Smithsonian Craft Show

2017

35th anniversary

April 27-30, 2017
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Celebrating the 35th
Smithsonian Craft Show
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PREVIEW NIGHT BENEFIT
WEDNESDAY, APRIL 26
Reception | Awards | Cocktail Buffet
5:00–6:00 pm
RECEPTION FOR HONORARY CHAIR
2nd floor Commissioner’s Suite
6:00–6:30 pm
VISIONARY AND EXHIBITOR AWARD CEREMONIES
Craft Show Floor
6:30–9:30 pm
COCKTAIL BUFFET
Craft Show Floor and Auditorium

FRIENDS NIGHT OUT
THURSDAY, APRIL 27 | 5:00–8:00 pm

CRAFT SHOW HOURS
THURSDAY, APRIL 27 10:30 am–8:00 pm
FRIDAY, APRIL 28 10:30 am–5:30 pm
SATURDAY, APRIL 29 10:30 am–5:30 pm
SUNDAY, APRIL 30 11:00 am–5:00 pm

ONLINE INFORMATION
SmithsonianCraftShow.org | SmithsonianAuctions.org

Smithsonian Women’s Committee

The Smithsonian Craft Show is produced by the Smithsonian Women’s Committee. Proceeds support education, outreach and research programs within the Smithsonian Institution.
Cocktails and Shopping Anyone?

Join us Thursday, April 27, 2017 from 5:00 to 8:00 pm for the Smithsonian Craft Show’s FRIENDS NIGHT OUT at the National Building Museum.

SHOP more than 120 juried Fine Craft Artists.

SIP the signature cocktails of four top DC Mixologists. Your ticket includes one free drink.

SAVOR small bites of catered light fare.

Tickets are $25 and can be purchased at the door, cash or credit, or online at smithsonianassociates.org/craftshow

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Michael Schunke & Josie Sluck
Thurday, April 27, 1 pm
**Collecting Textile Art**
Rebecca A.T. Stevens, Consulting Curator of Contemporary Textiles, GWU/Textile Museum, will discuss collecting textiles as fine art as exemplified by the work of Faith Ringgold, the 2017 Craft Show Visionary Artist.

Thurday, April 27, 4 pm
**Faith Ringgold: A Living Legend**
Join Dorian Bergen, President of the ACA Galleries, New York City, who will discuss the exhibit of Ringgold’s work on display in Room 105 of the National Building Museum.

Friday, April 28, 1 pm
**Art as a Career**
A panel will explore a wide range of careers using BFA and MA degrees in Decorative and Fine Art and Museum Studies. Participants: Heidi Evans, Smithsonian; Jay Song, Savannah College of Art and Design; and Betsey Bowers, George Washington University.

Saturday, April 29, 1 pm
**Renwick: A Craft Museum’s Past, Present, and Future**
Lloyd Herman, founding director of the Renwick Gallery, Smithsonian American Art Museum; Nora Atkinson, Lloyd Herman Curator of Craft; Abraham Thomas, Fleur and Charles Bresler Curator-in-Charge.

Saturday, April 29, 3 pm
**The Intersection of Craft and Science**
Engage with Matilda McQuaid, from the Cooper Hewitt, Smithsonian Design Museum, in her discussion with Craft Show artists including John Iversen.

Sunday, April 30, 1 pm
**Trends in Materials and Design of Craft Jewelry**
Join moderator Stefanie Walker of the National Endowment for the Humanities in a conversation with Craft Show jewelry artists Kathleen Dustin, Christina Goodman, Lauren Markley and Francesca Vitali.

Craft Show Artists on Video

- Thursday, April 27, 12:45 pm – Faith Ringgold
- Friday, April 28, 12:45 pm – Roberta and David Williamson
- Sunday, April 30, 12:45 pm – Ken Loeber and Dona Look

*We are grateful to Craft in America for the loan of the videos.*
Experience the Smithsonian from the Inside Out

Because of your support, the Smithsonian is able to celebrate the best of America and preserve its rich legacy of invention and achievement. As a member of the James Smithson Society, you get special access to our latest exhibitions and first-hand knowledge of our discoveries. And with 19 museums and 9 research centers, there is always something to celebrate!

Throughout the year, Smithson members receive invitations to many events on and off the Mall, including the Annual Smithsonian Weekend when, as a guest of the Secretary, Smithson members experience "behind-the-scenes" tours with curators and scientists who share little known facts about our most famous objects.

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Smithsonian
James Smithson Society
Dear Friends,

Welcome to the 35th annual Smithsonian Craft Show! This show, produced by the Smithsonian Women’s Committee, promises to once again showcase the best in American craft, a vital aspect of the nation’s vibrant artistic output.

Recently, to reinforce the Smithsonian’s commitment to the proposition that artistic creativity inspires and benefits society, we formally added a Grand Challenge called “Magnifying the Transformative Power of Arts and Design” to our strategic plan. This show is the embodiment of the Smithsonian’s celebration of artistic achievement.

The success of this event has always been a testament to the generous women who volunteer their time and talents on behalf of the Smithsonian. The Craft Show has generated almost $12 million, funding outreach, education, and research throughout the Institution.

This year, a distinguished panel of jurors selected 120 artisans from a talented group of more than 1,200 applicants! Thanks to our 2017 jury: Carolyn Benesh, co-editor and co-publisher of Ornament magazine; Melissa Post, an independent arts professional and distinguished curator and gallery director; and Rebecca A.T. Stevens, consulting curator of contemporary textiles at the George Washington University Museum and the Textile Museum.

We are proud to honor Faith Ringgold with our 2017 Visionary Award. A multitalented artist acclaimed as one of the world’s foremost fiber artists, Ms. Ringgold combines painting and quilting, weaving textured narratives of American life through the perspective of the African American experience.

Many thanks to this year’s Honorary Chair, Lloyd Herman, founding director of the Smithsonian American Art Museum’s Renwick Gallery.

Congratulations to Smithsonian Women’s Committee President Cissel Gott Collins, Craft Show co-chairs Ethelmary Maddox and Kathy Sommerkamp, and all of the artists participating in this extraordinary display of American craft and ingenuity. Many thanks also to all our business and foundation supporters for their generous commitments to the Craft Show and the Smithsonian.

On behalf of the entire Smithsonian community, Robin and I extend our deep gratitude to the Smithsonian Women’s Committee for its continuing excellence.

Please enjoy the show!

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Welcome and Thank You!

…to the JURORS who in October so seriously and thoughtfully selected the exhibitors for this show
…to the EXHIBITORS who are here in all their splendor—120 artists selected from over 1,000 applicants
…to our HONORARY CHAIR, Lloyd Herman, who proposed the first Smithsonian Craft Show 35 years ago
…to our VISIONARY ARTIST, Faith Ringgold, whose beautiful narrative quilts inspire us all
…to the ACA GALLERIES, New York City, who loaned us the quilts for the Faith Ringgold Exhibit
…to the NATIONAL BUILDING MUSEUM for its gracious support in hosting the exhibit
…to our corporate, foundation and individual SPONSORS for their generous contributions
…to the members of the CRAFT SHOW COMMITTEE who have planned and produced this show
…to the members of the SMITHSONIAN WOMEN’S COMMITTEE who have supported us
…to the SPEAKERS who will share their knowledge during our Special Events
…to our PROGRAM COORDINATOR, Heidi Austreng, who tirelessly guided and supported all our efforts
…and to you, OUR GUESTS, for your attendance at Preview Night and the days following.

2017 Smithsonian Craft Show Committee

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SMITHSONIAN CRAFT SHOW CHAIRS 2017
The 10th Annual DC Design House is set for Fall 2017
www.dcdesignhouse.com

The DC Design House is a 501(c)3 benefiting Children’s National Health System. Founded in 2008, the nonprofit has raised more than $1.7 million for Children’s. Join us from September 30 to October 30, 2017 to celebrate our 10th anniversary.

April 22 - 23, 2017: Foon Sham shares his large scale installation sculptures.

May 20 - 21, 2017: Helen Frederick explores the use of language and media in creating pulp prints, artists books and paintings.
THE accidental CURATOR

Lloyd Herman, one of the foremost authorities on America’s contemporary craft movement, was the founding director of the nation’s craft museum, the Renwick Gallery of the Smithsonian American Art Museum.

The Smithsonian Craft Show was his idea — harnessing the prestige of the Smithsonian for a fundraising event in the nation’s capital to showcase American crafts. The first show was held 35 years ago.

An Oregon farm boy who attended a one-room schoolhouse, Herman describes himself as “the accidental curator.” After service in the U.S. Navy, he finished college in Washington, D.C. For a while he was an aspiring actor, followed by a period doing public relations for the National Association of Homebuilders.

Hunting for ways to promote shingles, toilets and insulating materials in the association’s Washington headquarters, he found that he could generate interest by borrowing traveling exhibits from the American Federation of Arts and the Smithsonian’s Traveling Exhibitions Service. The Smithsonian connection led to an administrative job there, leading him to propose a purpose for the building that became the Renwick Gallery, where he became the first director.

Herman was given pretty much a free hand at the Renwick. “I was incredibly spoiled,” he says. “No committee. No bureaucracy at all to govern our exhibition program.”

He mounted Renwick shows such as Woodenworks featuring modern American furniture makers including Wendell Castle and George Nakashima. The Renwick gave glass artist Dale Chihuly his first solo show. Craft Multiples featured craftspeople making multiples of their designs. Exhibitions such as Design is… emphasized the Renwick’s embrace of craft, folk art and the design disciplines.

While Herman’s only personal foray into the world of craft was as a boy, when he was what he describes as “a failed 4-H woodworker,” he is dismayed by what he sees as a current trend in art schools to emphasize concepts over knowledge of materials and the discipline of learning skills such as fine joinery and drafting. “We’re losing that, and I’m very sad,” he says.

Now an independent curator and museum planner, Herman continues to write and lecture about American crafts, and create museum exhibitions. The traveling show Art That Works surveyed American decorative arts. Trashformations dealt with recycled materials used in contemporary art and design. In Tales and Traditions he explored story-telling in crafts, such as the quilted paintings of this year’s Craft Show Visionary Artist Faith Ringgold.

“…American craftsmen are not limited to a single style or prescribed way of working. Instead they consider the world and its visual history to be fair game for their own interpretations.” — LLOYD HERMAN, ART THAT WORKS
FAITH RINGGOLD

Visionary Artist 2017 Recipient

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Faith Ringgold, world-renowned fiber artist, is the recipient of the 2017 Visionary Award. Ringgold is best known for her narrative quilts (i.e., paintings that she quilts), which represent the development of craft into fine art.

She is a master of many media, including sculpture and books. Her first book, Tar Beach, was based on a quilt with the same title. Written for children of all ages, this book has won over 30 awards including the coveted Caldecott Honor and the Coretta Scott King award. She has been an art educator both in public schools and in higher education. Her work weaves compelling, powerful stories of American life as seen through the lens of the African American female experience.

Ringgold’s work has been exhibited in museums and galleries around the world including the Metropolitan Museum of Art, the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Museum of Fine Arts Boston and the Smithsonian American Art Museum. She is the recipient of more than 75 awards, notably the National Endowment of the Arts award for sculpture, the John Simon Guggenheim Memorial Foundation fellowship for painting and the National Endowment of the Arts Award for painting.

The Visionary Award is presented to artists who have risen to the pinnacle in the world of sculptural arts and design, who have works in major museums, and who have demonstrated distinction, creativity, artistry, and, of course, vision in their respective media. Previous Visionary Artists include Wendell Castle, Albert Paley, Toots Zynsky, and Dale Chihuly.

“\textit{I can do anything. NOTHING IS GOING TO STOP ME IN MY LIFE AND I’M GOING TO PURSUE ANYTHING THAT TURNS ME ON. I’m not going to hear, No. IF I WANT TO ACHIEVE SOMETHING, IF IT EXCITES ME, I CAN DO IT.}”

— FAITH RINGGOLD
THE SMITHSONIAN WOMEN’S COMMITTEE (SWC) uses the proceeds from its two signature events, the Smithsonian Craft Show in April and the Craft2Wear show in October, to support Smithsonian projects through competitively awarded grants. In January 2017, the SWC awarded 20 grants to 17 museums and units totaling $417,684. To date, the SWC has funded almost $12 million in grants and endowments. Thank you to everyone who supports these efforts.

2017 GRANTS AWARDED BY THE SMITHSONIAN WOMEN’S COMMITTEE

FOR EDUCATION

1 National Museum of American History ($33,300) to support the theatrical presentation of “Votes for Women,” an interactive experience for visitors to explore the efforts of suffragists during protests at the White House in 1917.

Smithsonian Environmental Research Center ($30,500) to support internships focused on understanding the causes and consequences of environmental change for marine, fresh water and terrestrial ecosystems.

Smithsonian Associates ($27,750) to update and prepare a newly revised production of “Black Diamond: Satchel Paige and the Negro Leagues” for a national tour which will travel for 20 weeks to over 100 venues during 2017-18.

National Museum of the American Indian ($24,500) to produce new interpretive programs for school audiences visiting the permanent exhibition “Americans,” and to develop a “toolkit” to serve as the programs’ framework along with a companion In-Gallery Guide. The training for at least 30 NMAI staff on the new toolkit will be videotaped and available digitally on NMAI’s website for free downloading to teachers, students, and other interested audiences.

2 Smithsonian Astrophysical Observatory ($20,000) to develop an iPhone App focusing on Smithsonian solar astronomy and eclipses in conjunction with the coming American eclipse of 2017. The App will be interactive and feature views of the eclipse from any point on earth.

Office of Visitor Services ($18,550) to develop a mobile telephone experience and a teen docent program designed to engage younger audiences.

3 Office of Chief Information Officer ($17,000) to enrich music-related Smithsonian collection holdings with additional multimedia materials to educate the public and increase access to the holdings and experts.

Smithsonian Institution Traveling Exhibition Service and the National Museum of American History ($12,000) to support development, design and distribution of an educational poster set geared to middle school and high school students on “World War I: Lessons and Legacies.” This project is in conjunction with the 100th Anniversary of America’s participation in the Great War.

Cooper Hewitt, Smithsonian Design Museum ($10,500) to reprint brochures about the two Hewitt sisters, Sarah and Eleanor, whose vision led to the establishment of the Cooper Union Museum for the Arts of Decoration, now the Cooper Hewitt, Smithsonian Design Museum.

National Portrait Gallery ($8,690) to fund the creation of bi-lingual audio tours for the two most popular permanent exhibits: “America’s Presidents” and “The Struggle for Justice.” These audio
tours will benefit Spanish-speaking audiences as well as those with visual impairments or other reading challenges.

**FOR CONSERVATION**

**National Museum of Natural History** ($26,655) to digitize and then physically repair and reproduce an ancient Tlingit clan crest hat from the NMNH collection. The reproduction will be returned for ceremonial use by the Tlingit community. This is a new form of “cultural restoration” initiated by the clan.

**Smithsonian American Art Museum** ($13,500) to support a 3-month fellowship to assist in the documentation and treatment of the James Hampton Bulletin Board and its 23 components. This Bulletin Board gives insight into the artist’s planning and working methods for his iconic and well-loved work, “Throne of the Third Heaven of the Nations’ Millennium General Assembly” at SAAM. Work will take place in the Lunder Conservation Center, will be visible to the public throughout the process, and will culminate in a public lecture.

**The Freer Gallery and Arthur M. Sackler Gallery** ($12,517) to conserve a pair of sculptures by August Saint-Gaudens which will be displayed in the Freer Courtyard upon reopening. Work will be done on-site, allowing museum visitors to learn about the intricacies of conservation.

**FOR RESEARCH**

**National Museum of Natural History** ($35,000) to support the preservation, research and reproduction of Smithsonian Arctic marine mammal collections. The research will focus on current and future impacts on Arctic biodiversity and the indigenous communities dependent upon these resources.

**Smithsonian Provenance Research Institute** ($34,320) to fund the Project Coordinator for the Provenance Research Exchange Program, an international, innovative and high-profile program designed to improve the methodologies, technology and facilitation of provenance research.

**Smithsonian Conservation Biology Institute** ($27,350) to support the study of the seasonal movement of bats in Myanmar, which has 75 species of bats that have not been studied, by using lightweight tracking devices. This would provide critical information to help prevent the spread of serious disease.

**Smithsonian Conservation Biology Institute** ($22,492) to fund modern genomic approaches to improve cheetah pairing by being analyzed in relation to enhanced knowledge of cheetah population relatedness and kinship. The genome analysis will be instrumental in the survival (through better pairing) of the endangered cheetah and pave the way for other animal, and potentially human, analysis along the same path.

The **National Zoological Park/Smithsonian Conservation Biology Institute** ($19,412) to purchase a MacPro computer and specialized software to analyze large amounts of genomic, biological, and specialized information for animal survival. All information will be shared in scientific journals and conferences.

**Smithsonian Tropical Research Institute** ($10,648) to purchase specialized underwater photography and video equipment to improve the quality and quantity of the visual documentation of Smithsonian marine biologists and the endangered marine ecosystems they study.
Smithsonian Craft Show Online Auction

Talented and generous artists from Smithsonian Craft Shows past and present have donated an extraordinary array of highly prized items for you and your home in categories ranging from basketry to wood.

In addition, 2017 Visionary Artist Faith Ringgold, along with 2016 and 2015 Visionary Artists, Dale Chihuly and Toots Zynsky have donated works to this year’s Auction. Unique theater and recreational opportunities are also up for bids.

A list of Online Auction donors can be found on page 23. You can browse and bid at the Craft Show, or online at any time at SmithsonianAuctions.org. All Online Auction proceeds support Smithsonian Women’s Committee grants to the Smithsonian. See pages 12-13 for a list of grants awarded this year.

Auction opens Wednesday April 19 at 12 pm and closes Tuesday May 2 at 9 pm

Visionary artists, left to right: Faith Ringgold, Dale Chihuly and Toots Zynsky.

Top row, left to right: Suzye Ogawa/Ceramics, Deborah Harris/Ceramics, Holly Anne Mitchell/Jewelry
Bottom row, left to right: Mary Lynn O’Shea/Decorative Fiber, Steven Ford and David Forlano/Jewelry, Irina Okula/Ceramics
Smithsonian Craft Show Raffle

Win one of three beautiful items generously donated by 2017 Craft Show Artists. Tickets, which are on sale during the show, are $5 each or 5 for $20. Items are on display on the Craft Show floor.

Drawing: Sunday, April 30 at 4:30 pm
You need not be present to win.

FRED KAEMMER
Hand-blown glass and silver vase with red design. Silver leaf was applied to the interior while the vase remained at 1100° F. 10.5” x 6” Donor value: $475 www.fredsglass.com

BARBARA HEINRICH
18K yellow gold navette wire earrings with black diamond briolette drops. Diamonds: 3.35 ct. total weight 1.5” long Donor Value: $1,530 www.barbaraheinrichstudio.com

MARVIN BLACKMORE
Lace-work ceramic vessel delicately hand etched in intricate geometric patterns. 6” x 4” Donor Value: $15,000 www.blackmorepottery.com

2016 Awards Presented at Last Year’s Preview Night Benefit

Best of Show
Sandra Enterline

Gold Award – The Susie Gray Founder’s Award
Hideaki Miyamura

Silver Award
Wence and Sandra Martinez

Bronze Award
Deborah Cross

Excellence in Glass
Claire Kelly

Excellence in Jewelry
Thomas Herman

Excellence in Wood
Michael Bauermeister

New Direction - Excellence in Design of the Future
Donald Friedlich

Honoring the Future Sustainability Award
Paula Shalan

First Time Exhibitor Award
Dianne Nordt

Gold Exhibitors’ Choice Award
Niki Ulehla

Silver Exhibitors’ Choice Award
Robert Farrell

Bronze Exhibitors’ Choice Award
Rob Greene
VISIONARY ARTIST AWARD
Faith Ringgold

AWARD JUDGES
Elizabeth Broun
Former Margaret and Terry Stent Director of the Smithsonian Museum of American Art
Sharon Buchanan
Principal, Artists Circle Fine Art
Abraham Thomas
The Fleur and Charles Bresler Curator-in-Charge at the Renwick Gallery of the Smithsonian American Art Museum

AWARD DONORS
Best of Show
Lawrence Hough, Timothy Harr

Gold Award – The Susie Gray Founder’s Award
Geoffrey Gray, to be selected by Susie Gray (SWC member and founder of the Smithsonian Craft Show)

Silver Award
Lois England

Bronze Award
Diane and Marc Grainer

Excellence in Ceramics
In memory of L. Marvin Hill

Excellence in Glass
Caroline and Jim Norman

Excellence in Jewelry
Ornament Magazine, to be selected by Carolyn Benesh

Excellence in Wood
Collectors of Wood Art, to be selected by a committee of CWA members

New Direction – Excellence in Design of the Future
Kate Nemec Simonds

Honoring the Future Sustainability Award
Honoring the Future, an Open Space Institute Project, to be selected by Lloyd Herman

First Time Exhibitor Award
Betty Foster

Exhibitors’ Choice Award Donors
These awards are voted on by the exhibitors and presented on Thursday, April 27 at 4:00 pm.

Gold Award
Toni A. Ritzenberg

Silver Award
Louise C. Millikan, Alix Myerson and Eloise C. Poretz, in loving memory of Margaret C. Collins and to honor her many years of service

Bronze Award
Martha and David Martin

2017 Awards TO BE PRESENTED ON PREVIEW NIGHT

Jackie Battenfield “Tender Tending” 2016 acrylic on Mylar panel 40 x 72 inches
Selection Process and Jurors

With the support of the Smithsonian Women’s Committee, Juried Art Services of West Palm Beach, FL developed the first electronic jurying system for the 2002 Smithsonian Craft Show. This revolutionary improvement in the jurying process enabled artists to archive high-quality images of their work. Jurors can view images and magnify details, and artists can access their images for other purposes. This electronic jurying system is now used by over 200 craft and art shows throughout the United States.

Carolyn L.E. Benesh has been co-editor and co-publisher of Ornament magazine since its inception in 1974, when it began as The Bead Journal. In 1978, the name was changed to Ornament because the publication embraced all forms of personal adornment spanning contemporary, ancient, and ethnographic design. Benesh’s interest is primarily that of contemporary jewelry and clothing on which she has published hundreds of articles and spoken at numerous museums and organizations.

Melissa G. Post is an independent arts professional. She has devoted two decades to the fine and decorative arts. Formed from the perspectives of curator, collector, gallery associate, practitioner and scholar, Post’s knowledge of and passion for craft are broad and deep. She was curator at the Museum of Glass in Tacoma, WA, where she spearheaded the world-class Visiting Artist Residency Program, and at the Mint Museum in Charlotte, NC. She previously directed galleries in New York City and Aspen, CO.

Rebecca A.T. Stevens has been the consulting curator for contemporary textiles at the Textile Museum in Washington, D.C., for more than 35 years. Her work includes numerous national and international curating, consulting, lecturing, and jurying engagements on five continents. Her writings include the following books: The Kimono Inspirations: Art and Art-to-Wear in America, co-edited with Yoshiko I. Wada, and Ed Rossbach: 40 Years of Innovations and Exploration in Fiber Art, co-edited with Ann P. Rowe.

THE CHARGE TO THE JURORS

The Smithsonian Women’s Committee is dedicated to presenting the best of American crafts to the public and doing so in an environment that provides unwavering support for the artists’ vision, creativity and work ethic. You are asked to focus your full attention on the goal of selecting the most accomplished artisans in our applicant pool. We encourage you to choose new and innovative work if it reflects excellence, is well conceived and expertly executed without technical faults, and is indicative of the unique design, skill and vision of the best American crafts. You should not dismiss an artist simply because his or her style of work has remained relatively unchanged for some years: such an artist should be included if his or her style is the unique design statement originating and identified with the artist and if the work still seems exciting and innovative today. We ask you to choose a show balanced among media, but not if doing so results in eliminating a more talented artist. We have confidence in your ability to recognize and choose the finest work available in the 2017 applicant pool.
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Tim Arnold  
*Sawdust Co.*  
835 Overton Lane  
Nashville, TN 37220  
(615) 336-8430  
tarnold131@aol.com  
www.shakersawdust.com  
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Eva Camacho-Sanchez*  
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Florence, MA 01062  
(202) 270-0657  
lanahandmade@gmail.com  
www.lanahandmade.com  
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JoAnn Axford*  
43 Fields End Drive  
Glenmont, NY 12077  
(518) 439-2584  
jfaxford@nycap.rr.com  
www.joannaford.com  
CERAMICS • BOOTH 337

Teresa Chang  
*Teresa Chang Ceramics*  
931 North Leithgow Street  
Philadelphia, PA 19123  
(267) 255-6209  
t@teresachang.com  
www.teresachang.com  
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Bennett Bean  
*Bennett Bean*  
357 Main Street  
Blairstown, NJ 07825  
(908) 852-8953  
bennettbean@bennettbean.com  
www.bennettbean.com  
CERAMICS • BOOTH 120A

Namu Cho  
7217 Grubby Thicket Way  
Bethesda, MD 20817  
(301) 767-3388  
namu@studionamu.com  
JEWELRY • BOOTH 109

Lucrezia Bieler  
3795 Overlook Drive  
Tallahassee, FL 32311  
(850) 219-9906  
bierer@mac.com  
PAPER • BOOTH 121

Bongsang Cho  
201 East Davie Street, #106  
Raleigh, NC 27601  
(240) 672-4044  
bongsangcho@gmail.com  
www.bongsangcho.com  
JEWELRY • BOOTH 202

Marvin Blackmore  
*Blackmore Pottery Art*  
33 Midiron Court  
Durango, CO 81301  
(970) 759-5814  
rlynnblackmore@aol.com  
www.blackmorepottery.com  
CERAMICS • BOOTH 209

Fong Choo  
3415 Warner Avenue  
Louisville, KY 40207  
(502) 593-3957  
fongteapot@gmail.com  
www.bongsangcho.com  
CERAMICS • BOOTH 114

*New exhibitor*
Jiyoung Chung
P.O. Box 1033
Providence, RI 02901
(703) 732-2151
artloverjiyoung@yahoo.com
www.jiyoungchung.com
PAPER • BOOTH 108

Lisa Crowder*
2600 Willow Street
Austin, TX 78702
(512) 627-9405
lisafcrowder@gmail.com
www.lisacrowder.com
JEWELRY • BOOTH 113

Petra Class & Siedra Loeffler
Petra Class Jewelry
San Francisco, CA 94110
(415) 648-6337
petra.class@gmail.com
www.petraclass.net
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Mary Ennes Davis*
Crow River Studio
3129 Sheridan Trail
Bellingham, WA 98226
(360) 224-7516
maryennesdavis@gmail.com
www.crowriverstudio.com
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Judith Cohen*
Seven Hills Bindery
Boston, MA
(617) 851-6556
cohen.jude@gmail.com
www.sevenhillsbindery.com
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Mark & Sharon Diebolt
Hammill/Diebolt Studio
76 Hazelwood Terrace
Rochester, NY 14609
(585) 482-5142
treebourne@yahoo.com
www.hammilldiebolt.com
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Candiss Cole-Footitt & Rodger Footitt
Candiss Cole Designs
70 Pine Knolls Drive
Sedona, AZ 86336
(928) 282-6490
candiss@candisscole.com
www.candisscole.com
WEARABLE ART • BOOTH 336

Thomas Dumke*
Thomas William Furniture
W341 N6950 Northern Lights Dr.
Oconomowoc, WI 53066
(262) 966-3648
thomaswilliamfurniture@gmail.com
www.thomaswilliamfurniture.com
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Deborah Cross
Deborah Cross
22a Roache Road
Freedom, CA 95019
(831) 763-2623
dcdesign@cruzio.com
www.deborahacross.com
WEARABLE ART • BOOTH 404

Kathleen Dustin
469 Dustin Road
Contoocook, NH 03229
(603) 746-2669
kd@kathleendustin.com
www.kathleendustin.com
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**EXHIBITORS**

**Paul Eshelman**
*Eshelman Pottery*
P.O. Box 455, 238 North Main St.
Elizabeth, IL  61028
(815) 858-2327
eshelman@eshelmanpottery.com
www.eshelmanpottery.com

CERAMICS  •  BOOTH 229

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**Darlys Ewoldt**
*Darlys Ewoldt Studio*
1745 West Columbia Avenue
Chicago, IL  60626
(773) 743-5093
darlysewoldt@gmail.com
www.darlysewoldt.com

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**Deborah Falls**
*Deborah Falls*
25 Grout Road
Hartland, VT  05048
dvfalls@mac.com
www.deborahfalls.com

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**Robert Farrell**
640 West Venice Avenue
Venice, FL  34285
(941) 488-7092
robert@farrellsilver.com
www.farrellsilver.com

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**Amy Faust***
*Amy Faust*
4096 Piedmont Avenue, #129
Oakland, CA  94611
(415) 452-9070
amyfaust@earthlink.net
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(215) 739-0609
jewelry@fordforlano.com

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**Paul Freundt**
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Talking Rock, GA  30175
(706) 276-4726
paulfreundt@yahoo.com
www.paulfreundt.com

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**Cecilia Frittelli & Richard Lockwood**
*Frittelli & Lockwood*
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Saratoga Springs, NY  12866
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**Pong Gaddi**
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ponggaddi@yahoo.com
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*New exhibitor*
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P.O. Box 368
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(505) 852-2026
juanita@juanitagirardin.com
www.juanitagirardin.com
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Rob Greene
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Marshfield, VT 05658
(802) 426-3841
robg@aol.com
www.robgreenejewelry.com
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Studio 79 Jewelry
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Drexel Hill, PA 19026
(215) 275-6842
hgoeckler@gmail.com
www.studio79jewelry.com
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Arlington, MA 02476
(781) 367-4024
carriejgustafson@hotmail.com
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Starr Hagenbring
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www.artandeyesnola.com
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Cordwainer Shop
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Deerfield, NH 03037
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anthony@anthonyhansen.com
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(207) 348-2601
greeneziner@gmail.com
www.melissagreene.com
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706 Wellington Drive
Chapel Hill, NC 27514
(919) 969-8355
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Michael Heilman
Black Rabbit Rugs
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Alexandria, VA 22307
(703) 329-1775
mheilman@aol.com
www.blackrabbitrugs.webs.com
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J. Iversen Jewels
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(631) 329-9756
john@johniversen.com
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Barbara Heinrich Studio
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Pittsford, NY 14534
(585) 383-1089
barbara@barbaraheinrichstudio.com
www.barbaraheinrichstudio.com
JEWELRY • BOOTH 101

Jennifer Ivory*
Insectworks
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Corvallis, OR 97330
(541) 602-1142
insectworks@gmail.com
www.insectworks.com
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The Pewter Shop
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www.pewtershop.com
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(843) 852-0404
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2hunter@cox.net
www.hunter-studios.com
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Nicario Jimenez
Artist of the Andes
3841 29th Avenue South West
Naples, FL 34117
(239) 687-0293
nicarioj@gmail.com
www.retablosnicario.com
MIXED MEDIA • BOOTH 208

Zachary Jonas
Jonas Blade & Metalworks
204 Village Road
Wilmot, NH 03287
(617) 794-6344
zack@jonasblade.com
www.jonasblade.com
MIXED MEDIA • BOOTH 335

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Reiko Ishiyama
Reiko Ishiyama
252 West 30th Street, 9b
New York, NY 10001
(212) 629-0668
reikoishi@mac.com
www.reikoishiyama.com
JEWELRY • BOOTH 117

Michael Heilman
Black Rabbit Rugs
6030 Woodmont Road
Alexandria, VA 22307
(703) 329-1775
mheilman@aol.com
www.blackrabbitrugs.webs.com
DECORATIVE FIBER • BOOTH 306

John Iversen
J. Iversen Jewels
214 Springs Fireplace Road, #2
East Hampton, NY 11937
(631) 329-9756
john@johniversen.com
JEWELRY • BOOTH 310

Barbara Heinrich
Barbara Heinrich Studio
P.O. Box 503
Pittsford, NY 14534
(585) 383-1089
barbara@barbaraheinrichstudio.com
www.barbaraheinrichstudio.com
JEWELRY • BOOTH 101

Jennifer Ivory*
Insectworks
2310 North East Steele Avenue
Corvallis, OR 97330
(541) 602-1142
insectworks@gmail.com
www.insectworks.com
PAPER • BOOTH 135

Rebecca Hungerford
The Pewter Shop
1101 Broad Street
St. Joseph, MI 49085
(269) 883-3360
rebecca@pewtershop.com
www.pewtershop.com
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Mary Jackson
Sweetgrass Baskets
P.O. Box 12027
Charleston, SC 29422
(843) 852-0404
mjbskts@gmail.com
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Marianne Hunter & William Hunter
Hunter-Studios
P.O. Box 68
Palos Verdes, CA 90274
(310) 377-1871
2hunter@cox.net
www.hunter-studios.com
MIXED MEDIA • BOOTH 317

Nicario Jimenez
Artist of the Andes
3841 29th Avenue South West
Naples, FL 34117
(239) 687-0293
nicarioj@gmail.com
www.retablosnicario.com
MIXED MEDIA • BOOTH 208

Zachary Jonas
Jonas Blade & Metalworks
204 Village Road
Wilmot, NH 03287
(617) 794-6344
zack@jonasblade.com
www.jonasblade.com
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Allison Jones*
Allison Hilton Jones
550 Celeron Street
Pittsburgh, PA  15221
allison@allisonhiltonjones.com
www.allisonhiltonjones.com
JEWELRY  •  BOOTH 122

Janice Kissinger*
Janice Kissinger
50 Ash Street
Rehoboth, MA  02769
(401) 569-7761
janice@janicekissinger.com
www.janicekissinger.com
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Fred Kaemmer
Fred’s Glass
134 East 9th Street
St. Paul, MN  55101
(651) 222-2022
fredsglass@comcast.net
www.fredsglass.com
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Robin Kittleson*
111 Logan Avenue
Geneva, IL  60134
(630) 262-2602
rkittleson@sbcglobal.net
GLASS  •  BOOTH 232

Judith Kaufman
968 Farmington Avenue
West Hartford, CT  06107
(860) 233-9901
judithkaufman@comcast.net
JEWELRY  •  BOOTH 318

Brendan Kuletz*
Folk & Kinn
5394 Springbrook Lane
Powder Springs, GA  30127
(703) 851-5663
bkuletz@gmail.com
www.bkuletz.com
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Ellen Mears Kennedy
6500 Broxburn Drive
Bethesda, MD  20817
(301) 320-9014
emearskenn@aol.com
www.ellenmearskennedy.com
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Blair LaBella*
65 Turtle Pond Road
Lee, NH  03861
blairlabella@comcast.net
www.blairlabella.com
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Linda Kindler-Priest
10 Riverside Avenue
Bedford, MA  01730
(781) 275-8738
lkpriest@comcast.net
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Lynda Ladwig
701a East Cleveland Street
Lafayette, CO  80026
(303) 673-0484
lrl@opastudio.com
www.lyndaladwigceramics.com
CERAMICS  •  BOOTH 325
EXHIBITORS

Michele Ledoux*
165 Sacred Mountain Trail
Evergreen, CO  80439
(303) 674-9605
michele@mledoux.com
www.mledoux.com
MIXED MEDIA • BOOTH 106

Chunghie Lee
P.O. Box 1033
Providence, RI 02901
(703) 209-9585
clee@risd.edu
www.chunghielee.com
WEARABLE ART • BOOTH 107

Cliff Lee
170 West Girl Scout Road
Stevens, PA  17578
(717) 733-9373
cliff@cliffleeporcelain.com
www.clifflee-porcelain.com
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Mark Lewanski*
Mark Lewanski Glass Studios
172 Kent Street
Portland, MI  48875
(989) 225-0777
info@glassweavers.com
www.glassweavers.com
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Ken Loeber & Dona Look
Loeber + Look
P.O. Box 204
Algoma, WI  54201
(920) 837-2241
loeberlook@gmail.com
www.loeberlook.com
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Amy Roper Lyons
Summit, NJ  07901
(908) 468-8124
amy@amyroperlyons.com
www.amyroperlyons.com
MIXED MEDIA • BOOTH 502

Aaron Macsai & Frances Kite
A & F Macsai Jewelry Studio
8702 Georgiana Ave
Morton Grove, IL  60053
(847) 207-2985
afmacsai@gmail.com
www.aaronmacsai.com
JEWELRY • BOOTH 228

Lauren Markley
Lauren Markley Contemporary Jewelry
305 Dennis Avenue
Raleigh, NC  27604
(609) 240-7015
laurenmarkleyjewelry@gmail.com
www.laurenmarkley.com
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Thomas Marrinson
Thomas Marrinson Studio
47 72nd Street
Hinesburg, VT  05461
(802) 492-4649
tmarrinsonstudio@icloud.com
www.tmbowls.com
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Kelly Marshall
Custom Woven Interiors
1500 North East Jackson St., #195
Minneapolis, MN  55413
(612) 788-7800
cwi@kellymarshall.com
www.kellymarshall.com
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*New exhibitor
**Wence & Sandra Martinez**  
*Martinez Studio*  
5877 State Highway 57  
Jacksonport, WI 54235  
(920) 823-2154  
smartinezw@gmail.com  
www.martinezstudio.com  
DECORATIVE FIBER  •  BOOTH 128

**Martin Moon***  
*Moon Metalsmithing*  
1031 Carolyn Drive  
West Chester, PA 19382  
(484) 798-4694  
moonmetalsmithing@gmail.com  
www.moonmetalsmithing.com  
METAL  •  BOOTH 103

**Rob & Barbara Mathews**  
*Robert Mathews Custom Shoemaker*  
47 Candia Road  
Deerfield, NH 03037  
(603) 463-7181  
barbara@customshoemaker.com  
www.customshoemaker.com  
LEATHER  •  BOOTH 125

**Amy Nguyen**  
*Amy Nguyen*  
15 Channel Center Street, #302  
Boston, MA 02210  
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(678) 378-0963
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