



MEMBER NEWSLETTER

Northwest Designer Craftsmen

September 2022



Welcome to the resumption of monthly newsletters after our summer hiatus. So much energy is coming together to move NWDC forward after a busy and fruitful summer of happenings recognized in this newsletter.

Now that NWDC has taken such an important step of hiring a half-time executive director, we can reach toward a future only imaginable with employed leadership. Daniel Wallace, our new half-time Executive Director, on board since the 1st of June, is quickly getting to know our organization while working with the Board to articulate a bright future for NWDC.

Many plans are in the works to enhance member benefits while concurrently implementing plans to significantly increase membership, plans to create income-producing programs to secure our ongoing financial future, and plans to advance the NWDC mission of bringing fine craft to art communities across NWDC's five-state region.

To ensure you have a voice in this planning, please take 5 minutes to complete the "Member Survey" at the link below if you have not as of yet. Your input is necessary to ensure we are heading in the right direction.

When the NWDC membership overwhelmingly voted last fall to move forward to hire a half-time

Executive Director, that vote included a goal to undertake a **5-year membership pledge fundraising campaign** to finance the position. That fundraising campaign will launch this fall.

Now is the time to start thinking about your annual contribution to NWDC of a donation beyond your yearly membership dues. *NWDC will need contributions from all members to realize our goals and aspirations.*

Once a strong membership campaign is achieved, NWDC will be positioned to develop relationships with arts funding organizations and individual arts patrons who also want to contribute to realizing a rich community of craft artists and art programs in our region.

Working together we can truly begin to reach NWDC's potential.



Membership News

Last chance for the **Membership Survey!** The NWDC Board is looking for ways to add value to your membership. [Click Here](#) to complete the survey.

Applications are now open! Please encourage your fellow artists to apply. The membership application deadline is **Saturday, October 15, 2022**. [Click Here](#) to view the application.



Saturday, September 10, 3 - 4:15 pm
NWDC Zoom Artist Talk

Lanny Bergner: An Artistic Journey from Korea to The Renwick



New Grant Opportunity In Oregon

The Arts3C Grant Program is currently available to support the making and sharing of artistic work in all disciplines and the development of the arts community in Multnomah, Washington, and Clackamas County with awards up to \$5,000.

Deadline is 9/28/22 at 5pm PDT.



CraftForms 2022

Wayne Art Center is seeking submissions for the 27th International Juried Exhibition of Contemporary Fine Craft, in the following mediums: basketry, ceramics, decorative fiber, furniture, glass, jewelry, metal, mixed media, paper, wearable art, and wood.

This year's juror, Jeannine Falino will present \$10,000 in prize awards. Deadline is 9/12/22. [Click To Apply](#)



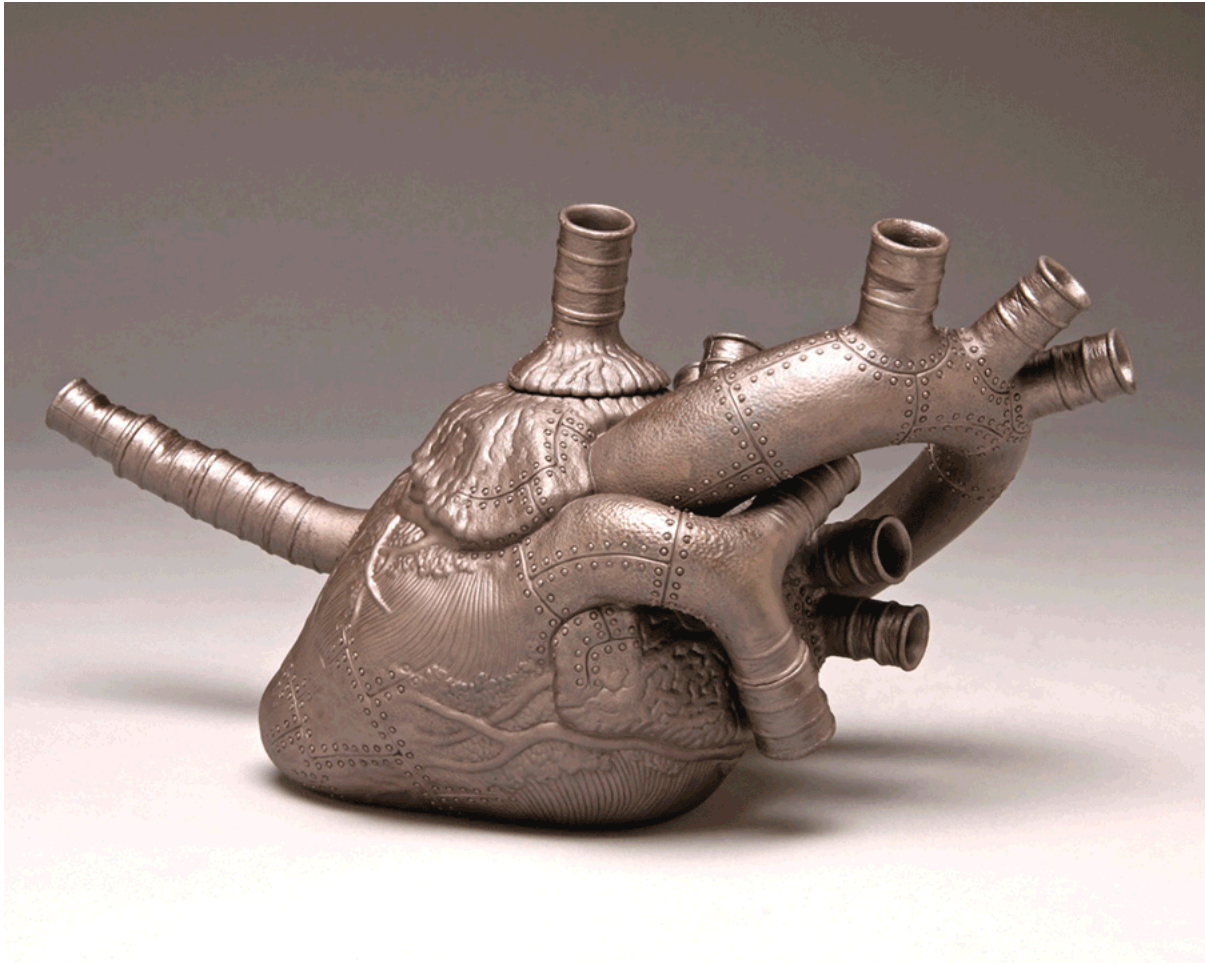
SUBMIT YOUR NEWS!

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



Introducing the *NWDC Artist Interview*. Each month NWDC will highlight one of our members and get a closer look at their practice. Our first interviewee is one of our newest members but a stalwart of the Fine Craft community, **Richard Notkin**.



1. How were you introduced to art?

I wasn't. I was born that way. From my earliest memories, I drew, painted, and built things from scratch materials. I was the "class artist" from kindergarten through my senior year in high school, and I chose to go directly to art school rather than a university to begin a career — or, rather, a life — in art. The Kansas City Art Institute, with its revolutionary freshman Foundation Department in the mid-1960s, was a perfect fit for me. I went to be a painter, but was seduced by clay in my junior year in 1968, and have been mucking about in the mud ever since.

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

Most everywhere. My childhood upbringing, early Jewish education, exposure to Holocaust survivors, experiencing the Cuban Missile Crisis as a teenager and later the military draft during the Vietnam War, and currently, the world news — all of these have shaped my deepest convictions and passions. At 74, I have a renewed sense of fighting for my granddaughters' future. I am committed to political/social commentary, or as the late great John Lewis would say, "Good Trouble" in narrative ceramic art. I find little inspiration in the latest zeitgeist-driven fashions promoted by the high mucky-mucks of the elitist fine arts

world, which seems mostly dominated by high finance. I have always followed my innermost passions and directions, which have usually been in opposition to the styles and directions of the art market du jour. While there are some great artists who are quite successful in the establishment fine arts world, there are also a lot of hucksters, snake oil salespersons, and parasites out there. The art world is not much different from the cultures of corporations, academia or politics. Human civilization is, quite simply, infested with human beings!

3. What do you consider your greatest artistic achievement?

The impact that my work and teaching efforts through workshops worldwide have had on many artists and emerging artists, and others. While I have not tried to be the evangelist political/social commentary ceramic artist of our time — the "Billy Graham of Clay" — I have been a staunch defender of the notion that, while art may not ultimately save human civilization from the greed-driven narcissists who continue to threaten its destruction, it has certainly made a difference up until now. Can you imagine human survival had it not been for the many forms of art and human creativity that have always distinguished our species as unique?

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

Honesty. Passion. Skill in technique and depth of concept and a highly developed personal aesthetic sensibility. Working from a uniquely individual place, recognized from deep within, not swayed by outer pressures of the marketplace, the changing winds of doctrine, and the aforementioned art world fashions du jour. As Thea von Harbou wrote as screenwriter for the film, *Metropolis* (Germany, 1927, directed by Fritz Lang), "There can be no understanding between the hands and the brain unless the heart acts as mediator." I am for an art that still involves the heart.

5. Which living artist do you most admire?

Too many. And many dead ones, too, like Francisco Goya, and Robert Arneson, who was my professor and mentor when I was a grad student at the University of California/Davis, 1971-3. Living? Colleagues and friends, like Patti Warashina, one of my first great inspirations when I began to work in clay in the late 1960's, and she is still the best. Ehren Tool, another ceramist whose cups speak eloquently -- and simply -- of the horrors he experienced in the Desert Storm War. Tip Toland (my sister-in-law, and former student, who has taught me at least as much as I taught her), whose great figurative ceramic sculptures keep telling deeply psychological stories of our human condition, follies, foibles, and fears. The sculptor and printmaker John Buck. My partner in life and marriage, painter and printmaker Phoebe Toland. And many more whose art is guided by their innermost passions and concerns.

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

Absolutely nothing. Why change perfection? KIDDING! Well, actually, life is a series of mid-course corrections. I have fucked up as much as anyone else in this lifetime, but one must learn from mistakes, make corrections, and go on. I did some really dumb shit as a kid and teenager, and as an adult, too. But at this point in my life, I have a wonderful partner in Phoebe and a good life as an artist with friends and colleagues across the planet. If I changed anything, would it still be so? (But don't ask Phoebe this question...)

7. What is your most treasured possession?

Not a possession. Even a Jewish kid can appreciate what another young Jewish man once said about 2000 years ago regarding not "storing your treasures on earth, where moth and rust doth corrupt." Most treasured: My granddaughters, Ava and Sophie. Phoebe. Family, friends, and colleagues, etc.

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

Only a very few trusted family and friends. I listen to everyone, but only a few really understand deeply what I am trying to say in my art, and how I am trying to say it. Sometimes, someone really surprises me with an amazing revelation. I am not overly influenced by the Big Guns, the important critics and famous art world prognosticators, whose agendas are different from mine. On the other hand, I enjoy those who do not take themselves too seriously. In 2016, Jerry Saltz, an art critic who takes a realistic view of our craft, delivered the keynote address at the Kansas City NCECA conference, stating that "The art world is like high school with money."

9. How has your studio practice changed?

After 54 years of making art primarily in ceramic media, and experiencing an average of one solo exhibition annually during this time, I am now focussing on one last major work, which will occupy most of my time and studio space until I leave the planet in the unknown future. At that time, the work will be partially finished. But the anti-war, anti-nuclear weaponry messaging that has been a constant in my work for my entire life as an artist is also an unfinished work, and it seems it will be so for the foreseeable future. The idea that this evolving piece will be unfinished upon my passing is part of the concept. I pass this work on to the millions of creative people in all fields of endeavor throughout the world to continue to pursue. As Gandhi once expressed, and I paraphrase: Enough grains of sand will eventually stop even the mightiest of machines.

I won't make the teapot or sculpture that saves the world. It is a collective effort. I have contributed my grains of sand, joining countless others. And as Andre Malraux put it: "Every work of art is a revolt against man's fate." Hopefully, a peaceful revolt will bring about a peaceful fate.

10. What is your idea of perfect happiness?

A world in which peace and creativity dominate, a gradual elimination of the walls which separate us into different artificially created groups manipulated by fear and hatred. We were almost there at the end of the Cold War, moving past the disastrous wars of the 20th Century. The worldwide celebrations during the passage from December 31, 1999, to January 1, 2000, seemed to embrace this new spirit. But we have somehow continued to stumble on with the increasingly frightening technologies of *Star Wars* coupled with the emotional maturity of cavemen. This must change. We can and should return to a spirit of optimism and work to make our part of the planet a better place and teach our children to do likewise. Call me a wacko idealist, but I can't see it any other way. Better to live life as an optimist and work towards a positive future than the corollary. Demographics and the natural instinct to survive inherent in all species favor our children, grandchildren, and great-grandchildren. Hopefully, time is still on their side.



Richard Notkin is a full-time studio artist who lives and works on the Kitsap Peninsula in Washington State. He received a BFA from the Kansas City Art Institute in 1970, and an MFA from the University of California, Davis in 1973. Mr. Notkin has worked mainly in ceramics for

more than thirty-nine years, averaging over one solo exhibition per year. His series of Yixing (China) inspired teapots and ceramic sculptures have been exhibited internationally and are in numerous public and private collections, including the Metropolitan Museum of Art in New York, the Smithsonian Institution in Washington, DC, the Los Angeles County Museum of Art, the Victoria and Albert Museum in London, and the Shigaraki Ceramic Cultural Park, Japan. He has held visiting artist positions and conducted over 250 workshops throughout the world. Among his awards, Richard has received three fellowships from the National Endowment for the Arts, as well as fellowships from the John Simon Guggenheim Memorial Foundation and the Louis Comfort Tiffany Foundation.

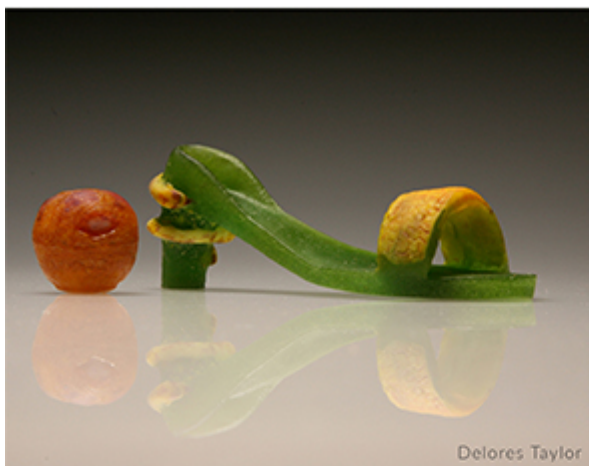
Images (Top to Bottom): "Heart Teapot: Internal Combustion Metamorphosis"- Yixing Series, 2013. Stoneware, luster 6.5" x 12.5" x 5" Photo credit: Tom Ferris | "Yesterday, Today and Tomorrow", 2016. Mid-range stoneware, glaze 15" x 11.75" x 11.75" Photo credit: Richard Notkin | "The Last Syllable of Recorded Time", 2010. White earthenware, glaze, watercolor, and pastel, 77.5" x 51.5" x 2.5" Photo credit: Richard Notkin



August 6 - September 30, 2022

FANTASY FOOTWEAR...The Shoe Reimagined

Clarke & Clarke Art + Artifacts



Delores Taylor



Bella Kim



Mary Stafford



Zia Gipson



Chris Wooten



Larry Halversen

Clarke & Clarke Art + Artifacts in collaboration with Northwest Designer Craftsmen presents *FANTASY FOOTWEAR...The Shoe Reimagined*. NWDC Member artists have created their rendition of a shoe in Ceramics, Fiber, Glass, Jewelry, Metal, Mixed Media or Wood. The show runs from August 6 through September 30, 2022.

View the full online gallery at nwdesignercraftsmen.org

Contact [Clarke & Clarke Art + Artifacts](#) for purchasing & in-person viewing.

The *September Art Walk* on September 10, 2022, features the addition of works from **Steve Jensen, Lanny Bergner, Lynn Di Nino, Dorothy McGuinness, Noble Golden, and Mark Ditzler.**

Thanks to **Ginny and Jim Clarke**, as well as **Diane B Tien** at Sotheby's, for all their work in making this exhibition a success.

MEMBER NEWS

NBO Members Exhibition

Every 1, 2022

A dozen NWDC members are included in the National Basketry Organization's online exhibit *Every 1, 2022*. Participants include **Danielle Bodine, Charissa Brock, David Chambers, Zia Gipson, P. Jill Green, Katherine Lewis, Nancy Loorem Adams, Dorothy McGuinness, Barbara Osborne, Barbara J. Walker, Chris Wooten, and Judy Zugish.**



You can view the entire exhibit here: <https://nbo-exhibits.org/>. To search for any individual, material or technique, just use the search bar at the top.

August 12 - October 2, 2022

uncovering: Dana Weir and Helga Winter

[Northwind Art - Janette Best Gallery](#)



Dana Weir and Helga Winter are showing their newest work: come view the stitched and eco-printed work on paper and fabric, plus Wunderkammern: cabinets of curiosities.

Art At Night: Saturday, Sept 3rd

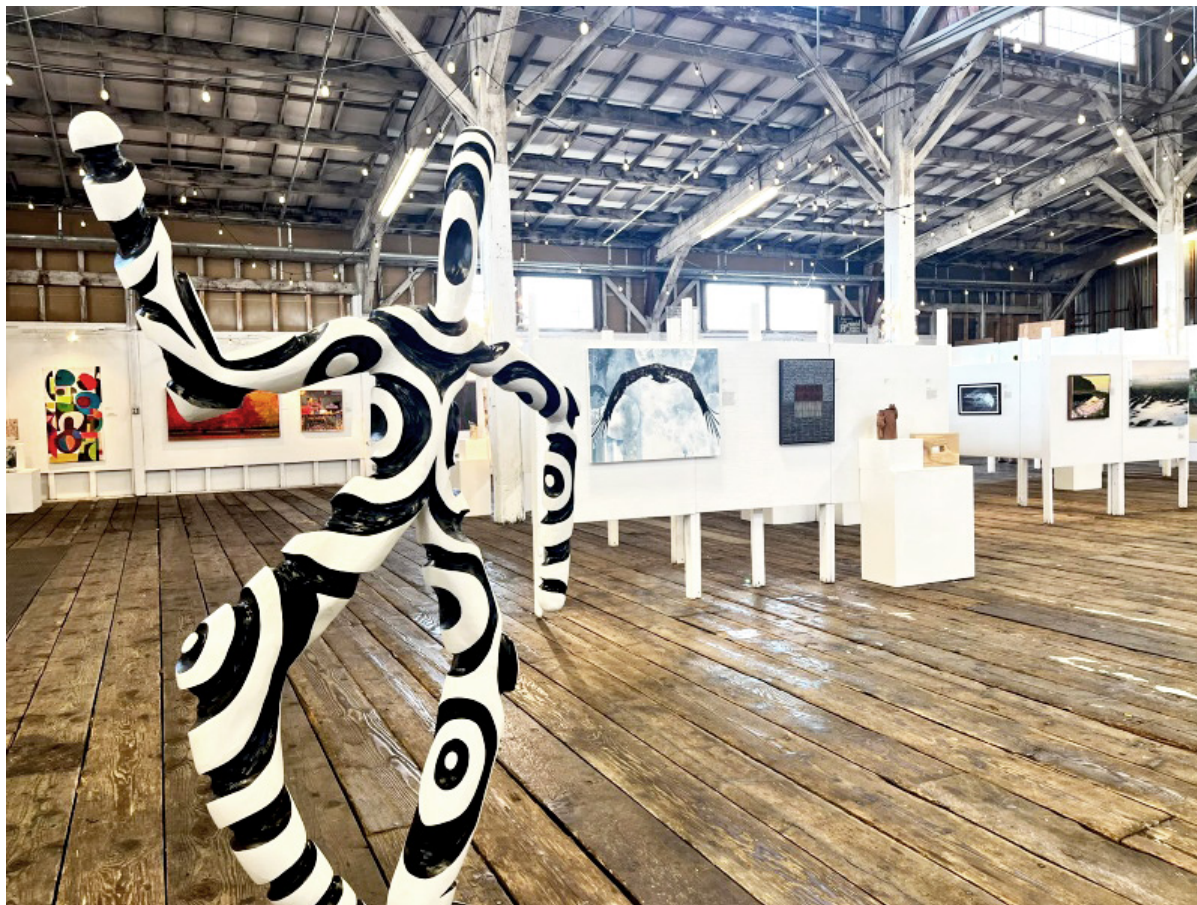
Art At Night: Saturday, Oct 1st

Artist on Site: Saturday, Sept 10th 2 - 4 pm

Artist on Site: Saturday, Sept 24th 2 - 4 pm

August 5 - August 7, 2022

Arts at the Port: Anacortes Arts Festival



Several of our NWDC Members were included in the 'Arts at the Port' exhibit in this years [Anacortes Arts Festival!](#) Three received awards including *Best in Show* for **Sue Robert's** "Enjoying Nature". Plus, **Kathy Ross** was one of two artists featured with many pieces in the Allen Family Focus Gallery. Greg Robinson chief curator for the [Bainbridge Island Museum of Art](#) was the juror. Learn more here, <https://anacortesartsfestival.com/>.

Congratulations to all! Noble Golden, Steve Jensen, Jon Kevin Blackburn, Barbara Matthews, Lin McJunkin, Mary Molyneaux, Naoko Morisawa, Sue Roberts, Kathy Ross, Terri Shinn, Sande Wascher-James

July 28 to 30, 2022

Charissa Brock Artist In Residence

[National Basketry Organizations Virtually Woven 2022: Crossing Boundaries](#)



July 21 - 24, 2022
Seattle Art Fair



Several of our NWDC Member's artwork was exhibited at this year's Seattle Art Fair. Participants included **Lanny Bergner, Leah Gerrard, Anna Macrae, Naoko Morisawa** (left), and **Preston Singletary** (right).

July 17, 2022

NWDC Summer Social





This year's Summer Social, hosted by the gracious **Cheri Hill**, honored new Life-Time Members **Ron Pascho** and **Gretchen Echols**. Pictured Above (left to right) Hosts **Cheri Hill** and **Noble Golden**, Members watching **Ron Pascho** and **Joan Hammond**, and **Ron Pascho** with **Ginny Clarke** from Clarke & Clarke Art + Artifacts. Below are **Lynn DiNino** and **Ken Turner** presenting Gretchen Echols' gift in recognition of her Lifetime Membership.

Obituary | Anne Davenport (1943 - 2022)

Anne Niles Davenport, of Freeland, passed away July 27 in her home. She was 78. Anne was the first child of Franklin Niles Davenport and Ellen Atkinson Davenport and was born September 9, 1943, in Doylestown, Pennsylvania.



Anne grew up on her parents' dairy farm near New Hope, Pennsylvania and attended Buckingham Friends' School and New Hope-Solebury High School. She played a mean game of field hockey and excelled academically. She attended Swarthmore College, graduating in 1965. Marriage soon followed and she and her husband moved to Seattle, Washington where her son Peter Mark Held was born. Mark was cheerful, smart, and easy to love, and became an environmental lawyer.

During the first years of Anne's working life she focused on women's rights. In 1980, she married John C. Holbron, and in time they relocated to his native Hawaii. Anne was a lifelong knitter, and in Hawaii she began her true vocation as fiber artist by purchasing and running a yarn store, and learning to thread a loom. She and John returned to the mainland, lived briefly in her old stomping grounds near New Hope, Pennsylvania, and eventually moved permanently to Whidbey Island.

Anne was an avid supporter of her husband's work in horticulture, and herself became a reliable adviser about specialty and exotic plants. After a few years of primarily quilting, she devoted herself to weaving and its associated skills, and to building a cooperative community of textile artists and learners on Whidbey Island and beyond. Anne understood the value of her work, time, and expertise; and exhorted others to understand the same for themselves. She was a member of multiple arts groups over the years, some of which she was instrumental in founding. She became recognized for her extraordinary woven and design work as well as for her teaching.

Photographs of her work can be found at www.rainshadowtextiles.com and her blog at www.weavewright.com.



Preceding her in death are her son, Mark Held, who died in 2002, and her husband, John Holbron, who died in 2019. Anne is survived by her brother, Rusty Davenport of Truckee and San Francisco, CA and his two sons; Linda Davenport of San Francisco and Denver, CO and her two sons; and Betsy Davenport of Cornelius, OR, whose daughter Annie Kaplan was one of Anne's primary primary caregivers in her home since February.

A memorial gathering will be held on **September 15, 2022, at 3:00 pm, at the Freeland Hall, 1515 E. Shoreview Drive, 98249.**

Anne's favorite spot on the Island was Ebey's Landing. Whenever she drove up that way, she stopped to gaze out at the water, beachline, rolling hills, and the birds. She talked about it every time she got a chance to go. Her capacity for noticing and taking pleasure in everyday beauty in the natural world had abundant fodder in her garden and its birds. Known for her vibrant personality, keen mind, and sassy sense of humor, the textile world has lost a bright light.

In lieu of flowers, donations may be made to the newly formed Anne Niles Davenport Scholarship Fund. This has been set up to extend and honor Anne's commitment to the education of textile artists (c/o Danette Sulgrove PO Box 1344 Langley, WA 98260).

Obituary | Judith Laub (1959 - 2022)

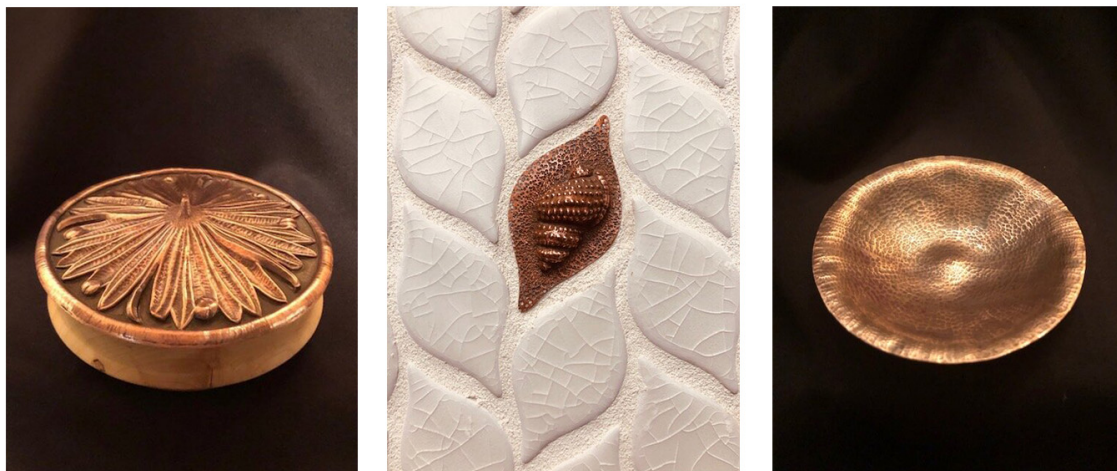
On June 27th, 2022, Judith (Judy) Crystal Laub passed away at the age of 62 from ovarian cancer.



Judy was a renowned, award-winning metalwork artist, who taught herself how to do chasing and repoussé, with several of her pieces displayed in juried shows. Her work included architectural accents, decorative bowls, and artistic pieces which were included in gallery showings and often commissioned.

Judy loved being in nature. She had the remarkable ability to observe and pay tribute to things that most people would just walk past. She would marvel at the complex patterns on the wings of

a beetle and figure out ways to replicate it in etched metal.



In addition to being a highly respected metalsmith, Judy was also an accomplished musician on the fiddle and other instruments. She was active in several Irish music groups, playing for contra dances throughout the Pacific Northwest. She was one of the founders of Rainbow Contra dance in Seattle, providing a warm, welcoming environment for the LGBTQ community.

One of Judy's greatest joys in life was spending time with her son Otto. She cherished their time together and was incredibly proud of the young man he was becoming.

A celebration of life will be held for Judy on **September 26, 2022, from 6:00-8:00 pm at Greene's Corner in Bellingham.**



NWDC Board Meetings second Tuesday of each month from 5:30 to 7 pm. Contact President Nancy Lorem 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



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