



MEMBER NEWSLETTER

Northwest Designer Craftsmen

October 2022



NWDC Board Launches \$50,000 Annual 5-Year Member Pledge Campaign!

Beginning this month, the NWDC Board begins fundraising for NWDC's future, first within our membership, and then beyond to foundations, philanthropists, corporations, and more. Communications will come to each member via email in the coming weeks with information about how to participate in this mission-critical campaign. Every donation, whatever the amount, will help us reach our goal. Together we can make a dramatic realization of a bright future for NWDC.

Fundraising will enable NWDC to create more income-producing programs to further secure our financial future. With the infusion of energy and know-how from our new Executive Director, Daniel Wallace, NWDC is already on the move. We expect to migrate our website to a new, beautiful presentation including an **online gallery** of member artists' work for sale this winter! Find the Registration link below to be included in the gallery. All artist members are encouraged to participate.

The recent member survey provided valuable input for planning. Daniel and the Board are working hard to create opportunities for NWDC Members. Upcoming newsletters and eblasts will reveal more of what is on the horizon.

The *Fleur and Charles Bresler Curator-in-Charge for the Renwick Gallery of the Smithsonian American Art Museum*, **Nora Atkinson**, will join us on Saturday afternoon, November 19th at the Bellevue Art Museum to present a lecture on national and international trends in fine craft. The program is funded with the *Russell and Margorie Day Invited Lecture Series Estate Gift*. Plan to RSVP for a lovely afternoon of art and inspiration at BAM.

When you need some artful inspiration this month, watch **Lanny Bergner's September ZOOM Art Talk**. The link is here <https://www.youtube.com/watch?v=4p1UoTgjo1E> and on the NWDC website. It is a wonderful presentation. Thank you, Lanny.



ANNOUNCEMENTS



The NWDC Online Store opens this winter!

We have made great strides toward a fully redesigned website and new online store. If you are interested in selling your art with NWDC, follow the link below to register and we will be in touch with more information soon.

[Click Here to Register](#)



Membership Applications

The deadline for applications is almost here! Please encourage your fellow artists to apply. The membership application deadline is Saturday, October 15, 2022.

[Click Here to view the application](#)

NWDC is now part of Amazon Smile.



Shop at smile.amazon.com and donate 0.5% of eligible purchases to NWDC, at **no cost to you**. Click the link above and search for Northwest Designer Craftsmen Association.



Applications are open for the Loewe Foundation Craft Prize 2023

The Artist-in-Residence program at Contemporary Craft will allow artists at any stage of their career free access to fully equipped studios, CC staff support, and the opportunity to interface with the public while creating a body of work.

The residency will last between 3-6 months, depending on the mutual availability of the requested Studio and the resident artist interest. In exchange for the free usage of Contemporary Craft's state-of-the-art studio space as well as a monthly materials stipend, the artist in residence will be asked to engage with the public while working in the studio.

Learn more here:

<https://contemporarycraft.org/opportunities/artist-opportunities/>



INTRODUCING THE CRAFT INNOVATION JUMPSTARTER

In 2022, the Society will award two (2) grants of \$2,000 each to individual craft artists who advance their craft field or their personal career through innovation. The Society's Craft Innovation Jumpstarter is a new artist support program that focuses on craft artists who take chances, learn through experimentation, and want to connect with others working on similar creative problems.

Please see eligibility requirements below. Applications are due by **October 7, 2022**. <https://societyofcrafts.org/craft-innovation-jumpstarter/>



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Learn more here:
<https://contemporarycraft.org/opportunities/artist-opportunities/>



November 19, 2022 | 3 - 5 PM *Creative Exchange: Nora Atkinson* Bellevue Arts Museum

BAM presents a talk with Nora Atkinson, Fleur and Charles Bresler Curator-in-Charge for the Renwick Gallery of the Smithsonian American Art Museum. This program is supported by the *Humanities WA grant* and the *Russell and Margorie Day Invited Lecture Series Estate Gift*.

The Center for Craft is excited to introduce a new grant opportunity, the Teaching Artist Cohort.

For over 25 years, the Center for the Craft has supported craft research and artists through our grant programs. As we consider the current challenges faced by artists, it is evident that many artists who teach are financially under-



compensated and need time away from teaching to advance their practice. Uniquely positioned to support the sustainable career paths of artists and to advance the understanding of craft, this grant will award a dynamic group of 21 mid-career teaching craft artists a one-time, unrestricted grant of \$10,000.

Applications are due **November 30, 2022**. Learn more here: <https://www.centerforcraft.org/grants-and-fellowships/teaching-artist-cohort>



SUBMIT YOUR NEWS!

If you have member news to submit for the October newsletter the deadline is **October 25th**.

Please send information in the body of an email (not a pdf or postcard image) to NWDC.info@gmail.com. Images need to be in a .jpg format no smaller than 600 pixels on the longest side. Please include titles and media for artwork.



NWDC is thrilled to showcase **Jill Nordfors Clark** for October's *NWDC Artist Interview*. Jill Nordfors Clark has been a leading writer, lecturer, and teacher on needle lace for more than 40 years. This experience, combined with her love of natural materials and environments, inspired her to move from two-dimensional embroidered lace to three-dimensional sculptural baskets — her current medium of choice.

She has been working with gut for about 20 years. When Jill discovered that wet gut could be threaded on a large needle and used as a thread, then when it dried it would be stiff and could stand on its own, her work suddenly changed from two-dimensional to three-dimensional. Basketry was a natural transition, combining her knowledge of needle lace stitches with gut created infinite possibilities.



1. How were you introduced to art?

Art introduced itself to me. As I was growing up I loved drawing, watercolor, and anything to do with fabrics and sewing. My family was in the retail furniture business in Victoria BC, so in high school, I worked summers in the store and in the drapery workroom. I took my sewing machine with me when I left Victoria for the University of Washington in Seattle. My father's idea was for me to get my degree in interior design so that after graduation I could return to work at his store. I did get a degree in interior design but I never returned to live in Victoria.

2. Where do you find inspiration when creating new work?

I find inspiration in natural materials, trees, shells, rocks, and walking on the beach. I am moved and inspired by the art of indigenous people. On a trip to Alaska, I had my first encounter with vessels and clothing made from seal and walrus gut, materials that are protected and can only be used by the native people. By chance, I connected with artist Pat Hickman, who was working with hog gut, which has been my material of choice for over twenty years.

3. What do you consider your greatest artistic achievement?

I have written two embroidery books on Needle Lace, a way of making lace with a needle and thread. As the "Needle Lace Lady" I was able to exhibit, travel, and teach workshops all over the USA, the UK, and New Zealand. I was also invited to create a large stitched sculptural piece for the International Triennial of Tapestry in Poland, using hog gut as my medium.

4. What is the quality you most like in an artist?

Generosity. Thanks to NWDC member Jan Hopkins, I was introduced to the basketry community. Fiber artists in general, but specifically Basketry artists are always willing and anxious to share their knowledge of techniques and materials.

5. Which living artist do you most admire?

I admire Pat Hickman for her continuing, sensitive work with hog gut, or in her terms, "animal membranes". In the non-living category, I would choose Emily Carr, a Canadian painter/author whose work has influenced me since my childhood.



6. If you could change one thing about yourself, what would it be?

I'd like to stop the aging process right now so that I can continue my energy level and focus for at least another ten years.

7. What is your most treasured possession?

Hardly a "possession", but my most treasured are my family: a supportive husband, a talented son, and an artist (printmaker) daughter who lately has worked with me on several

collaborative pieces.

8. Who has had a significant influence over your work?

Author and embroiderer the late Jacqueline Enthoven for encouraging me to write about needle lace, Pat Hickman, for working with hog gut, close basketry, and NWDC friends (Danielle, Nancy, Dona, Anita, Lanny, Lynn, and others) for always cheering me on.

9. How has your studio practice changed?

My studio practice has not changed over the years. Even though I have always wanted a large studio, my work has mostly been created in our kitchen or in a tiny eight-foot by eight-foot space I call my studio. Any large works I have made are assemblages of smaller units.

10. What is your idea of perfect happiness?

Walking on the beach, looking for agates.



Images (Top to Bottom): "ARMATURE, 8" H X 16.5" diameter, stitched hog casing, beach combed bleached bones, reed | FALLEN, 11" H X 13" diameter, lashed reed, layered hog casing, pencil drawing | "The Last Syllable of Recorded Time", 2010. White earthenware, glaze, watercolor, and pastel, 77.5" x 51.5" x 2.5" Photo credit: Richard Notkin | WHEN A TREE FALLS IN THE FOREST, approx. 6' H X 5' W X 4' D, stitched hog casing, reed, acrylic paint, yarn International Triennial of Tapestry, Lodz, Poland, 2016 | SWIMMING UPSTREAM, 63" H X 12" diameter, stitched hog casing, reed, plum twigs, beaver cut and peeled willow from the Togiak River, Alaska Collection: Nancy Loorem Adams and Ron Adams | Portrait: Jill Nordfors Clark, photo Tom Holt

MEMBER NEWS



The City of Sea-Tac and Lynnwood Washington have adapted two designs by [Naoko Morisawa](#) for the [UTILITY BOX ART PROGRAM](#). There will be total of 10 Installations in PNW.

Naoko Morisawa's contribution, *PINK ICHIMATSU* is located at Kent-Des Moines Road/ Pacific Hwy S; Center Island, NE Corner, Lynnwood, WA



October 1 - October 10, 2022
Quincy Anderson, Maxine Martell, and NWDC Member Inge Roberts

Museo Gallery

Images: Inge Roberts, *Breaking Through Porcelain* 18 x 18 x 3 in | Inge Roberts, *Staring Left Platter*, Porcelain 18 x 18 x 3 in



NWDC Board Meetings second Tuesday of each month from 5:30 to 7 pm. Contact President Nancy Loorem Adams at nwdcpresident@gmail.com with topics you would like the Board to consider.



NWDC Board of Directors

Living Treasures Videos, Information and Donation Form

MEMBERS ONLY portion of the NWDC website

PASSWORD: Your personal ID and password

Members Directory

Log-in to your Member Profile

You can edit your information on the website, change images, pay dues

NWDC Facebook Public Page:

Send short, focused content, links and photos to Barbara De Pirro

NWDC Facebook Members Group Page:

This page is set-up so that each member can post directly themselves. An excellent way to reach out to members about exhibitions, workshops, call to artists, resources, questions, etc.

NWDC Instagram:

Send short, focused content, links and photos to Barbara De Pirro



NWDC Page



Members



Instagram



Website

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Want to change how you receive these emails?
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Header / Footer Image: Sally Squire, Detail of *Cascade Terrazo*.

Banner Images (Top to Bottom): Katherine Lewis, David Traylor, Denise Snyder, Julia Rapinoe, Paul Lewing, Naoko Morisawa, Katherine Lewis.