

March 2014



## Northwest Designer Craftsmen

[www.nwdc-online.org](http://www.nwdc-online.org)

Facebook: <https://www.facebook.com/pages/Northwest-Designer-Craftsmen-NWDC/355877767779930?sk=wall>

NWDC online calendar: <http://www.nwdc-online.org/calendar/>

Members' Only Site: <https://sites.google.com/site/nwdesignercraftsmen>

## Meetings & Speakers

### Phinney Neighborhood Center Program



2nd Wed. of the month

Board meetings 5:30-7 (open to everyone)

Speaker 7-8 pm / Social Time 8-9 pm

Mar.12 Image Bank

April 9 Patricia Resseguie

May 14 Barbara Lee Smith

June 11 Judy Tuohy & Carie Collver of the Shack Gallery

Sept. 10 Delores Taylor

Oct. 8 Katherine Holzknacht

Nov. 12 Larry Halvorsen

### NWDC Presents: Peter Korn: "Why We Make Things and Why It Matters"

**2pm to 3pm, March 23rd. Bellevue Art Museum**

Join us for an author's talk with furniture maker Peter Korn, Executive Director of the Center for Furniture Craftsmanship and author of "Why We Make Things and Why It Matters: The Education of a Craftsman." Korn will discuss the nature and rewards of creative work, and how the practice of contemporary visual arts in general, and craft in particular, is transformational to the individual and society.

Free, but please RSVP at [www.bellevuearts.org](http://www.bellevuearts.org).

**March 10th Deadline**

### 2014 NWDC Annual Show and Tell

Members wanting to participate in one of our most entertaining programs of the year, the Annual Image Bank "Show and Tell," are asked to email up to 5 images (jpeg format between 1200 and 1500 pixels @ 72 dpi) to Lanny Bergner at [Lbergner@wavecable.com](mailto:Lbergner@wavecable.com). Lanny will compile the images into a PowerPoint presentation. Participating members will be asked to give a brief verbal description of the projected works.

This is a great chance to show your most recent work, works-in-progress or whatever else is exciting and that you want to share with your fellow NWDC members.

This year's program will be held in Seattle at the Phinney Neighborhood Center following the Board meeting, from 7:00 to 9:00 on Wednesday, March 12th, 2014.

**March 10th is the last day** images can be submitted. If possible, PLEASE send your images in early so as not to plug up Lanny's e-mailbox.

## President's Letter

As a new-ish member of NWDC and a person oriented to the “now,” my initial interest in NWDC Founders was mild. Planning our 60th has changed all that.

Last October at NWDC's BAM event, “A Conversation with Patti Warashina”, Patti made an aside that has stuck with me. She mentioned being a student of Ruth Penington, one of our Founders. She recalled that Professor Penington seemed, to many people, intimidating and implied that, in the 1950's, that made her a thrilling role model. Sitting in my seat, I felt the thrill on two counts. One, that we are at that point where the Founders are still personally remembered by some. That, in itself, seems special. Secondly, knowing about our legacy -- the craft lineage of our group -- elevates everyone's game.

At one of our board meetings when we were talking about the Founders, I mentioned that I had heard that Founder Henry Lin was Maya Lin's father. After making that “wow!” announcement, I thought I had better make sure. I went on the internet to fact check. Big mistake. There was conflicting information about when the Lins came from China and where they settled. Maya Lin was born in the mid-west and her father taught Ceramics at the University of Ohio. Thus began the inquiry: was our Henry Lin “Henry Huan Lin” (father of Maya Lin)?

The point of clarity came in the provenance of an object owned by the Henry Gallery, University of Washington: “Bottle,” an NWDC Purchase Prize in 1957 to Henry Huan Lin. So Maya's father was in Seattle in the 50's and involved with NWDC.

There was no picture of the bottle in the catalog on the internet. After an e-mail to the Special Collections section at the Henry Gallery, I was rewarded with an image of the bottle -- the size of a postage stamp.

It turns out the Henry Gallery owns the bottle, but not the copyright to its image. They can show an image for educational purposes, but cannot publish it. Fortunately, I was able to visit the Special Collections, and actually see the bottle. It is a wheel thrown porcelain bottle, almost 8 inches high, 6 inches in diameter, with a small neck. The iron glaze is a dark brown with some complex variations in the color.

The Special Collections staff also gave me print-outs about Henry Lin. One was an NWDC newsletter article by member Bob Purser (now deceased), who contacted the Lin family. (!) He too asked “Who was Henry Lin?” We are reprinting that article in this issue.

Also see the link to an article by Henry Lin's wife, Julia, about her youthful escape from Shanghai just as the Communists arrived in 1949.

Lastly, an excerpt from Maya Lin's book -- a daughter's dawning realization of and effort to articulate the intangible, almost impossible-to-verbalize qualities that are her father's legacy to her.

So what is the take-home message of all this? One is the slippery nature of history and contacts: information is found, lost, found. How appropriate for us, as craftspeople, that an object acted as an anchor for fact. (As makers, don't we sometimes wonder which, if any, of our objects will survive us in any significant way?) The second take-home is that connecting to NWDC history is surprisingly rewarding. It creates a richer and deeper context for our own efforts.

Next month: Our living founder, Russell Day.

-Lois Harbaugh

## Member Profiles, by Bob Purser

### Who was NWDC Founder Henry Lin?

Recently I was watching an interview Bill Moyer had with the well known designer and architect, Maya Lin. She talks about her father Henry Lin and mentions that he got his training in pottery at the UW. I remember his name being in the NWDC rosters and wondering why a person in Athens, Ohio was a member. If you have looked at the history page of our web site you'll note that he was a founding member of NWDC. I searched the web but found nothing about his stay in Seattle.

I called Russell Day. He vaguely remembered him and Evert Sodergren recalls Henry in the café when the Northwest Designer Craftsmen was formed. Ramona Solberg says he was teaching ceramics at the UW when she returned from the war as a student. So I called Maya's office. Maya was out but her assistant gave me the email for Tan Lin, whom I contacted. He referred me to his mother, Julia Lin, who called and sent an email. She is a professor emeritus from Ohio University where she taught literature.

Julia Lin was working on a Masters degree (and went on for a Ph.D.) when she met Henry at the UW. It was 1948 and Henry had just come from Taiwan. He came from an intellectual family who had lived in Beijing but his family fled Communism to relocate on Taiwan. Julia had come from China earlier.

In her email to me she gives more insight to Henry's career, "... after we got married in 1951, he changed from education to art after he took a course in ceramic art and his professor encouraged him to major in ceramic art. So he started his pursuit of first a BA degree and then a MFA degree in art. We left Seattle when Henry was offered a one-year appointment teaching ceramic art at the University of Wisconsin in 1957. By that time he had received both his BA and MFA degrees from the UW. In 1958 he was offered a position teaching and setting up a ceramic department at Ohio University in Athens, Ohio. So we left for Athens, from Madison, Wisconsin in the summer of 1958. After teaching a few years at Ohio University he became the Director of the School of Art and later the Dean of the College of Fine Arts for 14 years until he retired in 1984. He died in 1989 in Santa Barbara, CA where he was spending his retirement since 1987.

One of Henry Lin's students who went on to become a well known ceramist and teacher was Dick Hay. In an article written about him, Indiana State University professor Whitney Engeran Jr. has stated, "The hawk-like skills of keen looking and judgment, as well as the zeal for soaring perfection of visual ideas and forms are life lessons Hay learned from Lin. Hay has often recounted to me and lectured to audiences around the world his memorable experiences as an assistant to Lin from 1961 – 1964. My favorite image is that of the composed professor Lin briskly walking out of the studio for lunch saying to Dick Hay:

"Make twelve globe forms exactly alike and have them set up and ready when I return." Upon returning, as the story goes, Lin like an inspecting general reviewed the forms and reduced each one to the blob of clay from which it came with one masterful, critical stroke of his hand. The highly disciplined use of the wheel, kilns, tools, clay and the minded control of form and color were respectfully and lovingly embedded in the artistic soul of Dick Hay.

"When I was growing up, there was a kind of American arts and crafts movement going on, very clean, very simple, but with an acknowledgement of artisans. My father made a lot of furniture in our house, and all our professor friends were making things. That was definitely an influence." Maya Lin, daughter

Here is the link to Maya Lin's mother's story - Julia Lin.

This is interesting reading. Please check it out:

<https://www.washington.edu/alumni/columns/dec08/julialin.html>

An excerpt from Maya Lin's book, "Boundaries", published by Simon & Schuster, 2000:

"Clay: It wasn't until after my father died that I realized the enormous impact he had had on my work. His aesthetic sensibility ran throughout our lives : from the furniture we sat on to the everyday ceramic pots we ate from. From the choice of where our house was - secluded, set into the woods, in the city, yet separate from it, always surrounded by the natural environment - down to the stoneware glazes that he used, all natural earth color.

But it's the simplest things that can be overlooked. Looking down at him after he had died, I noticed his hands. His hands were so delicate, beautiful. I realized he had given me his hands. With those hands came his skill at working with clay, pulling pots out of the clay, pots as long as his arm. Perhaps it never occurred to me how his life as a potter would exert such a strong influence on my work since I failed utterly at trying to throw a pot; I couldn't center that ball of clay no matter how I tried.

After school, my brother and I would walk over to our father's studio and spend countless hours watching as our father kneaded the clay, pounding it, pushing it, cutting it through the wire; he worked with it effortlessly as a fluid, plastic medium, where he could pull up a form, then with one touch, open or close the shape.

It struck me then that my architecture models started in clay and my earliest metalsmithing started in wax. Plastic mediums that had to be sculpted, molded, and shaped. "

## To Do List:

Send photos of yourself working, a short statement about the value of NWDC in your life to [lois.nwdc@gmail.com](mailto:lois.nwdc@gmail.com).

Do you have a promotional video to share? Send the link to [lois.nwdc@gmail.com](mailto:lois.nwdc@gmail.com).

Do you have some news to share on our Facebook page? Send the information to CJ Hurley: [cj@cjhurley.com](mailto:cj@cjhurley.com)

Send your local media contacts to [intern@cjhurley.com](mailto:intern@cjhurley.com).

Add the NWDC logo to your electronic signature. Go to the Members Only Site (listed in the heading of this newsletter on page one.) You will find the downloadable logo on the Members Only Site.

NWDC and the Washington State Art Mobile.

I have no photos of the Art Mobile, but imagine a 70 foot trailer, like the ones that big rigs pull on the interstate freeways. Now imagine that it is full of artwork, a traveling art gallery. It was the Washington State Art Mobile. The Art Mobile was a function of the Washington State Arts Commission. Each year a new art show was assembled to fill the Art Mobile; then the Art Mobile traveled the state mostly to rural towns and communities -Thorp, Quincy, Mossy Rock, Washtucna, Republic etc.; all the small towns that rarely get to see original arts and crafts. School districts that could not afford to send their classes on a field trip to a city with an art museum could sign up with the Washington State Arts Commission for a visit from the Art Mobile.

So it was in about 1984 that NWDC was offered a chance to fill the Art Mobile for one year. NWDC was to be paid \$5000.00 to assemble the show. I was President of NWDC at that time. As President I was also Newsletter Editor and Show Chairman. I sent out a call for artwork from our members to be delivered to my home in Eastlake, or to Larry Metcalf at the Art Center at Seattle Pacific University. The Art Mobile was parked in south Seattle at a Washington State warehouse. Slowly we collected the artwork, and hung the traveling show.

The show had special challenges because the trailer was in transit weekly. The trailer bounced and swayed as it moved from site to site across the state. All the work had to be extremely secure. Wires, braces and silicone held the work in place. Over the nine month school year there were a few casualties. A few things that tipped over, but nothing major was damaged except a lovely bowl by Regnor Reinholdtsen. A light bulb above his bowl slowly came unscrewed and fell on Regnor's bowl. It broke into four or five pieces and was glued back together for the duration of the show.

By all reports the show was a big success as it moved around the state. I received letters and cards from teachers, principals and whole classes who wrote thank you notes to the members of NWDC.

The money we received from the State Arts Commission for assembling the show created a nice little nest egg for NWDC . Various members had ideas about how we should use the money. Some wanted a big show in Seattle, others wanted a new catalogue of members' work, some wanted to leave it in the bank and let it pay our bills. I thought about a trip to Mexico for the President, Newsletter Editor and the Show Chairman. Me. After all the debate the money was put into an investment fund and the interest grew and the NWDC still has money in the bank to fund the needs of the NWDC.

I do wish I had a photo of the trailer and the work. It was an impressive and moving show.

Sincerely  
Ron Adams

**Good News!** Our newsletters are now being e-mailed to the American Craft Council in Minneapolis, MN. Each month the newsletters will be printed out and made available in the Craft Council Library. Check out the fabulous work of the American Craft Council at <http://craftcouncil.org/>

# Promotion vs. Privacy and NWDC

## A special note from the NWDC Newsletter Editor

Our organization is becoming better known. Our President, Lois Harbaugh, recently had an interesting chat with a person at the American Craft Council about NWDC. By the end of the conversation, the ACC Librarian asked for our monthly newsletter. She would like to print it and make it available at the ACC Library. This is great news - as we would like to promote our organization and all that we do.

CJ Hurley is doing a wonderful job of promoting us on Facebook.

Our monthly newsletter is now available to the public via our public NWDC website:

<http://www.nwdc-online.org/calendar/index.php?/newsletters/>

All of this is wonderful, until you start to think about the personal information that is being made public. As the newsletter editor, I felt compelled to write a note in the newsletter about this subject.

Each month, after finishing the newsletter, I create a second copy of the newsletter with all personal information removed. This second copy is the one that is posted on our public web site. This is the same copy that will now be sent to the American Craft Council. We are doing what we can to protect your privacy.

However... there is a fine line between publicity and privacy.

I want each of you to think about this: Does NWDC have your permission to publish your photo? Is it acceptable that NWDC publishes photos of your art? (Don't worry - the quality is low by the time it gets printed. I doubt it would get lifted and stolen.) Imagine you are at a social event for NWDC and your photo is taken and published in the newsletter. Is this acceptable to you?

If you have a concern about this, please contact the Newsletter Editor: [jankoutsy@comcast.net](mailto:jankoutsy@comcast.net).

A few requests have already been made to me - which I honor. Before we 'go national', I would like to know of any other requests and concerns.

It is a fine line: promotion vs. privacy. Give it some thought. If you have concerns, please let us know.

(And just FYI... this page will be removed from that 'other' copy.)



Don't forget our online calendar and the new links to our exhibitions!

<http://www.nwdc-online.org/calendar/index.php?/exhibitions/>

**Take a look!** The NWDC Website now has an exhibitions page with individual galleries for each show.

## Jen Mills Artist Lecture

--review by Anita Feng

Guests were treated to a most inspiring slide presentation and talk given by Jen Mills, ceramic sculptor and installation artist on November 12 at the Phinney Neighborhood Center.



Early on in the evening she spoke of intriguing themes such as “Presence of Absence.” In a work titled “Offering,” Jen created and displayed a series of bowls. While a series of bowls might be construed as passé, Jen’s art installation made powerful use of the vulnerability and beauty of imperfection. She began the work with a “flaw.” The bowls leaked. But then, the best of artists always looks closer than the perceived mistake. Rather, she began asking questions: what if...and what would it signify? Staying with that openness of mind, she observed the way liquids leaked and left salt-encrusted patterns on the floor beneath the suspended bowls and in the bowls themselves. She began to build on this phenomenon, allowing the artistry of time to make and present its own offering, resulting in an exquisite installation, full of rich metaphor and points of reflection.

Jen talked about her major influences in creating her art. An early interest, and Bachelor’s Degree in Comparative Religions was one. And landscapes of her childhood home in Colorado, and of such far-flung places as Australia, Israel and the wastelands of Detroit—all found their expression in Jen’s installations, bringing to life the personal topography of experience. A series of bowls created out of crystalized salt were quite striking, not only for the unusual, fragile nature of their forms, but for the effect of a whole series of them displayed in undulating heights. Jen described the multiple angles from which the art could be observed. She observed how the viewer often wanted to engage at greater length and with more intimacy. Elemental materials of nature in her work evoked the human condition. The mediums in which she worked reflected the natural world. “Snow,” she said, “is like a glaze on the landscape.”

Looking to her current new challenges, Jen is exploring slip casting, experimenting with more deliberate forms using templates and patterns. She described the process of launching a new project with the wonder of not-knowing and the excitement of “an idea like a fish on a hook.”

Jen Mills has exhibited her work in such galleries as Foster White Gallery, Seattle, WA, Francine Seders Gallery, Seattle, WA and the prestigious National Council for Education and the Ceramic Arts convention, Seattle Design Center, Seattle, WA. She received an MFA in ceramics from the Cranbrook Academy of Art, and was a Resident Artist at Pottery Northwest, Seattle, WA. Currently she teaches at Seward Park Clay Studio in Seattle.

If you would like to learn more about her work and see some images, please take a look at her website at <http://www.jen-mills.com/index.html>.

## NWDC Events



Phinney Neighborhood Assoc.  
6532 Phinney Ave N  
Seattle, WA 98103  
206.783.2244  
www.phinneycenter.org



Schack Art Center  
2921 Hoyt Ave.  
Everett, WA 98201  
(425) 259-5050  
artsinfo@schack.org



Anchor Art Space  
216 Commercial St.  
Anacortes, WA 98221  
(360) 440-4136  
www.anchorartspace.org

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|---------------|---|
| Thurs. Mar. 6 | Schack Opening, 5-8pm   |
| Fri. Mar. 7   | Anacortes Anchor Show closes<br>with sale of collaborative work, 6-9pm  |
| Wed. Mar. 12  | Image Bank at the Phinney, 7-8pm, social 8-9pm  |
| Sat. Mar. 15  | 5-6pm: During the Everett Art Walk, come see a mockumentary produced by artist and author Jack Gunter. Titled "Secrets of the Mt. Vernon Culture," this 1 hour video takes an imaginative and satirical look at the history of Skagit Valley between 10,000 B.C. and 17,000 B.C., running through the course of its history in the "summer" sandwiched between the previous two ice ages. Not to be missed. |
| Sat. Apr. 12  | Take down Schack show   |



Bylaws & Standing Rules  
Board Meeting Minutes  
Financial Statements  
2012 Newsletters  
2013 Newsletters  
"How To" Photo Tutorials  
Electronic Signature JPEG

Please remember to check our group's wonderful resources

Log on to: <https://sites.google.com/site/nwdesignercraftsmen>

This "Members Only" site has:

- Bylaws and Standing Rules
- Board Meeting minutes
- Financial statements
- Past newsletters
- The "How to Photograph" tutorials
- Electronic signature jpegs for you to add to your email signature (helps to promote our organization).

MEMBER OF



NORTHWEST  
DESIGNER  
CRAFTSMEN





# Call For Entry

## **“Head to Toe-A Body of Adornment”**

Hosted by the Art Stop Gallery at LeRoy Jewelers, Tacoma, WA  
July 12 to August 30, 2014

### **“One should either be a work of art, or wear a work of art”.... Oscar Wilde**

Wearing a work of art is certainly one reason for body adornment, but there are also many others. Think of the simple brooch worn to secure clothing, or the wedding ring, a universal symbol of marital status. Others believe that wearing a St. Christopher Medal will ensure protection during their travels. Cultures throughout the globe have traditionally embraced body adornment such as jewelry, clothing, or even hairstyle as expressions of status, faith or spirituality, and of course, group or subculture membership. For this show, we ask you to create artwork that speaks to any aspect of body adornment.



#### **Location:**

The Art Stop  
940 Broadway  
Tacoma, WA 98402  
(253) 274-1630  
email: artstop@hotmail.com  
Website: <http://artstoptacoma.com/> or see them on Facebook  
Gallery Hours: Tuesday thru Friday 9:30 am to 5:30 pm  
Saturday 9:30 am to 4:30 pm. Closed Sunday.

About the Gallery: The Art Stop was founded in 1996, and features fine, hand-made craft from North American artisans. Located in downtown Tacoma's Theater District, this unique gallery is located inside LeRoy Jewelers, a national award-winning manufacturing jeweler with a 70-year history in Tacoma. The gallery strives to create a comfortable environment in which clients can appreciate and connect with work from artists across the U.S. and Canada.

The Art Stop has traditionally focused on ceramics and jewelry, but also works with all other art mediums. They can provide security and appropriate display for fine jewelry, or other smaller 3D artworks. For this show, they are also encouraging 2D entries, but entrants should be aware that the gallery has very limited ability to light walls effectively, and limited wall space for hanging 2D pieces. If you are a 2D artist, please feel free to call the gallery director, Phyllis Harrison, regarding your display requirements.

#### **Entries Due: June 11th, 2014**

**Artwork Selection:** A 3-person selection panel will choose the artworks for this show.

**Notification:** On, or before, June 20, 2014.

**Set up for the Show:** July 7, 2014.

**Artist Reception/Opening of Show:** July 12, 2014.

**Pickup Unsold Artwork (Optional):** Within 48 hours after completion of the show.

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**Entry Requirements, and Submission Addresses:**

- Eligibility. Members of Northwest Designer Craftsmen only.
- Art Work: Open to all 2D and 3D. Submit up to 4 pieces; submissions should be images of the actual pieces. All artwork must be for sale.
- Your Application: Please submit all images and 3 supporting documents as email attachments, or on a single disk (submission addresses are given below\*).

Images: Provide 1 or 2 images of each piece. They must be jpeg images, and 1024 pixels on the long side. Label each image with your last name - and the name of the piece. Example: Stanton-Repoman Never Sleeps.jpg.

Supporting Information. In a separate MS-Word or PDF document, provide the following for each piece: Name, dimensions (h-w-d) in inches, year made, materials, photo credit, display method (Wall Mount, Pedestal Mount) and security needs, and retail price (includes commission).

Artist Statement and Resume. Provide a 1-page artist statement, and a Resume (2-pages maximum) as separate documents. They should also be MS-Word or PDF files. No hardcopies please.

\* Applications must be submitted by email (ronpascho@metalkatworks.com), or by mail on a single CD to:

Ron Pascho  
15745 62nd Ave N.E.  
Kenmore, WA 98028  
425-488-3404

Sales: The gallery commission is 40%

Insurance: Insurance coverage is provided by the gallery for artwork in the gallery's possession.

Delivery of Artwork: Your artwork must be delivered or shipped to the Art Stop Gallery:

- Shipments. Must arrive at the gallery by July 5, 2014. Shipping address listed below.

If you choose to ship your work directly to the gallery, remember that you also must include payment for return shipping; this may also be a credit card number, or blank check made out to The Art Stop Gallery. If your piece(s) is sold, the credit card information or blank check will be destroyed.

- Hand Delivery. June 30, 2014, between 11am and 2 pm, at the address listed below.

Please use the following shipping (and delivery) address:

The Art Stop  
ATTN: Phyllis Harrison  
940 Broadway  
Tacoma, WA 98402  
(253) 274-1630

Finally, be sure to use adequate shipping materials to protect your work for the to, and from, shipments. Any special packing or display instructions should be included with your artwork.

## Exhibitions Updates

### New Opportunity



“Head to Toe - A Body of Adornment”

Hosted by the Art Stop Gallery at LeRoy Jewelers, Tacoma, WA

July 12 to August 30, 2014

Complete details in this newsletter, pages 9 & 10

### Upcoming Exhibitions and Receptions



“Tangible Evidence”

Hosted by the Schack Art Center, Everett, WA

**March 6 to April 12, 2014**

Opening Reception is **Thursday, March 6th, 5-8pm**

**Saturday March 15, 5-6pm:** during the Everett Art Walk, come see a mockumentary produced by artist and author **Jack Gunter**. Titled “**Secrets of the Mt. Vernon Culture,**” this 1 hour video takes an imaginative and satirical look at the history of Skagit Valley between 10,000 B.C. and 17,000 B.C., running through the course of its history in the “summer” sandwiched between the previous two ice ages. Not to be missed.



“Reaching Beyond: The Northwest Designer Craftsmen at 60”

Whatcom Museum Lightcatcher Building, Bellingham, WA

September 13, 2014 to January 4, 2015

**IMPORTANT NOTE:** Whatcom Museum will be accepting on-site, hand-delivery of artwork on Sunday, August 24th and Monday, August 25th between noon and 6:00pm at the Lightcatcher Building. They will be receiving shipped artworks prior to that with a deadline of August 25th as well.

**Reception is Saturday evening, September 13, 2014**

## Open NWDC Positions:

**Secretary:** Would you like to improve your writing skills while honoring your commitment to participate? Volunteering as Secretary is a great way to do both! It is a low stress job that takes about 4 hours a month and involves recording the minutes of the board meetings, and then typing and sending them out. There is also an occasional thank you or condolence card to write from time to time. You could ease into the position by sharing it for the rest of this year. Please step up and contact me with your interest: Katherine Holzknacht: [khartiste@hotmail.com](mailto:khartiste@hotmail.com) or (425) 481-7788 for more information or to sign up.

**Hospitality: VACANT**

**Treasurer:** Seeking NWDC member with Quickbooks experience for a tour of duty as NWDC treasurer beginning in 2015. Work with the current treasurer for training and a smooth transition. Contact **Loren Lukens** at [loren.d.lukens@gmail.com](mailto:loren.d.lukens@gmail.com) 206-935-6740

**Publicity: VACANT**

Support NWDC by helping out

## NWDC Web Site Update

Calling all NWDC members to submit images for the website. You can submit up to two: one for the homepage slideshow and one for the member's gallery of your choice. If you would like to be included in the member's gallery, we will also need your artist statement (125 words or less), the gallery you would like to be included in, and your personal website address (optional). Images may be in .jpg or .tif format, at least 72dpi, and a minimum of 400 pixels wide/tall. These are minimum requirements. Feel free to send larger images, which will be formatted accordingly. Please email your files directly to the Website Liaison, Trudee Hill: [trudee@trudeehill.com](mailto:trudee@trudeehill.com) Questions regarding digital image formatting may be sent to Trudee as well.

## Trouble with receiving the NWDC newsletter?

Do you - or another member you know - have trouble with the PDF NWDC monthly newsletter? When you open it, is it all gibberish? Please try this solution: Add "nwdcgroup@gmail.com" to your address book. This is our generic email address the newsletters and email blasts are sent from. There are so many combinations of operating systems, web browser preferences and anti virus software. Some combinations have caused problems with receiving these mass mailings from NWDC. Adding our email address to your address book can eliminate many problems - and - we won't end up in your spam folder.





Follow NWDC on Facebook for updated news, event photos and to share what you are doing in your studio!

It's Simple! Click on this link and hit the "Like" Button. Then, hover your cursor over the Liked button and click on "Get Notifications"

<https://www.facebook.com/pages/Northwest-Designer-Craftsmen-NWDC/355877767779930?ref=stream>



## NWDC Member Artist Profile: Jo Ann Feher

Jo Ann Feher is a beadwork artist who lives with her husband in Seattle, Washington. Jo Ann grew up in the Bronx, New York with her sister and parents. Jo Ann and her sister were always encouraged to pursue creative endeavors as their parents did. Jo Ann's mother danced in Vaudeville as a young woman and Jo Ann's sister went on to dance with famous modern dancer and choreographer, Martha Graham. Jo Ann's mother was also an avid knitter and taught the craft to her daughters from an early age. Jo Ann knitted an entire wardrobe for her dolls, but said that her favorite possession was "a large jar of macaroni beads in bright colors," which was the catalyst for her love of beadwork.

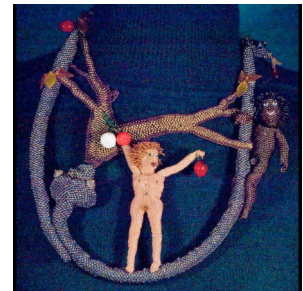
After high school, the artist moved out of the Bronx to attend Hunter College in New York City, where she graduated with a degree in Psychology and a minor in Elementary Education. Jo Ann has a passion for education and worked as a teacher for a number of years. She began her beadwork career by studying with two of the greats in the bead world, David Chatt and Joyce Scott. Both of these artists had a great impact on Jo Ann's craft. David Chatt was Jo Ann's first teacher and the person who taught her the basics of beadwork. Later, Jo Ann took a master class with Joyce Scott at Pratt Art Center in which she learned the basics of three-dimensional peyote stitch, a very complex process that Feher uses in many of her pieces. She does not use computer programs or graphs to map out her work, but feels fortunate to have the ability to visualize her finished project before she begins crafting. Jo Ann attributes her ability to visualize a project to advice Joyce Scott once gave her: "listen to the beads and they will tell you what to do." The motivation for projects comes to Jo Ann from many sources, and she keeps a lot of feeling inspirations as a reference for when she is uncertain of what to make. For example, her piece We Can Can was inspired by her love for the movie *Midnight in Paris*.



Jo Ann Feher is a beadwork artist who lives with her husband in Seattle. She grew up in the Bronx and she and her sister were always encouraged to pursue creative endeavors as their parents did; Jo Ann's her mother danced in Vaudeville as a young woman and was also an avid knitter who taught the craft to her daughters from an early age. Jo Ann knitted an entire wardrobe for her dolls, but said that her favorite possession was "a large jar of macaroni beads in bright colors," which was the catalyst for her love of beadwork.

Learn more about Jo Ann in the full profile here:

<https://www.facebook.com/notes/northwest-designer-craftsmen-nwdc/nwdc-member-artist-profile-jo-ann-feher/723406551027048>



## Photos from NWDC shows and events

If you see yourself or a friend in a photo, tag it so our fans can get to know the faces of our members.

Anchor Art Space, Anacortes Exhibit:

<http://on.fb.me/1f2apn5>

Allied Arts, Richland Exhibit:

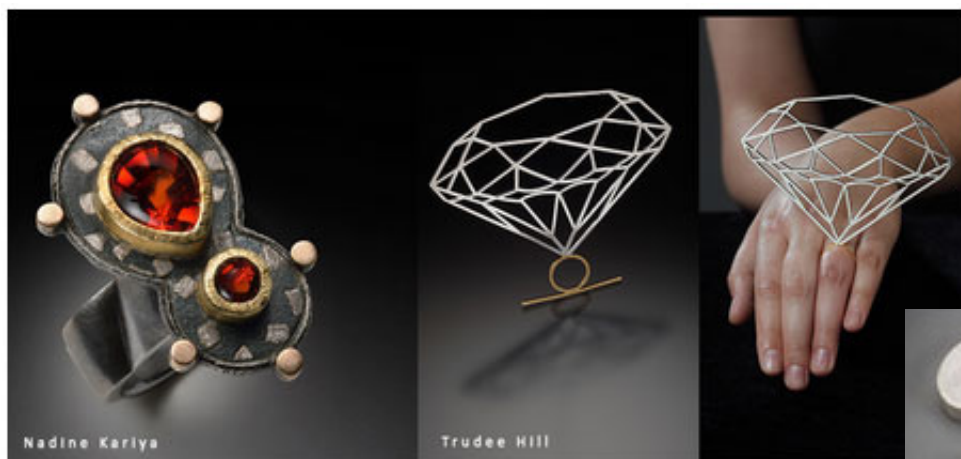
<http://on.fb.me/1dO8j5P>

Link to all NWDC photo albums:

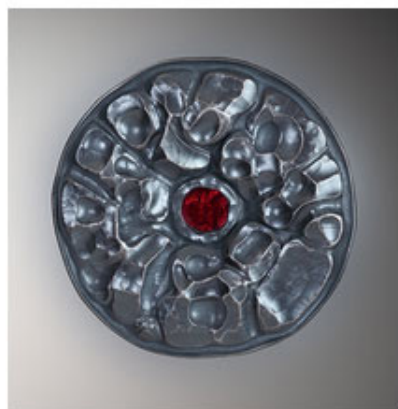
<http://on.fb.me/17Ch4zY>



## NWDC MEMBERS' NEWS



NWDC members **Nadine Kariya**, **Marge Levy**, **Trudee Hill**, **Megan Corwin**, **Laurie Hall**, **Cynthia Toops**, and **Kathleen Faulkner** have work in a show at Facere Jewelry Art Gallery. The show, "Louder and Words" ends March 5th.



Nancy Mēgan Corwin has three pieces at the Racine Art Museum, Milwaukee, WI, for a show titled "White Gold," February 2 - June 15 2014. It is in conjunction with the NCECA conference that runs from March 19-22, 2014. The three pieces are "My Dolly is Proud of Her Hat," "My Dolly Went To The Royal Wedding," and "My Dollies Have Gold Nugget Jewelry."

Left: Nancy Mēgan Corwin, "Heart On Fire," Brooch in sterling silver and enamel with gold leaf. Approx 2 1/2" diameter. Part of "Louder Than Words." \$1,500



Cynthia Toops and Dan Adams are covered on a few pages of Diana Friedberg's new book, *World on a String*. They also have a new book out about their jewelry. The *Jewelry and More* is available through Blurb.

Left: Cynthia Toops, "6/4 - Man vs. Tank in Tienanmen Square," Polymer clay micro mosaic, with found camera lens and sterling silver chain. Metal-smith: Juan Reyes. Part of "Louder Than Words." \$2,952

Several photographers at Tienanmen Square captured this man's portrait. Who this man is, and his fate, is unknown.

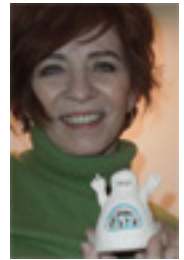
## NWDC MEMBERS' NEWS



Eva Funderburgh (right)  
and Gale Lurie

Eva Rocks!

**Eva Funderburgh** taught an outstanding and fun workshop, “Monsters and Movement” at the Bellevue Art Museum on Feb 1 and 2, and NWDC members **Annette Tamm** and **Gale Lurie** took advantage of the NWDC scholarship slots. Since it was Super Bowl weekend the participants had no trouble getting into “beast mode” and Annette (a glass artist with no ceramics experience but lots of help from Eva) made a last-minute bow to our Seattle team with her Beastie “12.” - Annette Tamm



Annette Tamm  
and Beastie “12,”  
both unglazed

**Carol Milne** will be taking her knitted glass work to Vogue Knitting LIVE in Seattle March 14-16, 2014  
<https://www.vogueknittinglive.com/ehome/index.php?eventid=45793&>  
 The event will be held at the Meydenbauer Center in Bellevue.  
 Carol will be in the “Marketplace.”  
 Please stop by and say Hi!  
 Image at right: “Made to Measure,”  
 kiln cast lead crystal & pipette, 2013, 12”x 9” x 6”

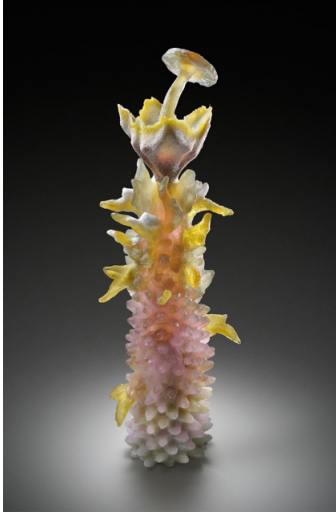


New member **John Webster** was recently selected for “Emerge 2014,” a biannual exhibition sponsored by the preeminent glass fusing company, Bullseye, in Portland, OR, to highlight new glass talent. This year’s 44 finalists were selected from over 325 entrants from around the world.

John’s kiln cast piece entitled “Cubist Bubble,” pictured at left, will be on display at the Bullseye Gallery in Portland from April 8 to June 28, 2014. This piece, with its misaligned internal space, embodies the Buddhist phrase, “Form is emptiness and emptiness is form,” and the cubist concept of presenting multiple views from a single viewpoint.



## NWDC MEMBERS' NEWS



An Unexpected Bloom

“It Just Grew That Way”

**Crista Matteson's** sculptures of cast glass, ceramic and bronze, that combine figurative and botanical forms will be shown at:

Shift Gallery

312 South Washington St. Seattle 98104

Opening March 6th 2014, first Thursday 5-8pm

Show runs March 6th – 29th Fri. & Sat. 12-5pm

[www.shiftgalleryseattle.org](http://www.shiftgalleryseattle.org)

Closing Party March 22, Sat. 5-8pm

Hope to see you there!



Nesting Blue Birds



Carol Gouthro has work in the 3 person exhibit “Exotic Terrane” at the Port Angeles Fine Art Gallery, February 13 to march 30

<http://www.pafac.org/current-exhibit.html>

In conjunction with the exhibit Carol will participate in the Mastering The Arts workshop and lecture series.

Artist Carol Gouthro Presents

EXUBERANT CLAY!

Lecture and Workshop

Sunday, March 30 - 12:30pm to 3:30pm

Vern Burton Center

In this 3 hour workshop Carol will talk about her work, giving an image presentation that shows the progression of her work over the past 30 years. She will also demonstrate the building methods she uses to create her unique forms and the surface design techniques she uses to achieve her rich colorful surfaces .

Carol has developed an innovative segment mold process to create some of her forms and she travels and teaches this process internationally. She will demonstrate this as well as her use of wooden drop molds and texture slabs to create unusual forms in clay. Carol's approach to surface design involves dealing with the clay surface at every stage from wet through leather hard, bone dry, and bisque. Color, pattern and texture are very important elements in her work and she will demonstrate and explain some of the many techniques she uses to achieve her rich surfaces.

<http://www.carolgouthro.com/>

# NWDC MEMBERS' NEWS

**Noble Golden**, mixed media artist, is exhibiting "Starship" in the Cornell Museum of Art and American Culture, Delray Beach, Florida. This is the first National Juried Exhibition in the museum and runs from February 13 - May 11, 2014.



Larry Halvorsen will be showing at Vashon Allied Arts Gallery March 7 to 27 2014. The Opening will be Friday, March 7th from 6 to 9.

## Virginia Causey Awarded Lifetime Achievement Award

Virginia Causey was born in Seattle. Although she has resided throughout the US, she focused her six decades of metalsmithing in the Northwest. Starting in the seventh grade, she took after school silver fabricating and casting classes, eventually continued her education at UW, ECC, WSU, SPU, then received degrees from the University of Washington. Her education is on-going by taking several workshops and classes yearly. Her love of teaching metal arts has spanned several decades at Pratt Fine Arts and Seattle Pacific University and she has been very instrumental in many NW jewelers' careers as well as her non-art-major SPU students. She is highly respected for her work and has served as a juror on many metal and jewelry exhibitions and shows. While her work has been showcased, shown and exhibited locally, nationally and internationally. She has received many awards and recognition of her work and teaching. The Seattle Metal Guild awarded Virginia the 2014 Life Time Achievement Award on February 7, 2014 to honor her lasting and significant contributions to the field of contemporary metalsmithing in the Pacific Northwest. She has been a member of NWDC since 1992 and Seattle Metal Guild (formally the Puget Sound Jewelry Guild) since the mid 1980's.



Roger Horner, Rebecca Tomas, Virginia Causey, & Sharrey Dore



# NWDC MEMBERS' NEWS

Opening at Anchor Art Space in Anacortes, WA on Friday Feb. 7



Don Myhre



Ken Turner



Dorothy McGuinness &  
Lanny Bergner



Danielle Bodine &  
Lanny Bergner



Lynn DiNino's work



Anchor Art Space



Lanny Bergner's work



Danielle Bodine's work

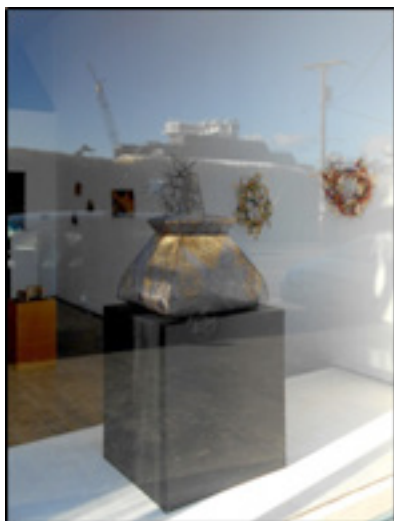


Lin McJunkin's work



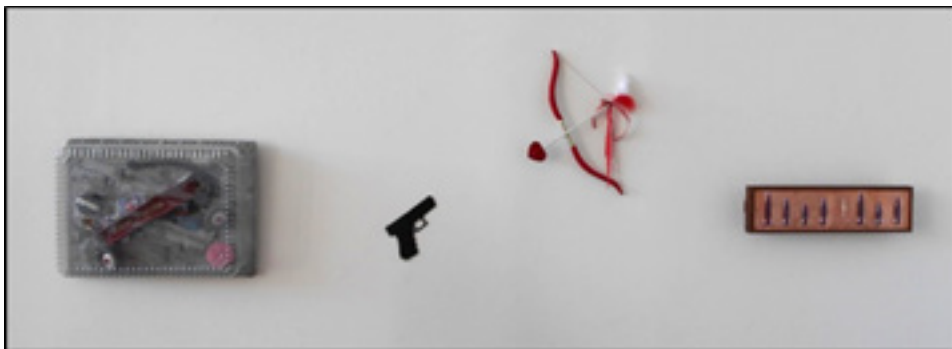
Denise Snyder's work

## NWDC MEMBERS' NEWS



## NWDC at Anchor Art Space in Anacortes

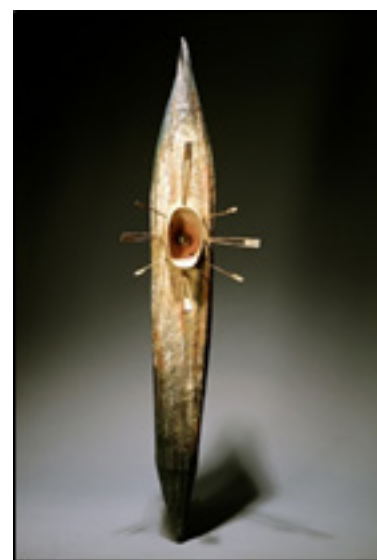
At Left: Lanny Bergner's work with Denise Snyder. Below: Lynn DiNino's work with Lin McJunkin's work.



The first Mixed Media subgroup of NWDC had an opening at Anchor Art Space in Anacortes, WA on Friday Feb 7. The show features work by Lanny Bergner, Danielle Bodine, Lynn DiNino, Lin McJunkin, Don Myhre and Denise Snyder. There was a good turnout despite competition from Arctic winds and the opening ceremony of the Olympics.

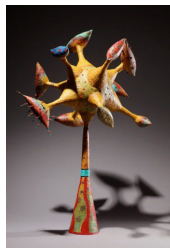
You will have another chance to see this work at the Closing Celebration on Mar 7 from 6-9 pm. This should be a really fun event because the artists will be auctioning small works they created during the last month from found objects brought to the opening by patrons and other artists. Come see this interesting show that comments on everything from Hostess Twinkie ingredients to "The Real WMD."

Below Left: Lin McJunkin's installation, Don Myhre's work, center, and Danielle Bodine's work at right.





# NWDC MEMBERS' NEWS



## “6 Northwest Designer Craftsmen Celebrate NWDC @ 60”

The first event in our year of celebrating NWDC’s 60th anniversary in 2014 will feature the mixed media work of six NWDC artists during from **Feb. 7 through March 7 at Anchor Art Space: 216 Commercial St., Anacortes, WA.**

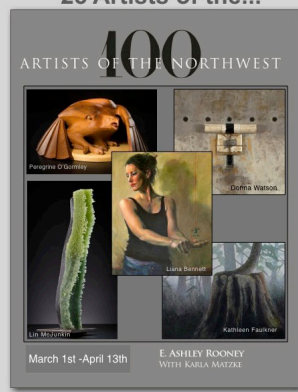
The work in this show will honor the momentous personal and societal events of the past six decades.

For the Opening Celebration on Feb. 7, 6-9 pm, the public is invited to bring a small object to donate to the Mixed Media Collection. These objects will be incorporated into small new works by the artists during February, and on display for sale at the Closing Celebration, Mar 7, 6-9 pm.

Gallery hours are Fri- Sun, 12 – 5 pm.

(Images L to R: Danielle Bodine, Don Myhre, Denise Snyder, Lanny Bergner, Lin McJunkin, Lynn DiNino)

Matzke Fine Art Gallery  
and Sculpture Park  
“ 25 Artists of the...”



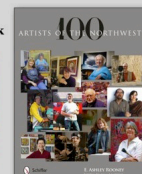
Sculptor **Lin McJunkin**, painter **Kathleen Faulkner** and other NWDC artists are represented in the new book, “100 Artists of the Northwest.” The Book Signing Party is an excellent opportunity to see Karla Matzke’s fabulous Fine Art Gallery and unique Sculpture Park, as she is again offering us her extensive space for another NWDC show soon.

“25 of the...”  
100 Artists Of The Northwest

Book Signing at the  
Opening Party & Potluck  
March 1st, (Sat.) 4 to 9



Karen Hackenberg



Karla Matzke co-author

March 1 st. thru  
April 13th.

New sculptures in  
the ten acre park !

Matzke Fine Art Gallery  
& Sculpture Park  
2345 Blanche Way  
Camano Island, WA 98282



David Ridgway

Open every weekend 11 to 5 weekdays by appt. 360-387-2759

## How to submit information to the NWDC newsletter

**The deadline is the 15th of the month** for the next month's newsletter. What is appropriate to submit? Anything in your professional life you would like to share with NWDC members: exhibits, awards, classes, art or studio sales, call for entries, etc. Be sure to include all the information: who, what, when, where & why.

**How should text be formatted?** Please send your information in an attached "Word" document, or in the body of an e-mail. The newsletter editor will copy / paste. Please, do NOT send your text in PDF files or jpeg copies of gallery postcards! The text in jpegs and PDFs cannot be copied and pasted.

**What about Images?** We want images! They need to be in jpeg format, 72 dpi, about 400 pixels on the longest side. Please include name, title, medium, dimensions, etc. Website addresses are great too.

**The deadline is the 15th of the month.** Send to Jan Koutsky: [jankoutsky@comcast.net](mailto:jankoutsky@comcast.net)

Please put "NWDC Newsletter" in the subject line.

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**Steph Mader** [steph@toltriverstudios.co](mailto:steph@toltriverstudios.co) ,  
**Patricia Resseguie** [fibergal@wavecable.com](mailto:fibergal@wavecable.com)

**Education Outreach - Eva Funderburgh** - Bellevue Arts Museum lecture and workshop series

**Exhibitions - Ron Pascho** [rpjh1@frontier.com](mailto:rpjh1@frontier.com) 425-488-3404

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**Hospitality - VACANT**

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NWDC  
VOLUNTEERS

Don't forget to say  
"thank you" to these  
people who make  
NWDC work for you.