

April 2014



Northwest Designer Craftsmen

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

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

Fiber artist, **Patricia Resseguie**, will be speaking at the April 9 meeting of NWDC at the Phinney Center. Her discussion will focus on "Material Risk," an exploration of how her artwork has evolved over the years based on material experimentation. She will talk about the materials she has used and how they have affected the conceptual development of the work.

Patricia's work has focused on her life-journey through the landscape, about finding where and how she fits in the world. This thematic focus started in graduate school at the School of the Art Institute of Chicago about 20 years ago when she became fascinated with fingerprinting and how these tiny fragments of human identity look like topographical maps. It has continued with development of her work using free-motion embroidery, a technique that uses a sewing machine as a drawing tool and thread as line and color. And occasionally she takes detours and uses found materials to express ideas about things that interest her.

Patricia has shown across the country and in Europe and Japan. She is among artists featured in "Green Art: Trees, Roots & Leaves" by E. Ashley Rooney, published this Spring by Schiffer Publishing.



"Study 5"

April 15th due date for the 60th exhibition contracts.

President's Letter

Each time I write about NWDC, I have a new opportunity to discover who we are. Last December's President's letter (http://www.nwdc-online.org/calendar/assets/pdfs/5-NWDC_newsletter_12-13.pdf) was a portrait of a regional organization and the vital connectivity NWDC provides: connecting members to each other, to opportunities, and to a craft legacy.

This month I found myself responding to a publicist's question and discovered NWDC from a new angle. The publicist asked "How is NWDC at 60 different than it was 10 years ago when the press covered you?" I was immediately present to the loss of luminaries like Ramona Solberg and LaMar Harrington. But when I looked at our "now," what struck me is NWDC members showing internationally -- particularly in Asia.

I began to compile a list of who's showing where internationally and that list turned out to be inspirational! I had a hunch about our members' international shows, but really no idea how extensively our group is "out there." Take a look. I've been bouncing off the wall with energy as I discovered our members' global reach.

One note of caution: I wanted the list to be readable, which means that details are good, but can also get in the way. (As my husband says, "Everyone wants to read a story, no one wants to read a resume.) I was after a combination of details and big picture. Hard balancing act, as I want to do justice to everyone's experience. If I missed your information, I apologize. Send it to me at lois.nwdc@gamil.com. I'll add it in.

NORTHWEST DESIGNER CRAFTSMEN — RISING INTERNATIONALLY

Asian and Scandinavian influences on Pacific Northwest art, architecture and craft are widely recognized. Now it seems, the influence might be reaching in the other direction. NWDC has noted a significant rise in its members' connections abroad, particularly in Asia over the last five years.

From members:

"We're going international as the world goes digital." — Rosette Gault.

"Because of the economy, there was a lack of opportunity here...and then there's the Internet." — Carol Milne

"Asia: that's where the collectors are. But you've got to have contacts." — Cheryl Leo-Gwinn

"One of my goals: more than half of my sales in the next decade will be international sales." — Randy Silver

"I sold a piece on exhibit in Istanbul to a collector in Hong Kong, who saw it in an international publication." — Carol Gout-hro.

For the Record:

Carol Milne won the Silver Award for her glass rendition of knitted socks at International Exhibition of Glass Kanazawa in 2010. Her piece was purchased by the Notojima Glass Museum in Japan.

The 2003 through 2013 Cheongju International Craft Biennales in S. Korea have attracted NWDC members including Lanny Bergner, Dorothy McGuinness, Dona Anderson, and Carol Milne. Carol Milne won two honorable mentions in 2011. Dorothy McGuinness has been in three Cheongju exhibits, winning an honorable mention in 2007 and the "Craft Ideal Award" in 2009. In 2012, Dorothy McGuinness participated in a show at the Cheongju Korean Craft Museum. Lanny Bergner participated in 5 Cheongju competitions, winning the Gold prize in the "Other" category in 2005. In 2007, he was invited to do an installtion at Cheongju.

Randy Silver has shown in 5 exhibitions in Beijing and Shanghai, including a show in Beijing called "The Best American Ceramics." His work was reviewed in a Chinese magazine that has the 4th largest readership in the world. He is included in Guangzhen Zhou's "The Appreciation and Collection of Modern and Contemporary Ceramic Art."

Lanny Bergner's work will be in Albania through the Art in Embassies program.

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Lanny Bergner was one of five American artists to show in the 13th International Triennial at the Central Museum of Textiles in Lodz, Poland in 2010. The Triennial is the biggest fiber exhibiton in the world.

Lanny Bergner showed in the International Biennial of Contemporary Textile Art in Xalupa, Mexico, 2011, as well as in the Ukraine at the 5th International Exhibiton of Miniature Textile Art, 2011.

Cheryl Leo-Gwinn, a 4th generation Chinese American, led a professional and cultural exchange program hosted by the China Workers Center for International Exchange (a nonprofit arm of the Chinese Government.) This led to both Ken Turner and Carol Gouthro leading artists' exchange tours of China and each showing their work in China. Cheryl Leo-Gwinn showed at the Sanwei Gallery in 2011 and is currently showing at Being 3. Ms. Leo-Gwinn will show in 2015 at TSinghua University with funding from a Fullbright grant.

Ken Turner participated in 4 exhibitions in Jingdezhen, China between 2005 and 2007, including an international invi-tational at the Jigdezhen National Ceramic Museum. In Beijing, Ken Turner participated in Concept Exhibiton of Post Imperial Porcelain at the Palace Museum in 2006-2007.

As part of the tour of China led by Ken Turner in 2006, Delores Taylor, Loren Lukens, Lin Holley, Ken Turner, and Mary Hosick showed in West meets East at Sanbao. (curator: Jackson Li) at Jingdezhen International Ceramic Center. All six now have work in the collection.

Mary Hu was one of two foreign jurors at 2013 National Metal Crafts Competition at the Gold Museum, New Taipei City, Taiwan. As a juror, she exhibited one piece. The show will travel to Japan.

Mary Hu led a tour of nine metalsmiths to Shanghai, Hangzhou, and Guizhou in 2010. The group lectured at univer-sities and art schools: in Guizhou they researched Miao Minority jewelers. Upon their return to the US, they published a book about the Miao.

Mary Hu showed her Choker #90 at the Meister der Moderne 2013 show in Munich.

Patti King will be exhibiting work in the Bojagi Forum in S. Korea in August 2014. She showed two pieces there in 2012. Patti King's work has been represented in Seoul at Samhwaryoung Gallery since 2007.

Liza Halvorsen completed a permanent ceramic installation in Yamanashi Prefecture, Japan in 2013.

Larry Halvorsen completed a permanent ceramic installation in Barcelona, Spain, 2013.

Ron Ho lectured about his work at a University in Bangkok, February 2014.

Ron Ho was in the exhibit "Challenging the Chatelaine," 2006-2009, which traveled form Philadelphia, PA to Helsinki, Finland; Tallinn, Estonia; Athens, Greece; and Gent, Belgium.

Eva Funderburgh exhibited in "Design Festa 2009" in Tokyo, Japan.

Eva Funderburgh's work was featured in "Eloquence," a South Korean print magazine, Sept 2012.

Ginny Gonrow spent two months in China in 2011, creating new work in Beijing and learning production methods at a small factory in Zibo. She worked with Chinese designers on two pieces for possible production.

Cameron Anne Mason won the Audience Award at the Rio de Janeiro Patchwork Show in 2010. She was invited back to show her work and give a talk in 2011.

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Cameron Anne Mason's piece "In the Beginning" is included in "Gea" (Earth) 2014 Miniartextil in Como, Italy. The exhibition runs from April 5 to June 2, 2014.

Carol Milne and Mark Ditzler have taught at the Glass Furnace in Istanbul.

Carol Gouthro is preparing a solo show to open October 2014 at the gallery at Isik University in Istanbul, an opportunity that came out of Seattle's 2012 NCECA. She has also been invited to instruct in the fall ceramics program at Isik University.

Dorothy McGuiness showed in Izmer, Turkey in 2005 at the 13th European Textile Network. That same year, Dorothy McGuiness also showed in the Canary Islands, Spain at the 1st International Traditional and Designer Basketry Competition.

Rosette Gault is receiving an honorary Ph.D. in Britain in 2014 for her innovative work in paper clay technology.

Rosette Gault led a six-week master class in paper clay at the International Ceramic Research Center in Keskemet, Hungary in 2012.

Inge Norggaard participated in The New Art of the Loom in 2013 in Gatineau, Ottawa. The show will be in Montreal in 2014. In 2012, Inge Norggaard was in a show that traveled throughout Denmark and Germany. In 2009, Inge Norggaard had two solo shows in Denmark: one in Odense, the other in Silkeborg.

Trudee Hill had two exhibits during her 2005/2006 Fulbright Fellowship in Estonia: Erki Moeshow fashion show and "Fallen Nature" exhibition, both in Tallin.

Eva Funderburgh created an installation of her flying, friendly monsters at Skaesskor Elementary School following her residency at Guldagergaard Center for International Ceramic Research in Denmark, 2010.

Patricia Resseguie participated in "Art Embroidery, Still Life," a show that traveled from 2007 through 2009, beginning at Alexandra Palace in London and going to France, Sweden, and The Netherlands.

Larkin Van Horn is part of a 2013 traveling show from The Netherlands: Open European Quilt Championships. She was an invited artist in the Quilt Expo en Beaujolais, Lyon, France, 2012.

Jill Clark exhibited in the Prism Exhibiton (an invitational), Mall Galleries; London in 2004. On that trip, she gave a lecture for the Oxford Basket Makers, Oxford, UK; a workshop at the City Literary Institute in London, and a lecture / workshop combination at Windsor College, Windsor, UK.

Mark Lubich showed in Canada at the ARTS 2011, Surrey Art Gallery.

Lowell Zercher is in the "2014 Wearable Art," Saskatchewan Craft Council, Saskatoon, SK.

In 2013, he was part of the 1st Saskatchewan Wearable Art Gala. In 2006, Lowell Zercher was part of the Emma International Collaboration, Saskatchewan.

Ann Johnston will be showing her series of 14 quilts in 2014 in Stiges, Spain; Wilwerwiltz, Luxembourg; and Birmingham, England. In the last decade, Ann Johnston has exhibited, lectured, and given workshops in Spain, Switzerland, Canada, China, New Zealand, Germany, and The Netherlands.

Larkin Van Horn taught in Queenstown, New Zealand in 2011, and in Victoria, Canada in 2009 and 2012.

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Megan Corwin will be teaching in Australia in the fall of 2014. She taught chasing and repousee in the UK at West Dean College in Chichester, West Sussex in 2013 and 2010; and at the Jewelry and Silver Society of Oxford in 2013. In Canada, Megan Corwin has taught for many years at the Creative Jeweller's Guild of British Columbia and, in 2013, at Metchosin International Summer School of the Arts.

Joann Feher taught seed bead jewelry techniques at the Museo de Textil in Oaxaca, Mexico in 2011, 2012, & 2013. The classes were taught in Spanish to women in the region.

Ginny Conrow brought clay and glazes to a village elementary school in Mexico in 2012. With the children, she created a small mural for the town.

Ginny Conrow has taught throughout Australia and New Zealand.

Jean Tudor lectured at the "Head, Heart, and Hands" show at Regent College, Vancouver, Canada, 2010.

Reid Ozaki was one of the faculty participating in a 2012 exchange program between Tacoma Community College and Tokyo University of Fine Arts and Music (Tokyo Geidai). Reid Ozaki worked in the Geidai studio for a week, demonstrating Western techniques.

Anita Feng will be teaching at a Chinese University in Hong Kong in 2014 as part of a Visiting Artist Series. Her course will be about accessing creativity.

NWDC members who regularly lead travel tours throughout the world include Lloyd Herman, Ron Ho, Lars Husby, Carol Gouthro.

Barbara J. Walker will be teaching ply-splitting in 2014 at the Braid Society in Wokefield Park, England, followed by a teaching tour of England. She followed a similar teaching/ touring schedule in England in 2012, 2008, and 2004.

In 2010, Barbara Walker made a presentation to the group "Weaving with Others" in Whangarei, New Zealand.

Lois James participated in the 2009 show: "Friends of Dard Hunter Paper Exhibition," Ozu Washi Gallery/Oji Paper Museum, Tokyo, Japan.

Lin Rebolini McJunkin had a solo fundraising exhibition for COREFI Foundation, Vieques, Puerto Rico, April 2011.

Jean Tudor exhibited in an invitational in Vina del Mar, Chile in 2012; an invitational in Plessis-Pate, France in 2011; a group show at Regent College in Vancouver, BC in 2010; an international juried exhibition in Barcelona in 2007; and the Shippo Exhibition in Japan in 2004.

Julia Lowther taught in Canada at Metchosin International Summer School of the Arts, in British Columbia in 2005, 2006, and 2009-2013; at Vancouver Island School of Art in Victoria, BC 2007-2009. She will teach at the Red Deer College Summer Series in 2014, as she did in 2013.

Gina Freuen taught twice for Gonzaga University's Study Abroad Program in Florence, Italy. May - June, 2006 and 2012.

Marilyn Moore has taught in Ireland in 2007 for Beadventure tours. She has taught in Vancouver, BC for the Weavers Guild.

Layne Goldsmith was teaching in Kathmandu, Nepal at the time of this compilation and was unable to send her complete international teaching and exhibition record.



"Fission to Fusion"
by Don Myhre



Lin's Pin from Lois

NWDC artists Don Myhre, Denise Snyder, Lin McJunkin, and president Lois Harbaugh in front of Lanny Bergner's steel mesh screen series, "Life in the Universe" at the Closing Party for "6 Celebrate NWDC @ 60" at Anchor Art Space in Anacortes, WA on March 7. Lois has just presented Lin with the highly coveted "Bottle Cap and Button" Award Pin for Exhibition Curators. The clever pin was fabricated by Lois and now valued by Lin, who hopes she doesn't have to give it to the next curator! The party featured a silent auction by 5 of the participating mixed media artists who incorporated found items donated at the Opening Party into small works in their customary styles. The auction was a very popular and successful event. Pictured is "Fission to Fusion," a metal book by Don Myhre, featuring loose glass frit in a box on the outside, and a fused version of glass on the inside (with glass donated by Lin McJunkin).



Image Bank March 12
"Thank you" to Lanny Bergner (at right) for hosting another great Image Bank. This evening of casual and intimate visual sharing is truly one of our most fun events. At left is a sample from this year's event. Linda McFarland spoke about her creative process and shared this photo of her studio wall.



The opening of NWDC's **"Tangible Evidence" at the Schack** was a splendid evening: great venue, great theme, great member participation in the show, and comfortably packed house.

One of the treats was reading the wall narratives that went with the art work. Because the theme "Tangible Evidence" gave artists the option to create a fictive culture as the source of their object, the viewer/reader was left to discern the purely fictive, the metaphorical, and the factual in the narratives. Some pieces dealt with issues and histories that were completely made-up; others dealt with issues that we can only wish were made-up. Here's a sampling:



Ron Pascho:
Archaeologists investigating the site of a Kenmorian village (Classic Phase, 938 – 1123 B.C.E.) near Seattle discovered this astonishing navigational aid. It contains a U-shaped stone of a type found only on the Nazca Desert of Peru.



Patricia Ressegui:
"The Loss of You"
Installation mourning loss of honeybees.

Ron Adams: The Shaman's Salmon Story is the story of the Rivers of the Pacific Northwest - especially the Columbia River. From prehistoric times of Basalt Flows and the Missoula Floods the Columbia River's evolution spawned and supported Native Salmon Species. Today salmon are caught between their historic past and the present competition for water. Water for industrialization, irrigation, transportation and electric power. Power to run the ten original aluminum smelters along the Columbia River.



Jan Koutsky: The Liminal State is a place where people go during times of transition. It is a place for sabbaticals. It is also where our best creativity emerges. Over the centuries, many well-known artists, scientists, musicians and writers have experienced epiphanies while visiting The Liminal State. These "art-of-facts" were brought here to study. An example is "General Life". A piece of the uniform is here on display, on loan from its permanent location in the Liminal State Library. The full title of this art-of-face is, "General Life was banished from the Liminal State for always getting in the way."





Ron Pascho



Delores Taylor



Nancy Loorem and Ron Adams

Many thanks to Ron Pascho, our amazing Exhibition Chair, for being the source of Tangible Evidence. Thank you, Ron, for enrolling the Schack and suggesting the theme. Tangible Evidence was an inspired concept and drew wide member participation.

Many thanks to Carrie Collver and her staff at The Schack for creating a smart and satisfying display of NWDC work, with the extra dimension of the wall narratives. The Schack's generosity in providing hors d'œuvres and a wine bar was thoroughly appreciated. And wasn't the opening a fine time!



Patti King with "Oasis"



Dona Anderson



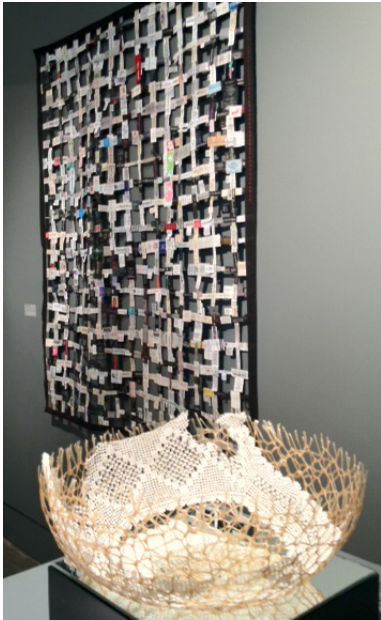
Danielle Bodine



Jack Osier

April 15th due date for the 60th exhibition contracts.

A few pieces from our “Tangible Evidence” show at the Schack:



Patricia Resseguie: “Consumer Capture Net” on the wall with Jill Nordfors Clark’s “Fragment” on the pedestal



Mark Ditzler:
“Mycenaean Dragon Dagger with Bowl”

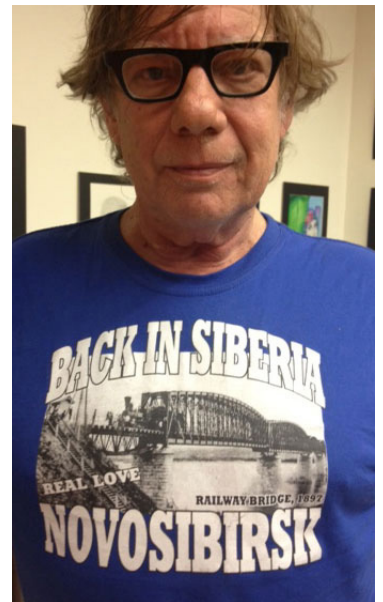


Phillip Baldwin: “Liberty ? Grille”



Jack Gunter, with a vessel from his mockumentary *Secrets of Mt Vernon Culture*, which he screened for NWDC at the Schack.

Jack Gunter, showing off the t-shirt for his next project, soon to be released: a documentary about American paintings (his) held hostage in Siberia and the effort to bring them home. Check it out at: <http://www.gofundme.com/6zuyho>



Peter Korn's Presentation at Bellevue Arts Museum March 23, 2014



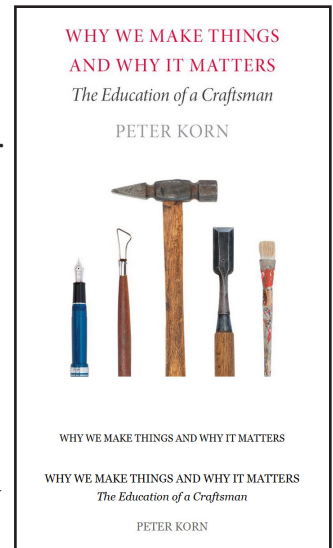
Peter Korn, signing books

Those of us who gave up the first sunny Sunday afternoon of spring were well rewarded by the thoughtful lecture and Q&A presented by Peter Korn at the Bellevue Arts Museum.

As a young man in the early 1970's, Korn asked himself two fundamental questions: What is the nature of a good life? How do you live one? His book *Why We Make Things and Why It Matters*, documents his journey through life and craft as he attempts to uncover the answers. He began his career as a carpenter building houses on Nantucket Island, off the coast of Massachusetts (before it became an expensive destination for summer vacationers). In making a cradle as a gift for a friend who had a baby, he realized that making fine furniture was his path to creative fulfillment.

He stopped building houses and began to teach himself furniture making. His goal was to create furniture that had integrity, simplicity, and grace. Though he is now more a teacher than a maker, the goal of embodying those qualities in his life and art still holds true.

Korn has written several how-to books, including the best-selling *Woodworking Basics: Mastering the Essentials of Craftsmanship*. He is the founder and Executive Director of the Center for Furniture Craftsmanship, a non-profit woodworking and design school in Rockport, Maine.
-Joan Hammond



Peter Korn with Ron Paschoe

Our promised feature on Russell Day will appear in next month's newsletter.

A comment from the NWDC email Inbox:

Hi,

We really enjoyed the current show at the Schack. We came last Sunday because when we saw the premise of the show (Tangible Evidence) we thought it would have some really creative attempts at demonstrating the theme. We were right!

I found myself smiling all the way through the show....what an uplifting experience! We even found ourselves making a purchase! Thank you for all that you do to promote creativity in this part of the world.

Heather & Michael Bruce



All fiber artists are invited to be in a flash mob at the 2014 Northwest Folklife Festival on Memorial Day Weekend at the Seattle Center. The exact time and place will be announced in May. The plan is for a wide diversity of fiber artists to bring and work on their fiber art as a flash mob. We hope you can join us. Below is an email address and face book page for more information and to let us know you are coming.

Email: fiberartflashmob@icloud.com

Facebook: www.facebook.com/fiberartflashmob

The Smithsonian American Art Museum has appointed Nora Atkinson as the Lloyd Herman Curator of Craft, a newly endowed position at its Renwick Gallery. Atkinson will acquire artworks for the museum's permanent collection and organize exhibitions at the Renwick Gallery following a major renovation of its historic building, currently underway. She joins Nicholas R. Bell, The Fleur and Charles Bresler Senior Curator of American Craft and Decorative Art, on staff at the Renwick Gallery. Atkinson begins work at the museum March 10. "It is a real pleasure to welcome Nora Atkinson to the Renwick Gallery staff," said Robyn Kennedy, chief of the Renwick Gallery. "She will provide an important voice, with new ideas, as we prepare the collections and galleries for an exciting re-opening after the renovation is complete." Atkinson comes to the museum from the Bellevue Arts Museum in Bellevue, Wash. where she has been a curator since 2006 with a focus on art, craft and design. She earned a master's degree from the University of Washington, Seattle in 2006.

Lloyd Herman, the founding director of the Renwick Gallery, offered a major challenge gift that was the catalyst for attracting matching funds from private contributors to create a \$2 million endowment to support a new curator of craft position. Herman has been a leader throughout the history of the modern craft movement, and during his tenure at the Renwick Gallery from 1971 to 1986, he established the Renwick as one of the most respected venues and voices for American craft. Under Herman's leadership, the Renwick introduced to the public artists such as Dale Chihuly, Maria Martinez and Albert Paley, among countless others.



[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 13 & 14

Coming to an End:

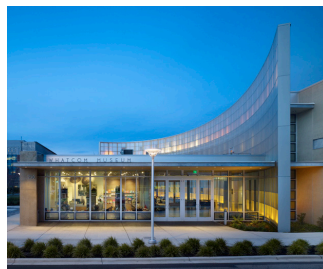


“Tangible Evidence”

April 12: show closes

April 13: pick up between 12-5 (sunday)

April 14: pick up between 1-6 (monday)



April 15th due date for the 60th exhibition contracts.

“Reaching Beyond: The Northwest Designer Craftsmen at 60”

Whatcom Museum Lightcatcher Building, Bellingham, WA

September 13, 2014 to January 4, 2015

April 15th due date for the 60th exhibition contracts.

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 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 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 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.

Workshops & Lecture

Natural Dyeing and Organic Indigo Vat Dyeing with Michel Garcia

Presented by The University of Washington School of Art in Collaboration with the Surface Design Association of Washington State and Earthues Natural Dye Company, Seattle, WA

Workshop 1: July 10 - 14, 2014, 9 am – 4 pm: Fundamentals of Color from Plants and Insects: Exploring Wide Applications of Natural Dyeing and Printing on Textiles: Photos: <http://www.chateaudumas.net> University of Washington Seattle Campus Art Building Room 216

Keen on sustainable development and ecology, Michel Garcia will teach special techniques for extracting dye from plants and insects and using these to dye and print on textiles. He will demonstrate a variety of mordants on cotton cloth, using various techniques to get a full range of shades in the same dye-bath! In this workshop, students will make different soluble extracts that can be used to dye wool, silk and cotton.

In printing on wool and silk, the difficulties of using powdered dyestuff can be avoided altogether by using a natural extract. These extracts also present a wealth of opportunities as they can be applied directly to cloth. The class will use extracts to print directly onto wool and silk using blocks, paintbrush and screens. Michel will also present a variation that permits printing with indigo.

Participant Experience: Dyeing experience required. Natural dye experience preferred.

Cost of the workshop is \$575 including supply fee.

Workshop 2: July 16 - 20, 2014, 9 am – 4 pm Indigo: The Organic Reduction Vat

Photos: Michel Garcia, <http://inleaf.blogspot.com> University of Washington Seattle Campus, Art Building Room 216

Indigo has a reputation for being a difficult dye. In this class, students will discover some very simple methods to prepare natural organic indigo dye vats. These vats can be kept in the studio for a very long time and can be revitalized through readily available natural ingredients. Students will learn the mechanics of the vat and move beyond a single recipe to a thorough knowledge of the indigo process and the ability to select the appropriate vat to match the desired technique.

Michel Garcia brings in depth experience and perspective to the vat process. His background in botany and chemistry and his intense knowledge of colorants combine with his enthusiasm for sharing this information! Students will learn about possibilities for making a natural indigo vat using henna, dates, figs, pears, or bananas as reagents. Students will be able to establish and to maintain a fast natural vat that can be used to dye any natural fiber.

Participant Experience: All dyers welcome.

Cost of the workshop is \$575 including supply fee.

Lecture: Thursday, July 17, 2014, 7-8 pm, catered reception 8-9pm

Natural colors and even more at the Center for Urban Horticulture, 3501 NE 41st St, Seattle WA

Around the world, the rediscovery of colors from plants and insects is strongly linked with the concept of a “better life from natural substances,” of sustainable development, traceability and care for the planet. From the point of view of Biology and “green” chemistry, it seems that the colorants from plants are bioactive components, with interesting protective effects on the body, even when they are used to dye a simple cloth. The plurality of biochemical effects of these colors is amazing. These natural substances are no longer considered as only ordinary colorants, but also as protective molecules. With the help of simple explanations, Michel Garcia will introduce the world of the bio-active dye.

A reception with wine and hors d'oeuvres will follow the lecture from 8-9 pm.

Cost of the lecture is \$12.

Continued from previous page.....

Michel Garcia short biography

Michel Garcia, a French national born in Casablanca, Morocco, has been interested in plants since childhood. He was a teenager when he first discovered a passion for natural dyeing and his study of plants and pigments over the decades has made him a leading authority on natural dyeing. Author, collaborator, and founder of Couleur Garance and the Botanical Garden of Dye Plants in Lauris, Provence, he is a passionate advocate for the use of these dyes and for their many commercial and educational possibilities. His work includes professional consultation in West Africa, Tunisia, Mexico, United States, Canada, China, Indonesia, and Europe. He has written 21 monographs and 3 books and is featured in three pedagogic DVDs.

Since founding his first company in 1988, Michel has continued in his in depth study of the biology and chemistry of plants. His generosity in founding the Botanical Dye Garden as a resource center for anyone interested in sharing in the knowledge of Natural Dyes extends to teaching philosophy.

He is an innovative dyer and hands-on teacher whose enthusiasm is infectious and knowledge extensive. He is interested in using simple methods to present the complex world of Natural Dyes to a wide public.

Registration for Workshop and Lecture

Workshops

Acceptance into the workshops will be based on date of payment. Class size for each workshop is limited to 15 each. Participants can register for one workshop. Registration for the workshops and the lecture will open at 9AM PST on March 15th. Please fill out registration form here <https://docs.google.com/forms/d/1LexCnxaVeHvGhjZkAEA-RZKRkfXAYvixb0YxxZ5IDpI/viewform> and follow the link for Pay Pal payment.

Lecture

Registration for the lecture and payment on Pay Pal can be found at https://docs.google.com/forms/d/1X8qNRR9kgieT_Mn8TRlnX8XzfMKBQX1zuKQk-4yLF4A/viewform The lecture is limited to 200 people.

Questions

Please email Layne Goldsmith ms.layne@gmail.com.

Presented by: University of Washington School of Art, Surface Design Association of Washington State, and Earthues Natural Dye Company.

Layne Goldsmith
ms.layne@gmail.com
425.387.9333

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

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

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

NWDC MEMBERS' NEWS

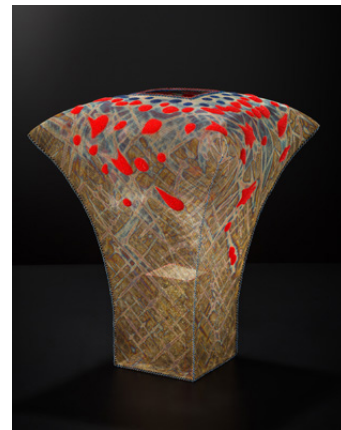
Lanny Bergner will be exhibiting along with his wife, Eve Deisher, at Gallery Cygnus in La Conner WA.

“Draw, Stitch and Burn” will open April 4 and run until May 18, 2014.

The artist reception is Saturday, April 5, 5-8pm.

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

Lanny Bergner:
Atomic Vessel, 2013
Stainless steel mesh, wire, silicone
H18” x W14” x D14”



Lanny Bergner is one of 50 invited artists to exhibit in the 9th International Fiber Biennial at Snyderman-Works Galleries in Philadelphia, PA.

The exhibition is on view from March 7 to April 26, 2014.

<http://www.snyderman-works.com/>

Lanny Bergner
Celestial Vessel #7, 2013
Stainless steel mesh, wire, silicone
H60” x W17” x D17”

Abmeyer + Wood Fine Art
1210 2nd Ave, Seattle, WA 98101

SUSTAINING
April 2-27, 2014
Opening Reception: April 3rd, 6-8pm

Exhibiting Artists Include:
Alfredo Arreguin, Matthew Denison, Marita Dingus,
Gaylen Hansen, Meg Holgate, Steve Jensen,
Diane Kurzyrna aka Ruby Reussible, Holly Lyman, Lynde Lowe,
Ann Mallory, William Morris, Annie Marie Musselman,
Catherine Eaton Skinner, Rob Snyder, Jason Walker,
Melissa Weinman, and Suzie Woolf

Sustaining focuses on the health of our ecosystem and community impact on the environment. Through material use and political perspective, the artists featured in this exhibition each express a deep connection with nature. Abmeyer + Wood will be donating a portion of the proceeds to local nonprofit, Long Live the Humpy Alibi. The mission of LETA is to restore wild salmon and steelhead and support sustainable fishing in the Pacific Northwest.

“Sustaining”

Diane Kurzyrna’s figures made from repurposed plastic bags are included in this group show at:

Abmeyer + Wood Gallery
1210 2nd Ave, Seattle, WA 98101

Opening April 3, 2014, first Thursday 5-8pm
Show runs April 3 - April 27, 2014

www.abmeyerwood.com

Hope to see you there!

NWDC MEMBERS' NEWS

Over two dozen glass and metal sculptures by **Lin McJunkin** will be paired with oil paintings by Annie Vandervelde and poems by Anne McDuffie in a show entitled, "Nature Unbalanced - A collaborative art exhibition" at the Orcas Art Center
 April 4 - April 30, 2014
 Opening Reception is
 April 4, 5:30-7 pm



"Vanishing Ice" by Lin McJunkin

Example of poem paired with art:
 Poem by Anne McDuffie

dark water
 melting the ice
 from underneath
 something breaks loose in me
 when I imagine it gone

Jan Hopkins will be included in the exhibit, "What A Stitch"
 A survey exhibition featuring innovative works in mixed media and textile art from around the world, curated by Bruce D. Hoffman, co-founder and board member of Fiber-Philadelphia. At Gravers Lane Gallery, 8405 Germantown Avenue, Philadelphia, PA 19118 (215) 247-1603.
 Opening Reception: 3-23-14 1 to 3pm
 Show Dates: March 17 to April 20, 2014

At Right: Jan Hopkins - "Eyes That Know Darkness", Van Gogh - 9"x8"x4", (each shoe), grapefruit peel, cantaloupe peel, banana peel, ostrich shell beads, yellow cedar bark and waxed linen



"Spirits" - 10.5"x16"x16", 2014, materials: weathered hydrangea petals, lunaria seed pod centers, yellow cedar bark, ostrich shell beads, waxed linen thread and skeleton bone beads. Interior show at right.



Jan Hopkins will be included in the upcoming exhibit, "Considering the Kylix: Contemporary Interpretations of a Classical Form" Curated by Maleyne Syracuse at Peters Valley School of Craft, at the Sally D. Francisco Gallery, 19 Kuhn Road, Layton, NJ 07851
 Exhibit dates: April 12 - May 18, 2014.
 The exhibition will feature contemporary interpretations of the classical kylix form created by over 50 artists from around the country.

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

Please put "NWDC Newsletter" in the subject line.

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2nd secretary - **VACANT**

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

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Exhibition Support - VACANT

Hospitality - VACANT

Hospitality Support-Crista Matteson cristamatteson@gmail.com and **Kate Dwyer** kdwyer@olympus.net

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Roster Manager - Delores Taylor delores@artglassconcepts.com 425-788-0817

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Image Bank - Lanny Bergner - lbergner@wavecable.com 360-229-0514

NWDC
VOLUNTEERS

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