

STUDIO NEWS

Summer 2006

www.baulinescraftguild.org

From The Director

Dear Friends, in this issue, we mourn the death of **Art Carpenter** and celebrate his achievements and his influence on the lives of our members and many others. Art was so much more than I can possibly say to so many of you, that I will just let your words speak. He will be missed, and is well loved and honored by your feelings, words, and remembrances.

Masters and Apprentices of Baulines Craft Guild opened at the Craft and Cultural Arts Gallery, 1515 Clay Street in Oakland on July 20th, and continues until September 1, 2006.

We continue the proud tradition of the Guild in showing the work of Master members, and introducing apprentices **Kim McNeelan** and **Alison McLennan**. Actually, Alison was introduced in California Design in 2004, with an entry-way sculptural table.

Junior Apprentices **Lucky Hall, Jan Huang, Javier Omar, and Jesse Houston** showed with the Guild, and I am happy to announce that Javier has been accepted to the San Francisco Art Institute's clay program. Lucky's beautiful walnut table (below) graced the entry of the show along with **Art Carpenter's** high back chair, seen at right.

Please visit the Guild's website to see the installation shots taken by our webmistress, **Bonita Cohn**. (www.baulinescraftguild.org)

On August 17th, Thursday, Guild Masters **Michael Cullen, Jerry Kermodé and Paul Reiber** will demonstrate woodcarving and turning in the atrium of 1515 Clay street, next to the Gallery, from 2 to 5 PM. In the evening, from 6-8 pm, **David Adams** will speak on the culture of furniture makers, **Catherine Merrill** will speak on the Guild's Junior Apprentice program. Please join us in the auditorium



left to right: works by Lavine, Hall, Content, Mallegni.

photo: Cohn

next to the Gallery at 1515 Clay Street for this presentation, and a chance to meet David, and chat with other Guild members.

The Guild has received a grant from the Marin Arts Council in support of the Junior Apprenticeships in Marin County, so I would like to hear from the Masters living and working in Marin who are interested in hosting a Junior Apprentice. Please contact me at the Guild office to discuss the program and what you would offer to a youth in your studio. **Kathleen Hanna** has delivered Guild archives to the office, and I would love to have some volunteer help in ordering and selecting materials to keep and some to discard.

Please call me at the office, if you would like to help in this research project. Regards to all,

Jan Moore,

director@baulinescraftguild.org
415.458.3535

In Remembrance....

Art Carpenter passed away at his home in Bolinas. Art had a heart attack and, though his family was able to bring him home, he did pass on May 25th. His son Tripp Carpenter and the family and friends of Art Carpenter gathered at a memorial for Art in July at the Commonweal Center in Bolinas.

A potluck followed at Espenet studio.

“Art Carpenter was an inspiration and a curmudgeon, and showed us all that we can be what we want to be. I am so glad that we had time with him at Claudia's last fall, and were able to express in person our feelings of gratitude and appreciation for his life.” - Jan Moore

Art was such a great guy! I really enjoyed having him as treasurer when I was director of the BCG from 1986 to 1988. His great sense of humor always added brevity to the board meetings! He was so talented and so humble. He was a great inspiration to all of us. “ - Sheila O'Hara

Next is a letter from Ned Hoke, who was one of Art's apprentices in the 70's. “Ned was very helpful to Art over the last couple of years in assisting Art with computer programs for his book. Its has a typical Ned Hoke ending which would have put a rare smile on Arthur's face. Thanks so much.” Tom D'Onofrio.

One way I remember Art is a way he had of meeting my gaze and my presence in space. I went to him, as I came to know him, as a exemplar in living practice of life as chosen art. Some years earlier I'd been taken in by Suzuki Roshi in ways similar with much more ritual and formal dimension. With Art Carpenter it was simpler, with fewer rules and less complex social context.

It was always painfully clear I wasn't the son my father had wanted and while Art wasn't my own Dad he accepted me in a somewhat generous fatherly way. That fed what was left of my need for acceptance. In a way I got from Art a permission to live as myself and not a clone for my own father's wishes.

Working in his shop began my life as a willing participant in the efforts to take charge in the world with my hands. Somehow the kinetic activity of furniture making awakened a love of life's physical and aesthetic potentials. I'm eternally grateful to have been welcomed into a shop where that was one of it's purposes... awakening, appreciating, failing and making better.

I'm honored to be able today to have my words amidst those who also cherished Art. I suspect he would have been somewhat chagrined to hear what we all have to say and feel about and toward him..but I believe this passion we share offers something to his eternity and he'll just have to live with it.

Thanks - Ned Hoke

I'm so grateful to have known Art over the past 36 years and grateful that I had a chance to honor him at the gallery in Stinson Beach last year. I'd like to include a remembrance of him:

In 1969, when I first walked into Art's shop at 18 years old I was transfixed by what was being created there. I had a month off high school to do a project in the community and wanted to work for Art. He had no interest in taking on an apprentice, especially not an

18 year old. However I just set up shop in my bedroom and continued to visit Art who put up with me for several months until I gradually bought my own machines and little by little stopped renting his.

The most memorable quality in Art was his humility regarding his designs. He did love to create his unique pieces, but acknowledged that somehow the creations didn't originate from him. It was a kind of dance with what had been done before, what inspirations came to him, and what the techniques he'd developed made possible.

What Art created for me was an acceptance that I could create anything, love doing it and make a living at it. It was as though the creations came through me ushered by Art's example and love for our craft. He was fond of saying that he couldn't explain to his apprentices what he was doing, because he himself didn't know.

In my life there have been a few truly great guides and inspirational friends. Art was one of the greatest among them. A piece of Art will live on through me as I continue in my journey and be passed on to others.

- Michael Bock 415-488-1703



Photo: Nancy Kittle

Barbara Shapiro's basket, "Not for all the Tea in China" is in the just published 500 Baskets by Lark Press, 2006. Several of her works are featured in Holly Brackman's new book, *The Surface Designer's Handbook: Dyeing, Printing, Painting and Creating Resists on Fabric*, Interweave Press, 2006. Barbara's baskets are on display at the contemporary craft gallery/shop at the Museum of Craft and Folk Art at its new location at 51 Yerba Buena Lane in downtown San Francisco. She is also in *By the Hand* at the Bedford Gallery, Walnut Creek, until September 10.

Sheila O'Hara attended Convergence, the Biannual Conference of the Handweaver's Guild of America in Grand Rapids, MI, in June, where she helped Vibeke Vestby in her *Digital Weaving Norway* booth by demonstrating weaving to the public. She was also able to see the Jacquard Show at the Grand Rapids Art Museum where her work is being displayed with 10 other hand jacquard weavers works until August 20. They were in good company with an Ansel Adams Exhibition.

Sheila's work is also include in an exhibition. *By the Hand* - at the Bedford Gallery thru September 10, as well as the Guild's Annual Master/Apprentice Show. Sheila will be having a one person show in the lobby of 455 Market St Building, SF, Aug 21-Oct 13. she will be at the Old Time Blue Grass Festival, Sept. 23; the Pear Festival, Sept.30; and the Harvest Festival, October 14 & 15. She continues to teach weaving at her home studio one day a week. For more info call 707-994-0790 www.sheilaohara.com

Featured in the **fiber/Dimensions** show Intersections III in July, are BCGuild members **Allester Dillon, Regula Allenspach Weill, and Carol Durham**. **fiber/Dimensions**, formed in 1990 to create and celebrate mixed media expressions in art, presented their work at the Presidio of San Francisco in the Herbst International Exhibition Hall.

Showing in Bay Area Fine Craft: Gold and Silver were Guild artists **Carol Durham and Janet Moore**; at ArtWorks Downtown Gallery in San Rafael, and is on display thru August 4. Work was selected for this show by **Ted Cohen**.

Jacqueline Mallegni (below) is offering a two-day workshop on papermaking and lanternmaking, focusing on the Japanese aesthetic, wabi-sabi, and how this philosophy intersects with our creative process. The workshop begins Friday evening with a salon introducing an overview presentation and discussion of the materials and process of making paper for use with sculptural form. August 25 - 27, at 96 Brighton Ave, Bolinas. For registration and information call 415.868.2187, or email: info@mallegni.com.



Bonita Cohn's "Crone" is in 500 Pitchers, the new publication by Lark Press, 2006. Her previously published piece from 500 Cups, "Autumnal Flash" is in the Guild's Annual Master/Apprentice Show. September 9 & 10, Bonita will show her studio pottery with colleagues from **Ruby's Clay Studio** at the Hall of Flowers in Golden Gate Park in San Francisco. 415.437.1642

By the Hand, a juried presentation of fine craft opened at the Bedford Gallery of the Dean Leshner Regional Art Center, in Walnut Creek, on July 9th. BCG Master members are prominent in this show of traditional, contemporary and conceptual craft. BCG Members in the show are: **Ed Blackburn, Joyce Clements, Deborah Corsini, Don Dupont, Karen Hampton, Sheila O'Hara, Michael Rohde, Jan Schachter, Barbara Shapiro, Michael Sosin, Penelope Comfort Starr**. Work for the show was selected by **Suzanne Baizerman and Jo Lauria**, who recently collaborated on the historical text, *California Design*, documenting the exhibitions held at the Pasadena Art Museum under **Eudora Moore**. Many Guild members were featured in the documentary of this show.

Janice Rowell Gallery was Nominated for Award in NICHE Magazine's New Top Retailer Awards Program. Formerly titled the Top 100 Retailers of American Craft, the new Top Retailer Awards program will recognize 25 retailers and gallery owners, one Retailer of the Year, and give separate awards in several new categories. More than 18,000 professional fine craft artists from the U.S. and Canada nominated nearly 700 galleries, retail stores, museums and guilds for the awards. "I am honored to recognize this year's nominees," noted **Wendy Rosen**, publisher of NICHE magazine. "Their commitment to the American craft movement ensures the strength and growth of the arts and small businesses." In addition to publishing NICHE magazine, **The Rosen Group** produces the prestigious bi-annual Philadelphia Buyers Market of American Craft, the nation's largest wholesale craft trade show. The Rosen Group also publishes *AmericanStyle* magazine, a consumer lifestyle magazine for arts enthusiasts and collectors. For more info please contact: **Janice Rowell**, at **Janice Rowell Gallery**, Rockaway Beach Plaza / 450 Dondee Way #11, Pacifica. 650.355.5060. [Better yet, VISIT! - ed]

A note from **Chuck Quibell**: "You should make an effort to see the Artistry in Wood show at the Sonoma County Museum through September 3. It's an exceptionally good one, I think. There are two wonderful **Bruce Johnson** pieces, and even a **Cullen / Quibell** collaborative bowl!"

The October 2006 Woodwork magazine (issue 101) has letters eulogizing **Art Carpenter**, along with some great portraits. Gracing the cover is that handsome devil, **Brian Condran**, in an article on A Shop-made Scroll Saw, by **Thea Gray**. There are beautiful photos of Brian's fine marquetry work. Check it out, it's a keepsake issue. There will be further issues with letters about Art, as well as an article to come. **Another keeper** is the **1982 profile and interview with Art Carpenter** from *Fine Woodworking*. Googling "Art Espenet Carpenter" brought much on line at: www.finewoodworking.com. Go there and search for "espenet" to download and print the historic 1982 article. www.taunton.com/finewoodworking.

Arthur Carpenter — his woodwork put in Smithsonian

Arthur Espenet Carpenter told his children that one of the most difficult things he ever did was to tell his father he was going to become a woodworker instead of an economist.

It was a choice that nevertheless paid dividends.

After teaching himself woodworking, he became one of the country's great master furniture builders, a craftsman so good that some of his creations are now on exhibit at the Smithsonian Institution.

Mr. Carpenter, who was once declared a "living California treasure," died May 25 of heart failure at his home in Bolinas. He was 86.

He was born in New York in 1920, and his father and namesake later urged him to study economics. He got a bachelor's degree in economics from Dartmouth College partly to please his father, but later confessed that he never enjoyed the subject.

During World War II, he enlisted in the Navy after college and served on the aircraft carriers Enterprise and Shangri-La in the South Pacific, rising to the rank of lieutenant. He worked as an intelligence officer studying photographs of Japanese positions to determine where bombs should be dropped.

After the war, family members said, he vowed to spend the rest of his life doing only what he enjoyed, so he started importing Asian art. In 1948, he moved from New York to San Francisco, where he taught himself woodworking.

He told his father about his career decision after a great deal of soul searching, said his daughter, Victoria (Tori) Carpenter. Disappointed at first, his father ended up providing much needed financial support, she said.

He married Joan Leonard a few years after moving to San Francisco and had two children. They ran a store called Local Color on upper Grant Avenue during the dawn of the Beat Generation in North Beach, but the marriage ended in divorce. His reputation was built by hard work and an almost obsessive attention to detail.

His furniture was known for its smooth rounded edges and spare, yet eye-catching designs that exuded sex appeal.

He was famous for what became known as "the California round edge."

His favorite wood was California black walnut, according to his daughter, and his best-known piece is probably the "wishbone chair," a subtle, finely curving piece. His equally acclaimed Shell Rolltop desk features scalloped seashell sides. Tom D'Onofrio said Mr. Carpenter's work was so good that it actually made him weep the first time he saw it in 1968 through a shop window. D'Onofrio moved to Bolinas, became an apprentice and discussed with Mr. Carpenter their mutual interest in Zen and Carl Jung while building furniture and houses.



Mr. Carpenter built a round house in Bolinas that was featured in Life Magazine on Dec. 9, 1966. In 1972, D'Onofrio founded the Baulines Crafts Guild, an apprentice program giving students one-on-one working relationships with master artisans. Mr. Carpenter was a founding member. "At that time there were very few independent craftsmen of his ilk," D'Onofrio said. "He was one of three main guys in the country doing it."

The crafts guild supplied Mr. Carpenter with apprentices, who paid \$750 a month for the privilege of working eight hours a day for three months to a year learning on the job. Mr. Carpenter taught 130 young furniture-makers, including his son, who calls himself Tripp, as in triple, because he represents the third generation of Art Carpenters.

It is, in many ways, a perfect name for a carpenter whose work has become art. Mr. Carpenter nevertheless chose his middle name, Espenet, as his nom d'affaires. Among woodworkers it stands for excellence that borders on the sublime. Besides the Smithsonian Institution, his furniture has been exhibited at the Museum of Modern Art and the Museum of Contemporary Crafts in New York City. In 1984, the California Legislature passed a resolution naming him a "living California treasure."

Every step was done slowly, meticulously and carefully," D'Onofrio said, of the furniture that can now sell for \$8,000 or more.

"He found a way to make furniture beautiful. Everything was very soft and sensual. You'd see his furniture, and you'd want to go over and sit in that chair or touch that table. It spoke to your subconscious. I've never seen anybody who could see his work and not be moved by it. You get a feel for the general sense of harmony."

Yet Mr. Carpenter was not a soft, sensual kind of guy. He was, in fact, a bit of a curmudgeon, if a lovable one, said his friends and family. A man of few words, his attitude was "show me," D'Onofrio said.

He made hundreds of pieces of furniture, always struggling to support himself and his family.

"He worked doggedly," said his daughter, Tori. "He had an incredible work ethic." Mr. Carpenter did not consider his furniture art. He called it "mobilia" because it could be moved around.

"Chairs are to sit in," he said in a 2001 interview for the Smithsonian's Archives of American Art. "So whatever beauty derived from that, it derived from a straightforward desire for utility."

As for why he chose woodworking, "with wood, what do you have to know?" he asked. "The stuff grows, and you just cut it down and make something. So I followed the path of least resistance." Besides his daughter of Oakland, and son of Mill Valley, he is survived by a brother, Ken Carpenter of Honeydew (Humboldt County); and a stepbrother, Gary Carpenter of Philadelphia.

- Peter Fimrite, *Chronicle Staff Writer, Sunday, June 4, 2006*

Arthur Espenet Carpenter II
January 20, 1920 - May 25, 2006
Celebration of His Life
Commonweal Healing Center
Bolinas, California

July 15, 2006
Invocation by Tom D'Onofrio,
Founder, Baulines Craft Guild

It is indeed a supreme privilege that we all enjoy in this moment to be here together called by our love and admiration for our very dear friend and teacher Arthur Espenet Carpenter.

It is no coincidence that he has brought us here to celebrate. This is a very special place, a place of healing.....

.....a place of creativity
a place to receive visions,
a place where we can feel Arthur's spirit closer than the air we breathe.

Nikoli Tesla, inventor of the radio, frequently worked at this very site when it was the Marconi Corporation, later to be The Radio Corporation of America (RCA) and he once told Jack Napier, Chief Engineer, that the physical make-up of this site had more natural electro-magnetic energy of any place he had ever visited in all his world travels.

Carolyn Brown, Michael Lerner, and Burr Heneman, in the early 70's felt called to protect this very special place from development and founded Commonweal, today one of the foremost cancer treatment centers in the world. Art Carpenter sat on the board of Commonweal, for its first 25 years, because he recognized its supreme dedication to a vision of healing higher than itself, just as he was dedicated to a similar principle higher than himself:

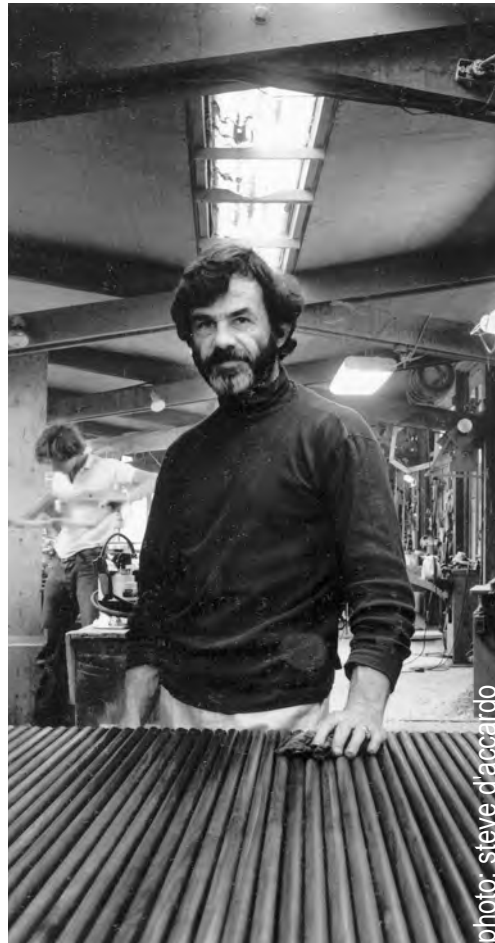
Reverence for The Beauty of Nature:

Beauty above,
 Beauty below,
 Beauty all around us.

He was a designer-craftsman of the highest order.

A true master in every sense of the word.

He was extremely self-reliant utilizing his unique perceptions of Nature to create new



designs and to implement those designs that took every day wood objects like chairs, tables, cabinets, bowls and turned them into beautiful works of Art. He fulfilled the manifest destiny of his namesake, the art of carpentry and took it to a new level of appreciation.

He walked his talk, but his talk wasn't with human words. His was a lifetime of offering us, one after another, an incredible presentation of beautifully designed useful objects that transformed the difference between craft and art. He spoke to us in his deeds and set before us a higher standard of excellence of what it means to be a designer-craftsman.

He extracted the very building blocks found in all of Nature based upon The Curves of Life,

... those very same curves in the DNA Spiral Helix,

.... The logarithmically expanding curves in the chambered nautilus,

... The perfect curves of the cresting wave...

...The sensual curves of the female form

And he transferred those perfect curves into chairs, tables, and roll top desks, that beckoned you to want to touch them all over and to enjoy the experience of sitting in a finely crafted chair or sofa where every detail of its construction had been lovingly attended to. His care, his devotion to beauty was truly awe-some and you felt that the moment you engaged one of his pieces. He reminded us of our roots in the Natural World. That's why every time you touched one of his pieces; it felt so familiar.... like you had engaged it before, when in fact it was your first instance of ever encountering that particular table or chair.

He brought us these unique designs and finely executed works of art and looked at us directly with his fearless gaze, as only he could, silently challenging us:

"Here's my vision.... now show me yours. Let's get on with this thing called life. Let's improve upon what has been given to us.... Let's inspire the world to evolve to a higher level of creative intelligence."

He showed us by his example the power of what it means to live a creative life. Right up to the day he left this life plane, the working manuscript of his autobiography was on the table next to his bed.

Even in the face of the biggest and final challenge that we will ever face in this life, he doggedly stayed focused on his creative purpose right to the very end, which, if you knew him well, was not an end at all, but was just another unseen challenge in the evolution of the human species and he went forth as he always did into the unknown with courage and determination to bring beauty along with him where ever he walked.

Drawing upon the inspiration that each of us is feeling in this moment and by the natural healing power inherent in this place, let us enter now into a period of collective silence, into an inner space filled with profound gratitude for our beloved Arthur.

REFLECTIONS ON A DEEPLY RESPECTED MENTOR.

Art Espenet Carpenter, one of woodworking's finest artists and one of my mentors, passed away at the age of 86.



Art glancing at one of his first chairs.
photo from www.taunton.com/finewoodworking.

I had the privilege of interviewing Art for the *Masters & Mentors* episode of *Woodworks* in 2003. Art was a true bohemian walking far from the predictable beaten path of mainstream society. It was exactly these qualities that drew me to Art Espenet Carpenter when I first met him many years ago.

I was first introduced to Art's work in some of the early black and white editions of *Fine Woodworking* magazine back in the 70's. Art's sculptural designs caught my attention and I found them to be a refreshing departure from traditional designs.

Around 1980 there was an exhibit at the Oakland Museum of some of the finest contemporary studio furniture done by Bay area and Northern California artisans. After attending this exhibit I was subsequently opened up to a whole new perspective of woodworking. Art had one of his famous wishbone chairs on display as well as some of his other designs and there was furniture on exhibit from accomplished craftsman whom had studied with Art. The following year when I received word that Art was going to be teaching classes at his studio, I signed up right away.

I recall the drive from Santa Rosa to Bolinas and noticed there wasn't any signage marking the turnoff. When I mention something to Art at the class on chair making he chuckled and said "the locals keep removing the sign because they want to remain low profile."

Looking around Art's home and studio during the tour, all of these impressions painting a picture of Art and his chosen lifestyle. Art was a true bohemian walking far from the predictable beaten path of mainstream society. It was exactly these qualities that drew me to like Art Espenet Carpenter. I remember Art mentioning a story about how he came to be a self employed woodworker. He served in the Navy during World War Two. Many of his fellow recruits lost their lives in that brutal war.

After returning home, he said he felt like he had returned from the dead. He felt like he had another chance to live life. This profound experience had such an effect on him that he decided to spend his *New Life* pursuing things that were meaningful to him.

This philosophy struck a cord with me because that is the same philosophy I adopted in my early 20's when I made the decision to pursue woodworking full time. Art also used to tell us that there was no independent thinking without independent employment. It is very difficult to be employed by a corporation and resist being influenced by their beliefs.

Art has left behind a unique legacy of having inspired thousands of woodworkers worldwide with his original designs. He will be hugely missed and remembered forever through his teachings as well as his furniture. Thank you, Art Espenet Carpenter, for your huge contribution to the world of woodworkers and people everywhere who appreciate fine craft objects.

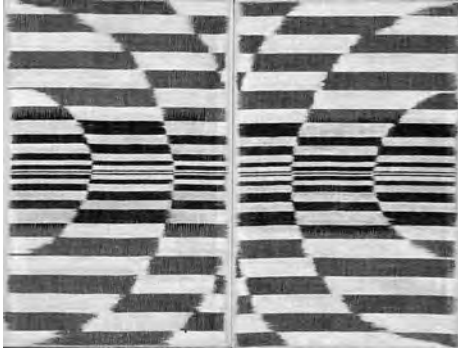
- David Marks

The San Jose Museum of Quilts & Textiles

Art About Art:

Weavings From Virginia Davis
Insecurity:

An Installation by Julie John Upshaw
Katherine Westerhout: After/Image



Arcs Duet #2, by Virginia Davis, 24" x 36",
Acrylic, linen; woven, Photo courtesy of the artist

Three solo shows exploring the relationship between textile art and technology are on view in San Jose through October 1, 2006.

Art About Art: Weavings from Virginia Davis spans 25 years of work by the Berkeley-based artist and textile scholar; Katherine Westerhout: *After/Image* features large-scale tapestries from the work of this award-winning photographer; and *Insecurity: An Installation* by Julie John Upshaw offers a searing commentary on privacy in the digital age.

"Tightly woven into the story of humanity is the history of textiles. Weaving is thought to be one of the more important urbanizing influences on human society, and was one of the first arts to be mechanized," said Robin Treen, chief curator for the museum. "The invention of the Jacquard loom in 1804, a mechanized loom that ran on an early form of punch cards, sparked the industrial revolution and inspired the design of Charles Babbage's first computing device."

Art About Art showcases the elegantly modernist work of Virginia Davis. Davis often employs an ikat weaving technique which involves painting or dyeing linen threads prior to weaving them into a linen canvas. She creates evocative abstract landscapes and stunning optical illusions, and draws attention to

the sculptural dimension of weave structures. The collection of approximately 20 pieces is drawn primarily from the artist's private holdings.

Katherine Westerhout: After/Image focuses on the translation of art from one medium to another, in this case photographs taken by award-winning photographer Katherine Westerhout of empty urban spaces in the greater Bay Area. Translated into large-scale tapestries by a unique process developed by Magnolia Editions, Oakland, these images become an invitation to physically and emotionally enter these empty contemplative spaces that speak to the rise and fall of global economies and civilizations. Magnolia's custom software makes it possible to translate artwork in any medium into large-scale tapestries woven at incredibly high speeds on industrial Jacquard looms at a small, family owned mill in Belgium.

Compelling and disturbing, Upshaw's installation, *Insecurity*, addresses issues of privacy raised by new technologies that can be menacingly invasive and voyeuristic. This work will transform a Museum gallery into a fitting room with changing booths, a clothing rack of hospital gowns, a metal detector, and peopled with sheer organza figures. Upshaw has stitched numerous award-winning art quilts with challenging and at times disturbing content.

Upcoming Lectures:

September 7; 7:00-8:30pm
Crossing the Divide: Constructed Canvases.
A slide lecture by Virginia Davis

September 21; 7:00-8:30pm
A Presentation and Conversation with
Katherine Westerhout.

FEES: \$10.00/members/15.00/non.

Seating is limited.

RESERVATIONS REQUIRED.

call 408.971.0323 x 14.
<http://www.sjqmusem.org/>

Crocker Art Museum

Craters from Fire:
Ceramics by James Lovera



Through October 8, 2006

From his earliest decorative wares, dating from the late 1940s, to his masterfully thrown bowls and bottles, James Lovera has been central to the Golden State's development of a vibrant and innovative ceramics tradition. The color and texture of his vessels make them immediately distinctive—earthy and raw in some instances, exploding supernovas of lustrous color in others.

He seeks perfection in both technique and glazing, but also welcomes the chance effects created in the kiln. "I'm playing with fire every time," he jests.

Craters from Fire features more than fifty works in stoneware and porcelain. Assembled from the artist's own collection and those of ardent private collectors, early and mature works are brought together for the first time in celebration of Lovera's accomplishments.

Information:
Craters from Fire:
Ceramics by James Lovera
Crocker Art Museum
216 O Street
Sacramento
916-264-5423

www.crockerartmuseum.org

Hours Tues-Sun 10-5 Thurs 10-9
Admission adults-\$6 seniors \$4
catalog \$25 including tax
no photos of the show allowed.

The Master and Apprentice Annual Exhibition of Baulines Craft Guild

through September 1, 2006 at the City of Oakland Craft and Cultural Arts Gallery

The work of Guild Masters and apprentices is currently on view at the Craft and Cultural Arts Gallery at 1515 Clay Street in Oakland. The showcase features current work of Masters and the Guild education programs. BCG has a well-deserved reputation on the quality of their education programs, which offer one-to-one study in the workshops of Masters of fine craft. This year, the Guild is happy to debut the work of **Kimberly McNeelan**, first year apprentice at **Michael Cullen Design**; and **Alison McLennan**, apprentice and assistant to **Garry Knox Bennett**, well-known Oakland-based artist/craftsman and Guild Honorary member. Cullen and Bennett also show. Included in the exhibition of fine crafts in metal, clay, fiber, wood furniture and turnings are new Master members **Rene Almon**, furniture maker; **Joy Stocksdale** and **Karen Hampton**, fiber artists; and **Griffe Griffiths**, metal artist.

Junior Apprentices from the "Futures in Fine Craft" program of the Guild show work in clay and wood. **Yan Huang**, **Javier Gutierrez Omar**, and **Jesse Houston** of Mission High School in San Francisco spent a semester in the studio of **Catherine Merrill**, Master ceramist; **Lucky Hall** of Marin Academy studied with **Don Braden** in instrument and furniture making. **Elani Kirschenfeld-Ferri** studied green practices in woodworking with **Michael Bock**. Junior Apprenticeships were made possible by a grant from the **Walter and Elise Haas Fund**.

Additional Masters exhibiting are:

Ed Blackburn, ceramics
Don Braden,
metal and woodwork
Barbara Brown, ceramics
Charles Cobb, wood furniture
Bonita Cohn, ceramics
Judith Content, fiber art
Deborah Corsini, fiber art
Jeffrey Dale, wood furniture
Carol Durham,
mixed media fiber art
Marlena Genau, precious metal
Susan Hersey, handmade paper
Jerry & Deborah Kermode,
wood turning
John Lavine, wood furniture
Jacqueline Mallegni,
handmade paper
David Marks, wood furniture
Laurie Marson, precious metal

Brian McLachlan,
wood furniture
Catherine Merrill,
ceramic sculpture
Bruce Mitchell,
wood furniture & sculpture
Daniel Oberti, sculpture
Sheila O'Hara, fiber art
John O'Hare,
metal furniture & sculpture
Beverly Prevost, ceramics
Chuck Quibell, wood turning
Paul Reiber, wood furniture
Inge Roberts, ceramics
Michael Rohde, fiber art
Jan Schachter, ceramics
Barbara Shapiro, fiber art
Dorothy Sovinsky, ceramics
Jane Woodside, ceramics
Michael Bock, woodworking

Invited guest artist, **David Adams** of Rochester Institute of Technology will show furniture.

On August 17, the Guild will host a symposium on "*Communities of Practice*" from 6-8 p.m. in the auditorium adjacent to the Gallery at 1515 Clay Street. **David Adams** will speak on "*The Culture of Furniture Makers*" and describe issues and strengths in the field of fine studio furniture. Adams received a grant for critical writing and research from the *Craft Research Project* and interviewed many Guild Masters for his project. This will be the first public presentation of his results.

Daniel Oberti and **Mario Uribe** will present their work with youth in "*Art Start*" and **Catherine Merrill** will describe the Guild's Junior Apprentices program.

On the afternoon of August 17, from 2-5 p.m. **Michael Cullen** and **Jerry Kermode** will demonstrate woodcarving and wood turning on the lathe. **Ted Cohen**, **Carole Austin**, and **Kathleen Hanna** selected work for the show from submissions by the members, and **Ted Cohen** designed the exhibition in the Gallery.

"*The Master and Apprentice Annual Exhibition of Baulines Craft Guild*" is on view from through September 1, 2006 at the **City of Oakland Craft and Cultural Arts Gallery**, 1515 Clay Street, Oakland.

These activities are all part of "*Third Thursday—Oakland Art Night*".



Guild members and friends, the Marin Community Foundation, the Walter and Elise Haas Fund, and the Craft and Cultural Arts Gallery support this exhibition.

LOS ANGELES:

Craft and Folk Art Museum: *Sovereign Threads: A History of Palestinian Embroidery*, now through Oct. 22.

Los Angeles County Museum of Art:

Glass: Material Matters, to Dec. 10.

UCLA Fowler Museum of Cultural History:

Mani Wall and a Sacred Geography, mixed media, now through Sept. 10.

MORAGA : St. Mary's College Art Museum:

Playing Around: Toys Designed by Artists now through Aug. 16

NAPA:

COPIA: The American Center for Wine, Food & the Arts: *Ceramic vessels from the Besser collection*, ongoing. *John Miller, glass*, now through October 2.

500 First St. 707.259.1600. www.copia.org

OAKLAND:

City of Oakland Craft and Cultural Arts Gallery.

Baulines Craft Guild's Annual Master/Apprentice Show. now through September 1, 2006.



POMONA : American Museum of Ceramic Art: Musical instruments, through Sept. 2.

SACRAMENTO:

Crocker Art Museum: *Craters from Fire: Ceramics by James Lovera.* now through October 8. 216 O Street, Sacramento.

916-264-5423 www.crockerartmuseum.org

SAN DIEGO:

Mingei International Museum: *Carnaval*, to Sept. 3. *Sam Maloof—Dean of American Furniture Makers—A 90th Birthday Retrospective*, *Martha Longenecker*, retrospective, ceramics, to Oct. 15. *Symbols of Identity—Jewelry of Five Continents*, now through Oct. 29.

SAN FRANCISCO:

Asian Art Museum: *A Curious Affair: The Fascination Between East and West Art.* More than 75 paintings, sculpture, furniture, ceramics and other decorative arts. Through Sept.3.

de Young Museum: *The Quilts of Gee's Bend*, now through Dec.31. Dorothy and George Saxe Gallery: Contemporary craft from the Saxe collection, ongoing.

Museum of Craft and Folk Art.

Menagerie: artists look at animals. more than 50 artworks drawn from local collections and Bay Area artists. Now through Oct. 22.



Art to Wear: Designer Fashion Benefit Sale Sat., Sept. 16, 10am - 5pm. An annual event featuring a unique selection of fashion, jewelry, and accessories. For more information, location, and participating designers, please download the postcard at www.mocfa.org

San Francisco Museum of Craft + Design:

Raymond Loewy: Designs for a Consumer Culture. Raymond Loewy was the most prominent industrial designer of the 20th century and shaper of modern consumer culture, producing everything from lipsticks to locomotives. now through August 27. *Playing Around: Toys Designed by Artists* Inspired by Alexander Calder's circus figures shows skillfully made and wildly inventive toys. Educational activities for children as well as a collection of hands-on toys for visitors of all ages. Sept. 8 - Oct. 29, 2006. Hrs: Tues- Sat 10 - 5, Th 10 - 7, Sun 12 - 5, Closed Mondays. email: info@sfmcd.org. 415.773.0303. www.sfmcd.com

San Francisco Public Library, 6th floor:

Kalligraphia Friends of Calligraphy member show, through August 31. www.friendsofcalligraphy.org/pages/kalligraphia.html

Velvet da Vinci: Jewelry: Talya Baharal, now through Aug. 27.

SAN JOSE:

San Jose Museum of Quilts & Textiles: thru October 1. *Art About Art: Weavings From Virginia Davis.; Insecurity: An Installation by Julie John Upshaw; Katherine Westerhout: After/Image .*

October 10, 2006-January 7, 2007. *Quilt National 2005.* Opening reception: Sunday, October 15, 2006 2:00-4:00pm. approx. two-thirds of the pieces in the 2005 show which takes place biannually in Athens, Ohio. 408.971-0323. www.sjqmusem.org

SEBASTOPOL: Sebastopol Center for the Arts, *Seedpod, Vessel, Teardrop* by Tari Keress, now through August 27. 6780 Depot St. 707-829-1797. www.sebarts.org

SANTA ROSA:

Sonoma County Museum

18th Annual Artistry in Wood Exhibition Sonoma County woodworkers.425 Seventh St. Santa Rosa, CA 95401 (707) 579-1500. through September 3.

SONOMA : Sonoma Valley Museum of Art: *Jack Lenor Larsen: Creator and Collector,* textiles / mixed media, now through Aug. 20.

STANFORD: Cantor Arts Center at Stanford University: *Conflict and Art*, now through Aug. 27. FREE

STINSON BEACH: Claudia Chapline, *Running Fence: Recycled.* now through September 5; *Suzanne Siminger Contemporary Realist Landscapes.* September 8 - October 8. Reception: Sept. 10, 3-5 pm; *Claudia Chapline/Etta Deikman New Abstractions.* October 13 - November 12. Reception: Oct. 15, 3-5 pm. 3445 Shoreline. 415.868.2308, Fri. - Sun.11 - 5. & by appt. www.cchapline.com/

WALNUT CREEK: Bedford Gallery, Dean Leshner Regional Center for the Arts. *By the Hand: Traditional and Innovative Craft.* now through Sept. 10.

The Quilts of Gee's Bend

San Francisco Is Final Venue of Acclaimed Exhibition's National Tour

NOW EXTENDED THROUGH DECEMBER 31!

The Quilts of Gee's Bend celebrates the artistic legacy of four generations of African-American women from a small, historically all-black community in rural southern Alabama. This exhibition of over sixty extraordinary quilts that were made between 1930 and 2000 showcases a body of work that is bold, spirited, and moving. Hailed by Michael Kimmelman, of *The New York Times*, as "some of the most miraculous works of art America has produced," the San Francisco presentation of *The Quilts of Gee's Bend* is the final opportunity to view these objects that almost pulsate with energy and life.

The community of Gee's Bend is located in Wilcox County at the heart of a stretch of land extending from Texas to Virginia that is called the Black Belt for its thick, fertile soil. It is a region that has historically been characterized as home to "the richest soil and the poorest people" in the United States. Situated some thirty miles southwest of Selma at the tip of a thumb of land demarcated by a deep loop in the Alabama River, the community has been isolated for most of its existence by geography, poverty, and outside indifference. Of necessity, the women of Gee's Bend pieced quilts to keep their families warm. Using scraps of everyday fabrics like cotton sheeting, corduroy, and denim, which was often salvaged from well-worn work clothes, the women created quilts of astonishing beauty and originality. In design, the quilts are equally remarkable. Bold geometric shapes, dramatic shifts in scale and color, and an improvisational approach to the way the fabrics are assembled produce abstract compositions more akin to the rhythms of jazz and African art than to the order and repetitiveness of many traditional American quilts.

The quilters learned their craft from their mothers or grandmothers, but placed special emphasis on individuality and innovation with each new quilt. The stunning body of work on view—the product of forty-two women, a number of whom are mother and daughter—allows viewers an opportunity to appreciate both the continuity and the individuality of their work. The quilts that they created will be on view in the de Young's textile galleries.



In order to display the work of all the Gee's Bend artists involved, midway through the exhibition in September a number of the quilts in the opening installation will be replaced with other examples.

The exhibition also provides a look into the lives and thoughts of the quilt makers themselves, most of whom are descendants of slaves on the plantation that once occupied the site. In photographs, through their music, and most of all, through their own narratives in a video produced by the Tinwood Alliance that accompanies the exhibition, the women of Gee's Bend make their stories known. Their family histories, religious faith, and their views about their art and where it has taken them add a fascinating and human dimension to the dazzling display of their talents.

Gee's Bend and the Tinwood Alliance.

Gee's Bend today is a community of about 750 residents, less isolated than it once was, but still remote. Benders, as residents are called, are an hour's drive from the county seat of Camden, the closest source of supplies, schools, and medical services. Geographically cut off and left to themselves for nearly one hundred years after the end of the Civil War, many of the community's folkways and traditions survived well into the twentieth century. Quilting is one of the most important of these traditions.

Gee's Bend became briefly known for its quilts during the civil rights movement in the mid-1960s when people began losing their incomes and sometimes their homes as a result of registering to vote. Francis X. Walter, an Episcopal priest and civil rights organizer, recognized the economic potential of the area's boldly patterned quilts and helped the women of the community establish the Freedom Quilting Bee, a quilting cooperative. Their quilts soon began to appear in such department stores as Saks Fifth Avenue and Bloomingdales, bringing widespread recognition to their work. The need to produce standardized quilts, however did not work well with the quilters' individualistic styles. "Used to worry me to death trying to make every quilt just like this, just like that," recalls one of the women. Eventually work for the stores trailed off. While many of the women in the community are second-, third-, and even fourth-generation quilters within a family, only a few of the younger women in Gee's Bend are continuing its quilting tradition.

The quilts in the exhibition are drawn from the collection of the Tinwood Alliance of Atlanta, a non-profit foundation established by William Arnett for the support of African-American vernacular art. In 1997 Arnett rediscovered this unique legacy of southern Alabama's cultural heritage when he traveled to the area in search of Annie Mae Young, whose picture he had seen in a magazine, along with one of her quilts. Annie Mae Young directed him to Gee's Bend, where he subsequently uncovered the trove of quilts—many of which had been stored under mattresses and in closets and cupboards for years—that made possible *The Quilts of Gee's Bend*.

Programs and Guest Appearances by Gee's Bend Quilters

There will be a series of demonstrations by quilters from Gee's Bend presented in conjunction with the exhibition. This special programming is produced under the auspices of the de Young's Artists Studio Program and Friday Nights at the de Young.

For a schedule and complete information, visit the museum's website at www.thinker.org, or call 415-750-7634.

Grantseeking Basics for Individuals IN THE ARTS are at: http://fdncenter.org/sanfrancisco/indartsf_marin.html

<http://fiberartcalls.blogspot.com/> has dozens of opportunities in fiber inclusive shows and festivals, site specific proposals, symposia, etc. Check out the "Show Your Support" bra decorating competition....

Frank Bette Center for the Arts, 1601 Paru St. Alameda. 510-523-6957 has changing shows monthly. check www.frankbettecenter.org for current exhibit and opportunities to show your work in future exhibits.

Deadline: August 15. Berkeley Farmers' Market Crafts Fair September 16. \$40/booth. 510-548-2220-kirk@ecologycenter.org

Deadline: August 18. Fiberart International exhibit in Pittsburgh April 14 - August 19, 2007. www.fiberartinternational.org/

Deadline: August 18. PIQF quilt and wearable art competitions, slide deadline August 30. "Living in a material world." www.quiltfest.com/activities_detail.asp?id=116

Deadline: September 1. Paducah, KY. *Kentucky.BLUeGrassCLAYnational* (November 4- December 30). Juried from up to 5 slides. Juror: John Utgaard. Fee: \$25. Awards: \$1500. For prospectus, send SASE to Blue Clay, Yeiser Art Center, 200 Broadway St., Paducah 42001; www.yeiserartcenter.org; tel (270) 442-2453.

Deadline: September 4 . Louisville, Kentucky NCECA 2007 Clay National Biennial - *Old Currents, New Blends: A Distillation of Art and Geography* (March 14-June 23, 2007). Juried from digitals. Fee: \$30; NCECA members, \$15; for two works. Jurors: Syd Carpenter, Silvie Granatelli and Nick Kripal. Purchase and merit awards. Sales commission: 70%. Contact NCECA, 77 Erie Village Square, Ste. 280, Erie, CO 80516-6996; www.nceca.net

Deadline: September 5. American Craft Council Niche Awards. Professional deadline Sept. 5, student deadline Sept. 30. www.americancraft.com/NICHE_Awards/introduction_page.html

Deadline: September 15. *100 Teapots* (Jan 13-Feb 25, '07), ceramic teapots. Juried from slides or digitals. Juror: Julia Galloway, associate professor of ceramics at the School for American Crafts at RIT. Fee: \$15 for up to 5 entries. For prospectus, send SASE to Forrest Snyder, Baltimore Clayworks, 5707 Smith Ave., Baltimore MD 21209; tel (410) 578-1919 x18. www.baltimoreclayworks.org

Deadline: September 20. Wayne, Pennsylvania *Craft Forms 2006* (December 1, 2006-January 24, 2007), open to all craft media. Juror: Gretchen Keyworth, the director/chief curator of Fuller Craft Museum. Fee: \$25. Awards: \$3000. For prospectus, send SASE to Wayne Art Center, 413 Maplewood Ave., Wayne 19087; www.wayneart.org.

Deadline: October 1. (U.S. and Canada); December 1. (Latin America and the Caribbean) John Simon Guggenheim Memorial Foundation Offers Fellowships for Scholars and Artists. Fellowships averaging over \$40,000 are available to scholars and artists in the US, Canada, Latin America, and the Caribbean to further research and creativity in any field of knowledge or the arts. A request for an application form may be made by postal mail (John Simon Guggenheim Memorial Foundation, 90 Park Ave, New York, NY 10016). email: fellowships@gf.org. request must include the applicant's postal mailing address. Applications are sent only by postal mail. Also download one at the website at: <http://www.gf.org/applic.html>

Deadline: October 11. *La Petite 14, 2006 A North American small format show for fine art and craft.* Show dates: 11/22/06 - 1/21/07. Postmark: 10/11/06. \$2200 in awards. For info & entry form send SASE to: Alder Gallery, Box 8517, Coburg OR 97408 OR 541-342-6411 OR www.alderart.com

Deadline: February 15, 2007. Monticello, Arkansas *Second Annual National Juried Cup Show* (April 6-May 7, 2007). Juror: Matt Long. Fee: \$20. For prospectus, send SASE to Scott Lykens, Cup Show, c/o University of Arkansas Monticello Ceramics Department, PO Box 3460, Monticello 71656; lykens@uamont.edu.

20 + 1 Years of Tozan Kilns, An International Wood Fire Conference October 11 – 14, 2006 Pre-Conference Wood Firings, Oct. 3 – 10, 2006 Flagstaff, Arizona. The College of Arts and Letters and the ceramics area at Northern Arizona University are hosting an exciting conference, which continues the dialogue about the wood-fire process as it relates to ceramic art, while celebrating 21 years of the two Tozan kilns built by Don Bendel and Yukio Yamamoto. The conference includes many fascinating panel discussions and presentations, including a panel discussion Friday, Oct. 13, 1:45 - 3:15 p.m., on aesthetics. Peter Held will participate in the discussion moderated by Janet Mansfield. Registration forms and further information is available on the conference Web site, www4.nau.edu/ceramics. If you have any questions please contact Jason Hess at Jason.Hess@nau.edu or 928-523-2398. online news: www.asuartmuseum.asu.edu/e-newsletter/cla4.html

Pacific International Quilt Festival, Santa Clara, October 12-15 www.quiltfest.com

The Textile Society of America Conference, Toronto, Oct. 11 – 14, 2006.

Jill Heppenheimer's **Travelin Textile Tour of London and Bath**, October 5 - 13. 505-982-1737 rusee@aol.com

Textile Tour of Guatemala with Priscilla Bianchi November 12 -20 and 2007 dates. pb@intelnett.com. www.priscillabianchi.com

Society of North American Goldsmiths PROFESSIONAL GUIDELINES

SNAG publishes Professional Guidelines that apply across all contemporary media. Professional Guidelines Documents include: Juried Exhibitions Guidelines; Artist Checklist: Exhibitions; Model Consignment Contract; Artist Checklist: Discounts ; Fundraising; Open Studios; Legal Resources and more. Copies of the complete Professional Guidelines are available online for FREE on SNAG's website: www.snagmetalsmith.org." Contact:: Dana Singer, SNAG Executive Director. 541-345-5691

We have no art. We simply do everything as beautifully as we can.

-Balinese Saying.

Dates to Remember:

August 17th, Thursday, from 2-5 PM. Guild Masters Michael Cullen, Jerry Kermode and Paul Reiber demonstrate fine woodworking in the atrium of 1515 Clay street, Oakland, next to the Gallery, from 6-8 pm, Symposium with David Adams, Catherine Merrill.

September 7; Thursday, Lecture: 7:00-8:30pm. Crossing the Divide: Constructed Canvases. Virginia Davis. www.sjqmusem.org

September 5, Tuesday: de-installation of Oakland BCG Show. 10am to 1pm promptly.

September 16, Saturday, 10am - 5pm. Art to Wear: An annual event at SF MOCFA. www.mocfa.org

September 21; Thursday, Lecture: 7:00-8:30pm Katherine Westerhout. San Jose Quilt Museum. www.sjqmusem.org

Baulines Craft Guild

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Send your news items, photos,
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