wasn't until I attended a two week woodturning class at Arrowmont School of Arts and Crafts in 1996 that I was "hooked" on the turning process.

I moved to Saluda, NC in 2000 and have been able to focus on my woodworking since opening my own studio there. In addition to making my work, I teach and demonstrate woodturning around the country for woodturning clubs and craft schools.





PETE RODRIGUES

Durham, NC

For me, creating furniture as an art form is a process of visualizing what is possible—designing, building, and then letting it be used as function as much as form. Over the years, I have continued to grow in this process. In some ways, it has been more a personal growth rather than professional. I see us all like a piece of wood with our own cracks, twist, bows and rough cut edges. However, when put into the hands of the master craftsman, the wood can be turned into something beautiful.



Along the way I picked up a quote from the late furniture maker, Sam Maloof:

"Too Often we who design things take all credit for what we do and if we have any kind of success we become very smug and conceited about it. I think all one has to do is look at a beautiful flower, a tree, or whatever, and realize what we do is very insignificant. We are only the instruments who make these beautiful objects."

It has taken me a while to realize, it's a lot easier being the instrument, then thinking I'm the Master Craftsman!



MICHAEL THIELE
Flagstaff, AZ

We are a father and son team who build handcrafted domestic/exotic hardwood musical drums as well as playable musical furniture emphasizing beauty of tone & aesthetic appeal. We utilize "open-harmonic" tunings which are designed so that anyone, regardless of skill can enjoy; from the professional musician to the novice music lover. Woods are chosen based on density, elasticity, grain configuration, silica content and appearance. Work is hand sanded and finishes are hand-rubbed.





LYLE WHEELER

Millers Creek, NC

Thank you for your interest in Wheeler's Chairs and the woodworking studio of Lyle Wheeler, Chairmaker. I am a one horse shop, specializing in handmade ladderback chairs featuring traditional tools and styles from the late 1800's in native Appalachian hardwoods. Wheeler's Chairs also offers a full line of bench made furniture and furnishings of the period. I make great wheel spinning wheels, skein winders and other tools to satisfy the fiber conversion demand.

The majority of the work is done on a commission basis after design, details and delivery are agreed upon in advance with each client. When not hunting, fishing or otherwise fooling around, I'm in my woodworking shop or blacksmithing forge most every day. My work is currently on display at The Gallery at Plays in Mud Pottery in Asheville NC.



New
**EXHIBITING MEMBERS
2025**



CLAY

Becca Irvin
Max Saunders

FIBER

Sally Wincze

GLASS

Kimberly Adams
Janet Borchardt
Joshua Solomon
Amelia Maxham

JEWELRY

Elyse Clark
Serena Kojimoto
Shannon Lucas
Susan Thornton
Tracey Timmons

LEATHER

Erin Kaleel

METAL

Sepi Itzhaki
Jon Lee

MIXED-MEDIA

Jaana Mattson

PAPER

Janice Maves

PHOTOGRAPHY

Brent Livingood

WOOD

Marc Banka
Mark Gardner
Pete Rodrigues
Michael Thiele
Lyle Wheeler

Candler, NC
Winston-Salem, NC

Jonesville, NC

Tiger, GA
Albermarle, NC
Norfolk, VA
Asheville, NC

Bolivia, NC
Los Angeles, CA
Asheville, NC
Lebanon, TN
Elgin, NC

Asheville, NC

Harrisburg, PA
Lewis Center, OH

Marshall, NC

Scotland Neck, NC

Laurel Springs, NC

Durham, NC
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