



International Guild of Miniature Artisans

40th Anniversary



CELEBRATING 40 YEARS OF THE GUILD
1979 - 2019

IGMA Mission and Objectives

IGMA was founded to promote fine miniatures as an art form; to increase awareness and appreciation of high-quality workmanship through public education; to recognize and honor qualified artisans and encourage work of the highest quality; to encourage the development of new artisans; and to coordinate and serve the interests and needs of the artisan and non-artisan.

OBJECTIVES

To Promote Miniatures as an Art Form

- Through the placement of miniatures in museum and gallery exhibits and collections.
- Through involvement in local, state and national art foundations, both public and private.
- Through the conduction of an annual public auction of notable miniature works.

To Increase Awareness and Appreciation of High-quality Workmanship Through Public Education

- By offering a showcase for top-quality miniatures at an annual show and sale featuring Guild Artisans and Fellows.
- Through special Guild educational programs, both for the public and for the miniaturist community.
- By seeking opportunities to publicize miniatures in the media and in Guild publications.

To Recognize and Honor Qualified Artisans and Encourage Work of Highest Quality

- Through review and selection of qualified members to be con-

ferred with the status of Artisan.

- Through the granting of the status of Fellow to Artisans who have achieved excellence in their field.

To Encourage the Development of New Artisans

- Through the maintenance of the Guild School where skills can be improved and new techniques learned under the guidance of qualified instructors.

To Coordinate and Serve the Interests and Needs of the Artisan and Non-Artisan

- Through publication of "The Cube," the Guild newsletter.
- By creating an avenue of communication through participation in the committee work of the Guild where the needs of the artisan, collector and dealer can be expressed.
- By establishing a standard of consistent, professional and fair conduct by artisans and dealers.
- By increasing the understanding and appreciation of collectors for the unique skills and requirements of the miniaturist.

An Overview of History of the IGMA

The Origins of the Guild

Those of us who were active in the miniatures world back in the 1970's, or even earlier, remember many people, places and events that are unfamiliar to those who came into our realm more recently. There were significantly more miniatures shows and specialist shops dispersed across the country and, without the internet, we relied on magazine advertisements, local media and the yellow pages to find good quality miniatures. Some shops and individual crafters had been mailing out specialist catalogues as far back as the 1920's and by the time the American Bicentennial rolled around, even general interest publications like *Woman's Day* and *McCall's* occasionally published articles about famous collections and craftspeople.

Before Tom Bishop organized his show in Chicago, there was "A Small World" in Winnetka where collectors could purchase the work of John and Ellen Krucker Blauer, Eugene Kupjack's silver and even the early work of John Hodgson. Other shops like Molly Brody's in Westport CT offered artisan creations by Donald Dube, Joe and Jackie Andrews, along with commercial furniture by Sonia Messer, Handcraft Designs, Colonial Craftsmen and Joe Hermes' wallpapers.

Like several other shop-owners, Molly and her business partner Caroline Gruenke (operating as Yankee Miniatures) hosted a twice-yearly miniatures show in nearby Darien where Mary Grady O'Brien first presented her wares alongside the Hillhouses, Nic Nichols, Debbie McKnight, Jean Tag,

Francis Whittemore, Jim Holmes, Al Atkins, Betty Valentine and others. The northeast was home to many of the popular artists at the time and in addition to Darien there were shows in several New Jersey and Westchester suburbs around NYC as well as numerous shows in PA and the rest of New England. Joe and Jackie Andrews travelled from Virginia to sell at the Philadelphia and Allentown PA shows and other venues were introduced in cities large and small across the Midwest and on the West Coast.

California was home to a number of well-stocked miniatures shops and shows in the 1980's and 1990's. Surrounded by so many late 19th century homes, the Victorian era was a popular theme for West Coast collectors. The Mott family's dollhouse display at the family-oriented Knotts Berry Farm amusement park was a popular destination for decades until it closed and the collection was dispersed at auction. Further up the West Coast, San Francisco was home to The Blauers' Miniature Mart, a mail-order emporium whose catalogue featured Ellen's delicate and distinctive light-



George and Sally Hoffman (Fellows)



Charter Members

Al Atkins (F)
Jack Bloomfield
Shirley Bloomfield
Donald Buttfield (F)
Nancy Buttfield (F)
Donald Dube (F)
Marjorie Halpern
George Hoffman (F)
Sally Hoffman (F)
Kate Klaven
Pricilla Lance (F)
Harry Littwin (F)
Virginia Merrill (F)
Deborah McKnight (F)
Franklyn Morley (F)
Fred Rogal
Terry Rogal (F)

ing fixtures, her mother Lillian Gaines' handwoven coverlets and the work of dozens of other artists as well as kits and commercial furnishings.

Some of our newer members look puzzled at the mention of these artists and purveyors of yesteryear. They might recognize the names of some of the more prolific artists from that time like the Hoffmans and Warren Dick whose furniture is contained within almost every collection assembled in the latter 20th century. The 1970's could be considered a miniatures "golden age". Previous golden ages were characterized by the consummate craftsmanship we see in European baby houses of the 17th and 18th centuries, and the 1920's when Queen Mary's and Colleen Moore's dollhouses were constructed. Narcissa

Thorne began to collect wonderful things for her famous roomboxes and engaged expert craftsmen to make her dreams a reality in the coming decade.

Miniaturists in the 1970's commanded a level of genuine respect and admiration not only among collectors but the larger world also seemed to acknowledge the fine craftsmanship that distinguished true artisan miniatures. What made this renaissance of the miniatures craft different this time was that it took place among a wider demographic of middle class collectors. Instead of wealthy Dutch and Flemish housewives and cosmopolitan movie stars and wealthy society matrons, miniatures enthusiasts came from all walks of life in the latter 20th century. A middle class housewife in New Canaan, CT named Gretchen Deans assembled a wonderful collection of fine miniatures by Eric Pearson, Betty Valentine, and others. To house her exceptional collection, she commissioned Jim Holmes, Ted Norton and Ellen Kanze to construct period dwellings for her collection. She shared her impressive collection within the pages of *Nutshell News*, which began publication in the late 1960's as an informal quarterly newsletter written by Gretchen, Dee Snyder and published by Caye McLaren before it evolved into the familiar monthly magazine. Then *Miniature Collector* debuted in the winter of 1976/1977 and stepped it up a notch with professional color photography and an editorial emphasis on fine workmanship. It's fair to say miniatures truly arrived for modern collectors when these publications debuted and suddenly connected us all together.

Some have drawn a parallel between the renewed popularity of miniatures

in the 1970's and the nostalgic revival of interest in ALL handcrafted things that accompanied the celebration of the American Bicentennial in 1976. The growing number of miniatures shops could not meet popular demand with artisan miniatures alone, so cheaper commercial dollhouse furniture filled the shelves of many of these shops and caused some concern among artists. Cheap miniatures had long been manufactured in Japan and Taiwan after WWII, but the establishment of trade relations with China during the Nixon administration had an enormous impact on the business of selling miniatures. Numerous artists were dismayed to find their designs shamelessly copied abroad with total disregard of US trademarks and licensing laws.

Faced with unfair competition, and hoping to establish a way for craftsmen to join together to improve the various modes of marketing their work, a pioneering group of artists based primarily in the northeast began informally discussing the establishment of an organization in 1978 and came together to formally establish the International Guild of Miniature Artisans (IGMA) in 1979. The Guild's roots were deep within the artist community and the initial charter was about promoting and protecting the makers of fine miniatures and holding them to a professional standard of conduct, much the way the old European guild system functioned hundreds of years ago. Membership was designed with a hierarchy within the group where anyone could enroll as a general member but miniaturists were carefully vetted before being awarded membership as Artisans and then Fellows. Like the medieval guilds, education was a key component and

remains so to this day.

Along a similar timeline and trajectory, a group attending the 1971 National Doll Convention, talked about forming a group of miniaturists who would serve the miniature collector and builder. Its objective was to create, stimulate and maintain a national interest in all matters miniature. And so, NAME, National Association of Miniature Enthusiasts was constituted in 1972. The organization was based in CA for 20 years before centering itself in Carmel, IN.

Artisan and Fellow Memberships

Everyone joins the International Guild of Miniature Artisans as a general member. Many members are happy to remain in that category encompassing collectors, lovers of the hobby, shop owners and others, many of whom are makers as well. They all relate to the mission of the Guild and enjoy supporting and being part of the organization.

For those who wish to pursue the development of their skills and seek recognition for doing so, the Guild offers Artisan and Fellow membership in an effort to encourage the growth of



Pia Becker (Fellow)

members' talent to the highest degree possible, in keeping with the Guild's motto 'In the pursuit and recognition of excellence'.

After a period of one year as a general member, any IGMA member who feels their work is above average may apply to the Artisan Selection Committee to submit their work for evaluation. Evaluations take place annually, and are performed by a committee made up of a cross-section of the IGMA membership, weighted heavily towards those already judged Artisan and Fellow members.

Applicants submit five pieces of their very best work, along with supporting documentation describing their inspiration, methods and materials. The committee, focusing on accurate scale, use of appropriate materials and construction techniques, evaluates the work on a scale of values. If the applicant's work achieves or exceeds the threshold, they are elevated to Artisan membership with the approval of the Board of Trustees. Those not reaching that threshold receive a letter sharing constructive comments from the committee members and encouragement to reapply. There is no quota or percentage governing who or how many will be successful, and often those who reapply are successful with a future submission.

Artisans in good standing for a period of at least two years are eligible to apply for Fellow membership. This highest honor is awarded to those whose work has reached the epitome of excellence, is well above average and leaves little to no room for further improvement. Fellow member work reflects a level of design and quality of workmanship that makes the Guild proud to have given them this design

and to have them as members. Once the evaluations are approved by the Board of Trustees, the new Fellow members receive a Lucite cube which contains an IGMA medallion and has their name and date of their award engraved on it.

Artisan and Fellow membership are levels of membership within the Guild that last only as long as one is a member of the Guild. The good news is that should your membership lapse, your Artisan or Fellow membership will be restored when your membership is reinstated.

The Guild Show

The Guild's founders were keen to establish an annual show event that would differ from the typical shows where craftsmen's booths often sat side-by-side with dealers of dolls, antique miniatures and vendors selling commercial products. From its inception, the Guild Show sought to distinguish itself by featuring the finest vetted artisans who made their own miniatures and subscribed to a code of fair business practices. In the



Jolie Gaston, past president shopping at Jane Graber's (Artisan) table

Show Directors

1980 & 1981

George & Sally Hoffman

1982 & 1983

Jack and Shirley Bloomfield

1984 & 1985

Jane Ober

1986 & 1987

Roberta Partridge

1988

Cookie Ziemba

1989

Corinne Roxby

1990–1999

Roberta Partridge

2000 & 2001

Pat Bauder

2002–2011

Duffy Wineman

2012

Diane Kendall

2013–2019

Carol Block, Annelle Ferguson,

Pat Richards

beginning, one had to be an Artisan or Fellow to participate as a seller and the show was sometimes so fully subscribed that there was a rotating waiting list for artists wishing to participate.

Since the founding members were based in the northeast, they settled into a routine where the shows were located in and around New York City. After the first show was held in the Poconos, the Guild booked ballrooms at a series of different hotels in midtown and lower Manhattan. Eventually



Pete Boorum (Artisan) demonstrating at Guild Show with Tom Marsh

economic considerations brought the show to The Rye Hilton in Westchester County, returned to Manhattan for three years, then to the Marriott in Teaneck NJ. In the 1990's, the show was twice held on the west coast and it has been anchored in the Northeast because the Guild determined that its identity as an international organization required it to be more accessible to the growing number of European members.

In 2007, Show Director Duffy Wine- man dreamed up the Small Begin- nings program, a unique sales area exclusively for the needs and smaller budgets of miniaturists 14 and under. Terry Kleeman came up with the graphics and functional design for the area and the young shoppers are supervised by volunteers ensuring that their purchases are solely their own choices. Stock is donated and occasionally made especially for the program.

The Gathering of the Guild was sub- titled Desserts and Demonstrations by Diane Kendall in 2012 when she moved demonstrations out of the sales room and used them to gener- ate more excitement at Friday night's

gathering to officially launch the show weekend. It has been a tremendous success as attendees take advantage of the opportunity to pick up tips and skills while sharing time with miniature friends.

Classes have become an important component of the Guild Show. Taught by attending dealers, they may range in length from a few hours to several days and offer attendees a variety of experiences at a variety of price points.

For several decades, the show was held in April. But as the Tom Bishop show in Chicago grew in popularity, a calendar conflict developed that precipitated a change to another time of year. The Guild experimented with dates in late winter until a February snowstorm on the weekend of the show caused the State of NJ to declare a snow emergency and all state highways and airports were closed. The show was thereafter rescheduled for September and on our 40th anniversary the show will celebrate its third highly successful year in Windsor, CT.

Gallery of the Guild

Since the late 1990's, the Gallery of the Guild has sponsored a selling table at The Guild Show as well as Chicago International and Philadelphia. Corrine Roxby served as its chair for 10 years. In 2008 Carol Block assumed this chairmanship. The Gallery has added Good Sam Miniature Showcase, Handcrafters of Miniatures and Texas Miniature Showcase to its schedule. For those Artisan and Fellow members of the Guild who cannot attend a show in person, the Gallery of the Guild is their opportunity to still offer their wares for purchase. Information about the Gallery is on the IGMA

website under the member tab.

Auctions

In addition to auctions at Guild School and the Guild Show, we conduct a live auction annually at the Tom Bishop International Show in Chicago and a live and silent auction every other year at Philadelphia Miniaturia. At the Chicago Show we hold an event, This is the Guild, a presentation to share the mission and activities of the organization, including a slideshow, video and student testimonials.



The Guild School

The Guild School first offered classes in 1982 at the Maine Maritime Academy in Castine, Maine with a roster of 44 students from the US, Canada and the Netherlands and nine instructors. Don and Nancy Buttfeld first proposed the idea and with the Hoffmans,



Nancy and Don Buttfeld

Guild School Directors

1982	Nic & Linda Nichols
1983–84	Bob Freeman
1985–86	Ralph Coles
1987–98	Betty Burkey
1999–	Barbara Davis

they guided its development until it became a reality. The school was becoming an experience like no other that miniaturists had encountered; hence the catch phrase “The Castine Experience”. Barbara Davis, an Artisan who taught at the school for 8 years, started as director in 1999 and continues into the present. The Guild School has flourished and expanded from its origins to include 27 instructors (9 from outside the US) and 180 students in 2019 with an offering of 40 different classes. This past year, 38 states and 12 countries were represented with 38 participants from Canada, Europe, Japan, South Africa, Australia, Qatar, and Israel.

Don Buttfield was one of the founding members of the Guild in 1979 and in 1998, the Guild established the Don Buttfield Award to honor his memory and recognize individuals who demonstrate the same unassuming qualities Don possessed; who share their skill and talents with others in the field of miniatures education; and who contribute to the ongoing community of learners at Guild School. The award has been given annually at Guild School to a total of 18 instructors, students and guests.

Classes are taught only by Artisan and Fellow members of the Guild who are



Student Duffy Wineman

selected through a rigorous, juried process. They are offered in nearly all mediums for all skill levels, always with a focus on creating fine quality miniatures. In addition to tuition, live and silent auctions held at school contribute to the operational funding of the school, purchasing power tools, and supporting scholarship students. The first scholarships were awarded in 1986 and continue into the present, with 121 scholarships having been given so far. Seven instructors this year are former scholarship students. Every other year since 2010, in partnership with the Japan Miniature Artisans Guild, the school co-funds a Japan Scholar in Residence. Through a generous donation in 2013 from the estate of Sarah Salisbury, an avid collector and columnist, six students were selected for a sponsorship.



Julian Biggers (Fellow) and Ruth Biggers with collector Rose Burell.



In 2004, the first Twenty-Year Award was established and so far a total of 49 have been given, as well as six given to instructors who have taught 20 years. Nine people have been given a Thirty-Year Award, starting in 2015.

There is a camaraderie that has always existed at Guild School. People spend a week in a small, charming coastal village following their passion of making miniatures and “never having to explain what a miniature is”. There is mutual respect, a tolerance for diversity and a commitment to the joy of learning as everyone follows their own personal journey to excellence. The current phrase is “this is the best week of the year”.

The Guild Study Programs

At a Board of Trustees meeting in 1994, Guild President, Peter Kendall, proposed the idea of having educational programs at museums and other venues of historic significance where a miniature project could be based on the actual historical object. For those who might not be able to afford the time or expense of a full week in Castine, or for those who desire more than just the one week of instruction in June, the Guild Study Program was created in 1995. Specifically designed to take place at museums or other historic and/or

culturally significant places, the study program focuses on original pieces in the collection of the institution where the classes take place. Because many miniature projects often begin with an inspirational photo found in a book or online, it can be challenging to obtain all the information one might like to document the measurements of the original. That is one of the reasons that Guild Study Programs offer an exceptional opportunity to access museum collections with the active participation of curatorial staff. Projects drawn from those collections offer a personalized, 360 degree view of the piece along with the social and historical context.

The first Study Program was held in Colonial Williamsburg in 1995, and with one exception, a program has been held there annually each January. In the 24 years since, additional programs have been held in various locations around the country. The locations chosen and the variety of projects studied have represented a wide variety of historic periods, techniques and mediums, expanding the horizons of both students and instructors. Williamsburg has been the most popular destination, and other programs have taken place in Kansas City MO, Santa Fe NM, Portland OR,



*Williamsburg class taught by Sue Rountree
(Fellow)*

Shelburne VT, Pasadena CA, Maysville KY, Salem MA, Houston TX, Chicago IL with classes offered in London in conjunction with the Kensington Dolls' House Festival.

The Guild has also been able to establish and maintain a modest collection of tools for use at east coast study programs. Organization of the programs and maintenance of the tools has been the effort of Guild volunteers without whom much of our work would not happen.



The CUBE editor Isoabel Leininger (2008–2019)

Guild Publications, Projects and Awards

Shortly after the Guild's founding, there were two official publications for members: *The Hotline* and *The CUBE*. *The CUBE* was first published in 1982, edited by Betsy Roxby and covering major events on a regular schedule while *The Hotline*, edited by Murray Scrimgeour, was a little less formal in tone and was published as needed between issues of *The CUBE*. In 1997 they were consolidated into *The CUBE*. In 1984 the Guild published a booklet title "Profiles in Miniature" featuring stories and photographs of work by a number of Artisans and Fellows.

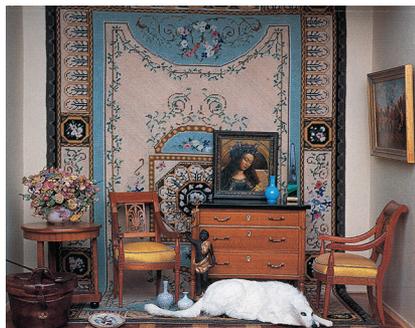
While continuing to publish *The CUBE*,

Guild Presidents

1979	Foster Tracy
1979	George Hoffman
1981	Donald Buttfeld
1982	Jack Bloomfield
1983	Susan Richardson
1985	Dominic Wilson
1986	Carolyn Sunstein
1988	Jack Blackham
1990	Marjorie Adams
1992	Therese Bahl
1994	Peter Kendall
1997	Cris Goad
1999	Annelle Ferguson
2001	Bob Schoenburger
2003	Paul Moore
2005	Jolie Gaston
2007	Corky Anderson
2010	Peter Kendall
2011	Patricia Richards
2013	Nell Corkin
2014	Barbara Kalty
2015	Teresa Layman
2017	Karon Cunningham
2018	Lissa Loosemore
2019	Karon Cunningham

the Guild also has a presence on the internet with its own website, www.igma.org, facebook pages, fine miniatures forum and instagram accounts. The Guild School instagram account has over 11,000 followers.

As part of the Guild's focus on education, a series of roomboxes were commissioned as a travelling exhibit to promote a wider appreciation of fine artisan miniatures, and they were filled with fine miniatures made



Elements of Style Roombox

by Artisans and Fellows. They were constructed in a series of eight boxes titled "Elements of Style" and were displayed at shows and museums across the country. They garnered helpful publicity for the artists and the Guild itself within the pages of *Miniature Collector* magazine and a second and third series debuted in 1995 and 1998. It proved difficult and costly to transport these displays and they were eventually sold as part of a fund-raising effort.

In 1988, the Guild created the Crystal Award to be presented to a member who has made exceptional contributions to the miniatures field, apart from artistic achievements. Recipients have included individuals in publishing, creators of museums, teachers and show promoters – people who have made a real difference in promoting miniatures in unique and meaningful ways deserving of recognition.

The Guild Matures

In 1980, the Guild had 81 members. By the end of its first decade, membership had grown to almost 1000 and when the Guild celebrated its 20th anniversary in 1999, the membership

reached a high of 1470. Those numbers have declined in the past twenty years as that first generation of avid collectors and pioneer craftsmen have retired or passed away. Many of the shops and regional miniatures shows that were so successful in the past waned and closed. The unexpected demise of *Miniature Collector* magazine in 2018 has further reduced the number of publishing outlets devoted to miniatures. Our community lost a popular channel for sharing information about shows, auctions and artisan profiles.

Newer collectors have a variety of ways to participate in the miniatures community with hundreds of websites devoted to miniatures, and electronic access to sales sites like ebay, Etsy and LiveAuctioneers. Some artists sell directly from their own websites now and thus save the expense of renting a table at a show and paying travel expenses. While the paying membership of the Guild may have declined, it's important to recognize that TEN TIMES that number of people subscribes to our facebook page and share photos of their creations and collection on-line and also follow the Guild on Instagram. We may never meet



Former presidents Cris Goad and Annelle Ferguson (Fellow) celebrate the Guild's 20th birthday

these collectors in person because many are content with simply enjoying pictures of miniatures and asking for advice from the comfort of their laptops or smartphones at home. It's a different type of community now.

The Guild has greatly expanded its international presence with a booth as well as classes at the Kensington Show which draws attendees from all over Europe as well as Great Britain. The Guild also interacts with active communities in France and Denmark. Japan has developed its own Guild patterned closely after IGMA.

The new generation of collectors may never know the excitement and satisfaction of buying a piece directly from an artist at a show, or learn about artists in a publishing format that has a voice of authenticity like the late Mary Kaliski's articles for *Miniature Collector*. While the Guild School remains hugely popular and successful, the Guild organization must survey this changing landscape and navigate a new course for the future. It will require a corps of dedicated volunteers equipped with the same thoughtfulness and enthusiastic spirit as those seventeen charter members of the Guild forty years ago, so the Guild may continue its important mission:

“To promote fine miniatures as an art form; to increase awareness and appreciation of high-quality workmanship through public education; to recognize and honor qualified artisans and encourage work of highest quality; to encourage the development of new artisans; and to coordinate and serve the interests and needs of the artisan and non-artisan.”

By Susan Milmore with Patricia Richards, Barbara Davis, and Annelle Ferguson



Top to bottom: Pat Richards (Fellow), Debi Weisler (Artisan), Sylvia Royall, Mariella Vitale (Fellow)



The Digital Age of IGMA: Millions of Miniatures Await, All Online

What's a great way to connect with other miniature makers and collectors? Where's the easiest place to find a list of Guild Show dealers? The quickest way to view next year's Guild School classes or instructors? These days, the latest IGMA events and happenings are all shared online. Whether on our website, the Fine Miniatures Forum, "IGMA: Miniature Community" Facebook group, email newsletters, on Pinterest, Instagram and other social media sites, or simply by email — we're always online these days.

What does the future of miniatures look like?

Find out for yourself, online at www.igma.org today.

Over the past five years, the Fine Miniatures Forum has welcomed more than 1,600 members into discussions

about miniature-making techniques, creative processes, the best practices of collecting, and more. Launched in spring 2014, it's the perfect place to find and follow Fellow and Artisan content. And it's where you'll learn both common and one-of-a-kind techniques from IGMA miniaturists. See what everyone is talking about at fineminaturesforum.com today.

For more than nine years now, IGMA has played a very active role on Facebook. Our "IGMA: Miniature Community" group now has more than 10,000 members from all around the world. It's one of the best places to go to share your recent or favorite work (made by hand and/or from your collection). Plus, there's an opportunity to enjoy brand-new work in an array of scales; members are encouraged to post on the subject of fine scale miniatures in 1:12, 1:24, 1:48, and 1:144 scales. Want to create something with us in June 2020? For the latest Guild School updates, make sure to like our "IGMA Guild School" Facebook page and don't forget to check out facebook.com/guildofminiatureartisans too.

Facebook

IGMA: Miniature Community
IGMA Guild School
International Guild of Miniature Artisans — IGMA

If you love creating Pinterest boards, don't miss the latest pins from pinterest.com/igmaguild. You'll find colorful, unique, and artfully crafted fine miniature work by our current Fellows and Artisans. And if you ever wanted to find the origin or artist credentials of a small-scale work, this social media platform can surely help. Before you know it, you'll be clicking from

photograph to photograph, discovering new favorites as you go.

Over on Instagram, there are quite a few IGMA accounts you may wish to follow.

Instagram

@guild_of_miniaature_artisans
@guildshow
@igmaguildschool

Here, you'll find the latest photographs and videos from our annual events, and we welcome you to share your own by using hashtags like #guildofminiatureartisans and #igmaguildschool. New feature alert! You can even follow those hashtags to see the latest activity being shared by other mini makers from all over the globe.

Zoom in on this!

So, what exactly is the next big thing for IGMA in the digital age? Well, you may see some IGMA activity on

YouTube and Twitter from time to time. For now, we encourage you to connect and correspond online in our Forum and Facebook Group. Get the conversation started! There's a good chance you'll learn or see something new every single day. Because the next big thing in miniatures... starts with you.

When you're ready to see all your IGMA friends in person again, and awe at the latest fine miniature work with your own eyes, we'll be on the east coast at Guild Show and Guild School, year after year.

See you there! Looking forward to chatting with you soon.

Cheers to the next 40 years...

Drop us a note at info@igma.org to keep the conversation going!

by Kate Ünver



Thank you to Betsy Roxby for the Anniversary pamphlet design work and to the anonymous donors who covered the printing costs.

Above: Frances Peterson (Fellow), Elga Koster (Artisan)
Front Cover clockwise: Pete Acquisto (Fellow), Barbara Davis (Artisan), Pat Hartman (Fellow)
and Bob Hurd (Artisan), Phyllis Hawkes (Fellow)

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