45:6

Craft Horizons: "Letters from San Francisco": Carbons and Original 1958-62

86/97c

February 12, 1958

January 10 - February 3, the San Francisco Museum of Art held a "Contemporary Ceramics" show featuring the work of Beatrice Wood, of Ojai, California. An extensive and representative collection of her work, the exhibit included a wide range of richly textured, often highly decorated, bottles, bowls, plates and sculptured pieces. In the words of the museum, "the keynote of her work is highly decorative expressionism..." (and) "... a sophisticated (sometimes wicked, commentary on life."

"To represent present day workers who creatively carry on various traditions, some of ancient origin" the museum stated, it also invited Antonio Prieto, Ruby O'Burke and Marguerite Wildenhain to concurrently exhibit some of their work.

Yoshiko Uchida

Yoshiko Uchida
645 63rd St.
Oakland 9, California

4/58

CALIFORNIA DESIGN IV - March 9 - April 6

Some 200 objects for the home, designed by Southern California Craftsmen and designers, and assembled by the Pasadena Art Museum with a grant from Los Angeles County, were presented in an extremely attractive exhibit at the Oakland Art Museum. Although all items were indicated as being available for mass production, many seemed closer to the area of hand-crafted rather than to machine-made products. Included in the show were furniture, (featuring several pieces by Sam Maloof), ceramics (a few of which were hand-thrown), printed and handwoven fabrics, and accessories (clocks, trays, candelabra, mosaic panels, etc.) The majority of objects were outstanding in conforming ~~well~~ to the established criteria of good design and the labelling of each piece indicating the designer, manufacturer, retail outlet and price gave the public the opportunity to view with an eye toward purchasing. About a third of the pieces were available directly through the newly inaugurated Gallery Shop of the Oakland Museum which promises to offer a juried selection of outstanding ceramics, weaving, jewelry, enamels and woodwork by local craftsmen. Open since March 8 and still in the process of being developed, the Gallery Shop may prove to be an effective liaison between local craftsmen and the museum-going public, and bears watching. California Design IV is scheduled to go on national tour after its close here.

MERRY RENK - March 17 - 28

A one-man show of Merry Renk's jewelry was featured at the Decorative Arts Department of the University of California, Berkeley, where Miss Renk taught design during 1956-57. The exhibit consisted of earrings,

brooches, rings, (including several interlocking wedding ring sets), necklaces, a hair piece and a watch bracelet, most of them executed in gold and set with precious stones. Evidence of her versatility was the one pair of earrings not for sale and done in silver and plique-a-jour enamel. The pieces were characteristically light and delicate, revealing a fine sense of spatial balance and the practiced skill of an expert designer-craftsman. Of her designs, Merry Renk says, "I am interested in the organic structure of the forms of nature. I want to get at the essence of things," and there is apparent in her work the feeling of natural growth and movement. Miss Renk has won a number of prizes, participated in several national exhibits, and is now working in San Francisco.

DESIGNER-CRAFTSMAN / April 1 - 30

The Richmond Art Center, outstanding in its facilities for adult education classes in arts and crafts, held its 7th Annual Designer Craftsman Exhibit during April. The exhibit, which in past years has been combined with the graphic arts, was devoted for the first time, exclusively to crafts. Included were over 150 pieces by California craftsmen in textiles, pottery, jewelry, enamels, metals, woods, mosaic and work for integration with architecture. The exhibit was juried for selection and awards by Mary Dumas, Trude Guermonprez, Martin Metal, Merry Renk and Marguerite Wildenhain, each of whom was represented by an article in the show. Each juror also had the opportunity to make a statement, included in the catalogue, concerning his criteria for judging entries.

Awards were given as follows: Weaving - Dorothy Piercy (casement), Ed Rossbach (Ekat), Rosalind Ray Watkin (linen table runner). Printed fabrics - Ed Rossbach (stencilled textile). Jewelry: Imogene Gieling (gold ring with opal), Byron Wilson (bracelet). Pottery: Bruce Anderson (bottle), Frank O. Hamilton (covered jar). Mosaic: Laura Davis (ocean polished rock). Architectural inclusion: JeaneUres Berensmeier (linoleum cut panel). Wood: Ted Bielefeld (ebony and rosewood shuttles). Twelve honorable mention awards were also given.

Pottery and textiles formed the major portion of the exhibit, with mosaics following and jewelry, enamels and wood represented only with a disappointingly few pieces.

Yoshiko Uchida
645 63rd St.
Oakland 9, Calif.

POTTERY 58 - April 12 - May 11, 1958

The Association of San Francisco Potters, in its Biennial Show at the M. H. de Young Memorial Museum, displayed some 143 pieces of pottery and ceramic sculpture in one of the liveliest recent displays of work by California potters. Creative expression and experimentation in form and glazes were encouraged in the choice of the jurors who selected the show from over 500 entries, but the traditional pieces included were also outstanding in their craftsmanship and design.

Win Ng, chairman and designer of the exhibit stated, "We wanted a show broad enough to include highly expressionistic forms as well as traditional work, and to show that these differing interpretations are compatible." To underscore this point, potters of such varying viewpoints as Peter H. Voulkos (Los Angeles), Herbert Sanders (San Jose) and Edwin and Mary Scheier (Durham, N.H.) were invited to show their work along with the 46 California potters represented.

Carrying through this same theme, a model "collector's study" exhibited by Gump's, displayed contemporary pottery side by side with antiques, as a stimulus, perhaps, to collectors to look to the creativity of ~~contemporary pottery~~ current work.

First award in pottery went to Monte Colgren (Oakland) for a stoneware jar with lid; honorable mentions were awarded Harold W. Myers (Berkeley) for a stoneware bottle and ~~to~~ Paul Volckening (Berkeley) for a group of monochrome jars. Special mention for outstanding craftsmanship went to Dale Hays (Berkeley) for a

porcelain bottle and ~~two~~ purchase awards to Ernie Kim (San Francisco) for a three-spout bottle and to Gertrude Mueller (San Rafael) for a two-spouted bottle. First award in sculpture was given to Win Ng (San Francisco) for his figure-like constructions and small form; Honorable mentions to Rosalis Hackney (Mill Valley) for a sculptured bottle and to Richard Brennan (San Leandro) for a large standing figure. Special mention was awarded Win Ng for a branch bottle and a purchase award to Reese Bullen (Arcata) for a built up wheel form with applique.

The jurors for the show were Ralph Du Casse (painter and faculty member of the California School of Fine Arts), Charles Feingarten (Feingarten Galleries), Betty Feves (sculptor), Miriam Lindstrom (Curator, de Young Museum) and Gurdon Woods (sculptor and director, Calif. School of Fine Arts). They expressed the hope that "experimentation in form will continue independent of traditional styles or prevailing local influences", and judging from the general trend of the work shown at the exhibit, it would seem California potters are already well established in this direction and making tremendous strides in the quality of their work.

An interesting innovation was a special room designed by Rosalis Hackney and Rex Mason, devoted to a fine educational series illustrating various technical aspects of ceramics and displaying a potter's workshop, tools, and various kilns - including a "Raku" kiln from Japan. Included also were a few pieces of work, and some ~~of the~~ tools ~~used~~ from the Kawai workshop in Kyoto.

The Association of San Francisco Potters is to be congratulated for a stimulating show, put together with imagination and a careful regard for high standards.

645 63rd St.
Oakland 9, Calif.
April 12, 1958

Mrs. Rose Slivka
CRAFT HORIZONS
29 West 53rd St.
New York 19, N. Y.

Dear Rose:

I managed to squeeze in the opening of the de Young show yesterday and am rushing the review and three photographs to you. It was such a fine show, I was sorry to have to look at it in such a hurry and at a crowded opening at that!

This show is clearly the most exciting of the four shows I covered for you, and I hope you can run the review in its entirety, cutting from the others if you need to cut. I'd rank Pottery 58 first, the Richmond and Oakland shows second, and Merry Renk's last, as hers was actually quite a small show, though a good one.

I hope too, that you can use the enclosed photos - especially the two of the first award winners, both of which were very fine pieces of work.

You have probably also received a photograph from Ted Bielefeld, winner of the award in Wood at the Richmond Art Center Show. He said his pieces weren't included in the photos taken and sent to you earlier, so I told him to go ahead and send you a shot of his shuttles on the chance that you just might want to use them.

Shows seem to have burgeoned all over the area the past two months! Perhaps the next two will be quieter.

All the best,

Yoshiko Uchida

Encl: 3 photogs.

P.S. Merry Renk tells me in the Richmond Show each juror judged in his own field only. Perhaps you'd want to add "in his own field" to the last sentence of the 1st paragraph in that review.

'58 ?

Y. Uchida

DISCOVERY ART SHOW - MAY 22-29

Macy's of San Francisco belatedly "discovered" the wealth of artistic talent in the Bay Area with an art show in which 22 local art associations and the four major museums of the area were represented. The show was selected, staffed and judged by the artists themselves, and although some nationally known artists participated, the major emphasis was hoped to be placed in uncovering new talent. The bulk of the gallery was occupied by paintings with a small annex devoted to some fine ceramics from two local groups and jewelry from one.

The Mills College Ceramic Guild was represented mainly by a few familiar and well-known names with a preponderance of utilitarian ware skillfully executed in the traditional vein. The San Francisco Potters' Association included work from a greater number of lesser-known but equally skilled potters showing a good sampling of pots which, on the whole, seemed closer to the experimental and expressive approach in both form and texture.

Two small cases of jewelry by members of the Metal Arts Guild displayed some well-executed pendants, hair pieces, cuff links and rings. Helen and Hawthorne Tilton were the sole representatives of local hand weavers and participated in the daily art-in-action demonstrations.

While the show was a far cry from being truly representative of the talent in the area, it was at least, a beginning in bringing the public closer to the artist on a meeting ground which is frequented by far more people, unfortunately, than the museums.

* * *

NORTHERN CALIFORNIA HANDWEAVERS' EXHIBIT - May 19 - July 19

The Yarn Depot is a friendly, sunny little basement shop in downtown San Francisco with windows looking out on a tree-shaded court yard. Any exhibit there faces the competition of a half-dozen or so looms and open shelves bulging with beautifully textured yarns of a myriad subtle colors. The current display - outstanding pieces from each of the 26 Guilds which participated in the California Handweavers' Conference held May 10-11 in Santa Rosa - might have shown to better advantage in more subdued surroundings, but on the whole, held their own quite admirably.

The exhibit included rugs, wall hangings, stoles, table mats, runners, bags and other small pieces, as well as drapery, upholstery and clothing fabrics. Of special interest was a restrained multi-colored wall hanging by Jane Barnes of Los Gatos (best in show for tapestry), executed in acombination of rayon, cotton and wool. Outstanding also were a linen wall hanging by Dorothea Gregg with an oriental motif laid in with black silk noil and a small tapestry in variegated blues by Bertha White of Redwood City. Other best in show pieces were: for yardage, a green, blue and magenta striped fabric by Pauline Mac Beath of Oakland, in fine wools and mohair loop; and for drapery, a loose open weave of white cotton, rayon and nylon by Mrs. N. J. Frayn of Redwood City. The exhibit is scheduled to run until mid-July.

Aug. 6, 1958
Y. Uchida

RIEGGER - WINSTON, Richmond Art Center, June 18 - July 8

In an exhibit at the Richmond Art Center which included pots, plates, sculpture, garden pieces and a screen divider, Hal Riegger continued to demonstrate the colorful and effective uses to which clay can be put as a complement to outdoor living. Among the garden pieces were some interesting combinations of clay, wood and metal, in which clay discs or caps, daubed with vivid glaze mushroomed from metal stems thrust in a base of aged wood. Also included among the 32 articles in the show were simple slab figures of clay in combination with metal forms, a totem pole mounted with unglazed clay masks, a vivid orange brick floor, stepping stones of green crackle glaze, a bell made from a rectangular fold of clay and a large screen divider made of clay slabs suspended on metals rods - blue-toned on one side and orange on the other. Riegger's work, largely variants of slab construction, revealed a lively concern in achieving glazes of vivid coloring and fresh effects from unusual applications of clay.

Showing concurrently at the Richmond Art Center was an exhibit of some 25 pieces of jewelry by Bob Winston. Included were rings, pendants, tie tacks, brooches, a belt buckle, and a small sculptural form, most of them cast in silver employing the lost wax process, and some combined with precious stones. Small natural forms of driftwood, fossil shell and bone were an integral part of the exhibit, demonstrating the sources from which Winston draws inspiration for his designs.

Fig. 1 Periodic table of the elements showing the heaviest elements as members of an actinide series

June 27 - 29:

The Sather Gate Sidewalk Art Show in Berkeley brought together a conglomeration of mediocre paintings and crafts, relieved only by the occasional presence of a few fine craftsmen such as members of the Metal Arts Guild with their jewelry, and a few individual potters. A display in Eraser's window of handloomed pieces by Kay Sekimachi seemed lonely in its distinction both as to quality and taste.

Oakland Artists' Center:

Oakland's first cooperative artists' group was organized in July, and with some 75 members participating, has opened a pleasant little gallery near Lake Merritt. Although paintings predominate, ceramics by Adele Chase (Berkeley), Carol Henrikson (Orinda), and Edith Sherman (Oakland) were featured from July 27 -/August 9.

August 9 - 10:

Oakland's annual Jack London Square Art Festival featured a group of juried paintings, as well as several local craft organizations participating in art-in-action demonstrations.

(Will see this exhibit in 2 more days and rush you coverage if you can hold copy. It's always superior to the Berkeley show. Y.U.)

Figure 3. Original elution data corresponding to the discovery of einsteinium (December 19-20, 1952). The activities are all due to alpha particles.

645 63rd Street
Oakland 9, Calif.
August 10, 1958

Mrs. Rose Slivka
CRAFT HORIZONS
New York, N. Y.

Dear Rose:

Here is a more complete report on the Oakland Outdoor Show if it isn't too late:

August 9-10: Though not as extensive as last year's, Oakland's fourth annual mainland Jack London Square Art Festival utilized again one of this areas most attractive waterfront locales for a showing of local arts and crafts. Among the craftsmen present with their work were jewelers Vera Allison, Kay Lane, Kay Lee, Jack Nutting, Alice Shannon, and Bob Winston, and hand weavers Anothony Cardarelle and the Tiltons. The Mills College Ceramics Guild was ably represented with work by Nancy F. Alexander, Esther Fuller, Elizabeth Irwin, John McDowell, Helen Mitchell, Elena Netherby, Antonio and Eunice Prieto and Noni Treadwell. Throwing was demonstrated at the Studio One and Two booth, while the Richmond Art Center ~~had a~~ demonstrated ~~of~~ the laying of a mosaic table top.

Hastily,

Yoshiko Uchida

Fig. 1 Periodic table of the elements showing the heaviest elements as members of an actinide series

LETTER FROM SAN FRANCISCO October 4, 1958

PACIFIC ARTS SHOW: Padfic Arts is a small unpretentious gallery in Point Richmond, where pots are shown on shelves of rough-hewn lumber and on beach pebbles in the display window. Nevertheless, in its third month of existence, it rounded up some notable talent from the Bay Area for its Graphic Arts and Ceramics Show, August 24 - October 7. Among the 80 pieces of pottery on display, those of Gil Azama (San Francisco) and Win Ng (San Francisco) veered most closely to sculptural forms. Other potters represented with skillfully executed pieces were, Kenneth Dierck (Oakland), J. L. Hysong (San Jose), Ernie Kim (San Francisco), Mary Lindheim (Sausalito), Harold Myers (Berkeley) and Antonio and Eunice Prieto (Oakland).

RAUL ANGULO CORONEL: Though a potter for only four years, Raul A. Coronel has already acquired over a half-dozen awards and exhibited in such shows as the Miami Annual, the Syracuse 19th Exhibit and the Brussels World Fair. His show of some 20 pieces at the Gump's Gallery, September 8 - October 4, was evidence of his proficiency at the wheel as well as his capacity to adapt his decorations in a most satisfying manner to each piece. Working primarily with combinations of grays, blues and browns, Coronel varied his decoration from splashes of color brushed on the surface of his pots, to more well-defined overall patterns, some of them decidedly Mexican in flavor. There was a boldness to his well-executed pieces, which included several large vases, covered bowls, bottles and platters.

BERNARD LEACH: ~~One of the finest~~ An outstanding collections of the work of the British potter, Bernard Leach, was on display at the SF Museum of Art, September 19-October 12. The exhibit (some 150 pieces) included vases, platters, bowls, pitchers, covered jars, and bottles of varying sizes, and not only demonstrated Leach's mastery of the techniques of pottery, but his skill in adapting the spirit of the orient to his ~~work through~~ form, design and glaze. His massive vases displayed an elegant simplicity and some of his small pieces were extremely satsifying in their delicacy of design. A number of pots were decorated with variations of his well-known willow tree design, and the black-brown temmoku glaze, much used in Japan, was evident on a number of his pieces. The overall tone of the exhibit was subdued, in subtle browns, grays and off-whites, best expressed by the Japanese term, "shibui".

SAN FRANCISCO ARTS FESTIVAL: September 25-28. Blessed with sunny weather and adequate space near Fisherman's Wharf, the 12th Arts Festival of San Francisco may well have been one of the city Art Commission's most successful to date. In festive surroundings that included specially constructed pavilions and a 65 foot fountain designed by Gurdon Woods, hundreds of the cities artists and craftsmen displayed their work and met their public face to face. Among the craft groups ~~whose members~~ participated in the show were, the Association of S.F. Potters, the Berkeley Coop Arts and Crafts, the Marin Society of Artists (hand weavers), the Metal Arts Guild, the Mills College Ceramic Guild and the Mosaic Arts Guild.

Crafts were judged by Winfield Scott Wellington (Prof. of Art, Berkeley), Hans Grag (silversmith, Nevada City), and Beatrice Wood (potter, Ojai).

Purchase Awards went to: Robert Dhaemers (pendant), Hertha Furst (enamelled dish), Ida Dean Grae (rug), Carl Jennings (wrought-iron grill), Elena Netherby (small bottle), Antonio Prieto (platter), and Merry Renk (hanging earrings). These were pruchased by the Art Commission at prices the artists had placed on their own work prior to judging, and it is hoped provision can be made for their occasional dipplay rather than the obscure storage which has been the lot of past award winners.

Merit awards went to Harry Dixon (brooch and copper vase), Valborg Gravander (woven necktie), Dorothy Greene (brooch), Monica Hannasch (batik), Jack Hoag (brooch), La Paz Pottery (vase), Eunice Prieto (plate), Georges Raulin (pendant), Jodie Robbin (ceramic figures) and to the S. F. Lighthouse for the Blind for their general exhibit.

METAL ARTS GUILD: Annual Exhibition was held at the California Palace of the Legion of Honor, October 18 -

12/58

Y. Uchida

LETTER FROM SAN FRANCISCO:

October 8 - 29: An interesting contrast in interpretation was presented in the Oakland Art Museum exhibit of the work of Antonio Prieto and Elena Netherby of the Mills College Ceramic Guild. Both highly skilled potters, Prieto's pieces were strong, bold statements in gray and brown tones, many of them decorated in sgrafitto with Byzantine-like figures. By contrast, Mrs. Netherby's small delicate porcelain bottles took their character from the subtle blue-violet toned glazes for which she is well-known. The two displays complemented each other very effectively.

October 12 - November 17: The California College of Arts and Crafts inaugurated its new gallery with an exhibit by some 30 "distinguished alumni". Among the craftsmen exhibiting were: Ken Dierck, Viola Frey, Dave Irvine, Jacomena Maybeck and Peter Voulkos - ceramics; Robert Dhaemers and LeRoy N. King - jewelry; Doris F. Neineman, Meda P. Johnston and Kay Sekimachi - weaving.

November 2 - 25: In a juried exhibit of the work of members of the Mills College Ceramic Guild, the Metal Arts Guild, and the Loom and Shuttle Guild, the Oakland Art Museum demonstrated the compatibility of the three crafts in a compact well-displayed exhibit. The handwoven pieces provided elegant and rich backdrops for some very handsome jewelry and pottery by skilled craftsmen.

The Metal Arts Guild of San Francisco can always be counted on to produce a show of high calibre, and their annual juried exhibit at the Palace of the Legion of Honor, October 18 - November 30, was no exception. Over 100 pieces of jewelry and metal work were displayed by some 26 members of the Guild, bringing attention once more to the wealth of skilled metal workers in this area. Some of the pieces were recognizable from appearances in previous exhibits, but all in all, it was a fine show. It seemed to this reviewer, however, to suffer from the scattering of a craftsman's work over several cases and the fact that each piece could be identified only by going back and forth to check with a master list. Although it was a worthy effort to place emphasis on the work rather than the craftsman, it did not seem altogether successful for a public display. The major portion of the exhibit consisted of jewelry, but there were a few sculptural pieces by Jack Hoag and a beautifully executed silver-stemmed jade goblet and a set of demitasse spoons by Francis Sperisen. Other Guild members participating in the show were:Vera Allison, Tex Bailey, Margaret de Patta Brelawski, Irena Brynner, Florence and Harry Dixon, Philip Eden, Afton Lewis Giacomini, Dorothy Greene, Connie Grothkopp, Kay Lane, Jean Lasnier, Robert Pearl, Thomas W. Little, Gretchen McAllister, Jack Nutting, Margaret Randolph, Jerrie Rubenstein, Martin K. Weber, Weber-Snowden, Claudia Williams, Margaret E. Willis, Byron Wilson and Sally Wilson.

* * *

In a "Fine Arts for Gifts" Show, December 2 - 31, Gump's Gallery offered such tempting items as Lillyan Rhodes marvelous plump ceramic birds mounted on wood blocks; cylindrical vases by Hal Riegger; humorous spouted sculptural ceramics by Floyd Ortiz; enamels and variously textured vases by Win Ng; copper dishes by Paul Gaertner; and enamelled plaques by Jason Schooner.

2-6-59

TO: Rose

FROM: Yoshiko

Enclosed is my report for February. The meeting with D. Campbell is scheduled for next week - 2/11. If you can hold copy till then, I could send you something more detailed - and perhaps more interesting - on his talk.

EXPENSES:

Trip to S.F. Legion of Honor:

Roundtrip bridge tolls	.50
Mileage - roundtrip: 40 miles at .06/mile*	2.40
	$ 2.90

I'm not sure what arrangements I'll be making to get to SF on 2/11, but if it's by bus, expenses will be about $1.30.

*This is the rate we use up here at the Lab. Is this ok with you?

Yoshiko Uchida
Feb 1959

LETTER FROM SAN FRANCISCO:

The Legion of Honor's magnificent exhibit, "Treasures of Korean Art and Ceramics" gave San Franciscans an opportunity, last December, to see a remarkable collection of early Korean pottery. A contemporary potter obliged to face the challenge of having his work exhibited in a gallery adjacent to one filled with such masterpieces is faced with an uncommonly severe handicap. It was to FRANK HAMILTON'S credit, however, that his one-man show of some 63 pieces of stoneware stood up remarkably well under these difficult circumstances December 6 - January 4.

His work showed a sure hand and complete control. There was no evidence of accidental effect, but only of a very precise craftsmanship. His forms (leaning toward the traditional) were self-assured and of massive proportions , many of them over a foot high - solid and architectural in feeling. Hamilton began work with clay in 1952 and there exists in many of his pieces an undercurrent of his earlier background in engineering.

The exhibit included vases, bottles, bowls and a number of covered jars with special interest in the built-up tower-like construction of the lids or in the multi-legged foot. Although some of the pieces were decorated with over-all patterns or sgrafitto, the majority simply displayed a skilled use of a large variety of glazes. Hamilton is at present on the faculty of the California School of Fine Arts and also works at his studio in Belvedere.

* * *

One of the pleasures of the Bay Area Craft scene in January was a visit by our Managing Editor, Rose Slivka, who brought fresh insight

Good things seemed to come together - as the saying goes - and January and February brought visits to the Bay Area from our Managing Editor, Rose Slivka and David Campbell, President of the A.C.C., respectively. Both brought fresh insight on the national craft picture and stimulated local craftsmen to respond to the tremendous craft potential in California. As featured speaker of one of the Oakland Art Museum's Wednesday Nights, Rose Slivka urged more one and two man shows at local galleries, and spoke of the need for a central exhibit area where the work of California's widely scattered craftsmen might be seen under a single roof. The latter is surely an exciting project to ponder and one that deserves some thought and early activity on the part of local craftsmen.

David Campbell spoke to a meeting of craftsmen held at the San Francisco Museum of Art and sponsored by the Designer-Craftsmen of California. He spoke of the aims and developments in the national organization of the A.C.C. and of commercial outlets available for craftsmen.

* * *

The Richmond Art Center's Juried Designer-Craftsman Annual is scheduled to open on April 1, and Mrs. Salmi, director, has indicated that entries for the show will be accepted from early March.

* * *

David Campbell addressed a meeting of craftsmen held at the San Francisco Museum of Art and sponsored by the Designer-Craftsmen of California. He spoke of the development and aims of the ACC and particularly of its hope to have official regional representatives who would serve as liaison between NYC and local groups. He added the hope that the interests of craftsmen might be more adequately represented in future international exhibits - (a separate Crafts Pavilion, perhaps, and a craftsman to travel with the exhibit!) - and further, mentioned the desirability of having those exhibits originating in the New York Museum travel throughout the country. ("New York should be a collection point, not a stopping point!")

He cautioned designer-craftsmen against becoming an ingrown group. "Be careful you don't keep talking to yourselves only," he stated, pointing to the possibilities inherent in a broad-base membership organization which could draw vitality and stimulation from various people of the community outside the immediate craft field. This he felt was especially important when looking toward the organization of a retail craft outlet which, he noted, could succeed only if solvent! Problems of establishing such a shop were discussed with the group, and a representative of the designer-craftsmen of the northwest told of the failings that had brought about the demise of their shop in Bellevue.

May - '59

The Japanese government has, in recent years, acknowledged the growing interest in western countries of its art goods and expended a good deal of time and money in an effort to discover just what forms and designs are most exportable. To this end, they invited California designer, Paul O. Matte, to spend several months during each of the past 3 years, consulting with potters, designers and manufacturers throughout Japan. One result of these trips was an exhibit of over 1000 articles - Japan's, or rather Matte's, version of a Good Designs Exhibit. Some 300 of these, (mainly pottery) were shown at the San Francisco Japan Trade Center May 25-29. Organized primarily for commercial purposes, the show's emphasis was on reproducible items. Some were commercially manufactured, some were by studio potters, and a few were designed by Matte himself. The unhappy influence of American importers has for some time been evident in Japanese exports and Matte, in an attempt to counteract this situation, encouraged the design of objects retaining the fine elements of native simplicity , yet capable of functioning in western homes. Inspite of his good intent, however, this can be a dangerous business, for in adapting too much to an alien culture, the Japanese artesans are very apt to destroy those very qualities that give their work an indigenous flavor. The involvement of personal taste, too, seems inevitable in a situation of this sort and it is a little disconcerting to think of one western designer playing so dominant a role in the craft and design picture of a country so eager to listen. It is hoped the Japanese listened with one ear, but kept the other attuned to their native impulses, and that the Japanese government may see fit, someday, to send their top designers in this direction so they might formulate their own adaptations of their arts and crafts.

The Hillsdale Mall in San Mateo is one of the vast contemporary suburban shopping areas springing up with more and more frequency in California. Liberally sprinkled with handsome Bufano sculptures, it also contains within its cluster of shops a fairly sizable gallery where the Bay Area Arts and Crafts Guild, (a group of professionals and amateur craftsmen guided by Herbert Sanders of San Jose) held its Third Annual Exhibit May 21 - 29. Sanders was represented by two very fine stoneware pieces, one of which was on exhibit in Brussels, ~~and~~ The weaving, too, was ~~extremely fine~~ which celebra. What sort of impact a very broad exhibit of this nature makes on the public is difficult to assess. Nevertheless, the fact that a gallery exists in an area which is obviously one of the major focal points of the community is a gratifying thing. Best in Show Award went to Bertha White for a handsome double weave wall hagging of gray, turquoise and white. Her red and black striped fabric wonethe first award for weaving, while two of Dorothy Piercy's very fine fabrics placed 2nd and third. Other first awards were: Ceramics - Leta Gerrard, Jewelry - Pauline Shinazi, Enameling- Ruth Herold, Lapidary - Edgar Renolds, Wood - Helen Harper, Leather - Forrest Wilcox, Mosaic - Clara Haggerty, Sculpture - Margot Bdlack. Judges were Antonio and Eunice Prieto (Mills College) and Robert Coleman (San Jose State).

Berkeley's Summer Sidewalk Art Show is moving this year to the El Cerrito Plaza and will be a joint Berkeley-El Cerrito affair, June 26 - 28.

The Metal Arts Guild has set October 31 - December 5 as the dates for their annual show at the Legion of Honor, ~~and~~ From this exhibit will select pieces for their third Travelling Show. Jurors recently elected for future MAG shows during the year are: Antonio Prieto, Robert Dhaemers, Leroy King, John Ihle, Carolyn Rosene and Roy Walker.

Addendum to Letter from S.F. Y. Uchida

The Elizabeth Moses Memorial Prize, ~~open to any~~ (for an outstanding) ~~young~~ Bay Area Ceramist (25 or under), which went unawarded last year, was doubled this year to $100 and won by Viola Frey of San Francisco. Judges were members of the Board of the San Francisco Association of Potters: Rex Mason, President, Edward Croney, Vice President, Eather Beasley, Barbara Brook , Jack Dempsey, Elizabeth Irwin, Elaine James, Dorothy Martin, Jacomena Maybeck, Betty McCrone, Hugh Paine, Helen Peek and Billie Willson.

april 57

Yoshiko Uchid

LETTER FROM SAN FRANCISCO:

Discovered Mark Adams putting the finishing touches to his exhibit at the De Young Museum and learned that his show 3/29-4/30 of 15 hangings represented his major works over the past 4 years. A stunning display, the tapestries made almost everything else in the museum seem pale by comparison. The tapestries were monumental in conception, the largest being the brilliant "Phoenix and the Golden Gate" (96 x 132") which won the 1956 San Francisco Art Commission Competition for art in public buildings and now hangs in the Marina Branch Library. Adams' tapestries, designed full size in color, are woven in Aubusson. The skill with which he combines a painter's eye for bold coloring with striking simplification of form give the tapestries an extremely fresh quality. "Tahoe" (132 x 36") was especially fine in blue-green tones, while "Seraphim" (48 x 63") bolding stated in scarlets, pinks and orange, and "Cherubim" (63 x 48"), in which chartreuse dominated, with accents of pink, blue and black, seemed particularly well-suited in design to a rendering in tapestry.

In an unannounced and unpublicized show, members of the Mills College Ceramic Guild showed some 6 - 10 pieces each of their work at the College Gallery, 2/22 - 3/22, giving viewers a fairly good idea of the kind of work being down by each potter. On the whole, the calibre of craftsmanship was very high, but the sculptured pieces did not seem to measure up to the same standards. Interesting work was shown by newscomers, Alan Meisel, Harry Myers and Wayne Taylor, and 3 bottles by Myer, rough-textured and vari-colored were particularly fresh and vital. The exhibit included a display of minerals used in making the clays and glazes used at Mills, as well as some of the first works of

Guild members. The roses, cupids and strident tones in evidence in these first pieces made one wonder at the courage of members exhibiting them and grateful for the tremendous strides they have made since those early days.

A visit to the California College of Arts and Crafts permitted not only a view of the soon-to-be completed dormitories, but a Faculty Show at the College Gallery 2/20-3/22, Included in the exhibit were jewelry by Victor Ries and Byron Wilson; pottery by Richard E. Brennan and Vernon Coykendall, and weaving by Trude Guermonpres and Marie M relius.

The 8th Annual Designer-Craftsmen Exhibition of the Richmond Art Center, April 1 through May 3, seemed this year, to be a very uneven exhibit. While there were some outstanding pieces, there were also a few that seemed hardly more than the work of hobbyists. Perhaps the title of the exhibit - implying something more professional - is misleading. There seemed to be uneven representation of media too; for example, the preponderance of textiles (many of the printed fabrics not too successful) and the lack of jewelry and woodwork. Among the award winning pieces, Bob Arneson's pitted glaze bottle, Muriel Savin's ceramic plaque, and Margery Anneberg's burlap wall hanging were particularly fine. (Margery Anneberg is to be congratulated for winning a second award in Jewelry for a silver necklace with opals). Other award winners were: weaving - Cynthia McArt and Ida Grae; mosaic - Anna Ballarian; printed fabric - Mary Dumas; jewelry - Bob Winston; pottery-/ Frank O. Hamilton; architectural - Doris Aller; ~~fabric~~
The jury of selection and awards consisted of Harry Donlevy, Irene Hamel, David Graeme Keith, John Magnani and Ed Rossbach.

29 July, 1958

PRESENT APPOINTMENTS

Y. Uchida

aug '59

LETTER FROM SAN FRANCISCO

The most exciting bit of news this summer was the unexpected opening of a new craft shop, at the Cliff House August 1, which provides San Franciscans with their first opportunity toffind the work of top local craftsmen under a single roof. Operated by the Designer Craftsmen of California, (the local all-professional cross-media craftsmen's organization), the shop is an extremely handsome one, with a good selection of material tastefully and attractively displayed. Although its location (at entrance of Cliff House Restaurant) in the hub of the tourist circuit may not be the most propitious, it may well raise the taste level of souvenir seekers, and it will certainly be sought out by those who appreciate fine hand crafts. Approximately 50 members are participating, representing an array of media which includes jewelry, pottery, weaving, enamels, metals, plastics, wood, graphics and book-binding. A shop committee of four, with one member rotating every three months, will review all material to be sold, thus assuring us that the material will be top quality. The shop, open 10:00 - 8:00 P.M. daily, is managed by Glen Black (a weaver), and will be staffed by two volunteers. We look on the establishment of this shop with high hopes and much rejoicing, and want to be counted among those who wish it well.

Climaxing this eventful year for the DCC will be their first local group show (unjuried) to be held at the San Francisco Museum of Art in December in conjunction with its Christmas show. This promises to be a significant event not only for the DCC, but for all of us in the Bay Area.

Berkeley, this year, combined forces with El Cerrito to have its outdoor art show at the new El Cerrito Shopping Plaza, June 25-28. The additional space was a boon to both exhibitor and viewer, but the quality of the work on hand remained pretty much unchanged from previous years. The primary function of these outdoor shows apparently is to give the semi-amateur artist and craftsman a market for his ware and the public a festive milieu in which to see a sampling of local talent. The only prize for crafts from the $1000 total was a purchase award of $150 to Christopher Briggs for two cast silver figures of Christ mounted on ebony crosses.

Oakland's outdoor show, August 1 and 2 at Jack London Square seemed to have dropped considerably both in quality and in the number of participants from previous years, resulting in a rather anemic attempt to display local arts and crafts. Exhibits such as that of the California School of Fine Arts, for instance, seemed unworthy of that institution, reflecting a lack of enthusiasm which seemed prevalent throughout most of the show.

Oct '59

Yoshiko Uchida

LETTER FROM SAN FRANCISCO:

The exhibit of the Mills College Ceramic Guild, 9/25-10/25, was the first extensive exhibit of competent potters to emerge from the welter of summer outdoor shows and was as refreshing and welcome as the first clear smogless days of October. One of the brightest newcomers to the guild is Robert Arneson, whose bold, vigorous pieces seemed to dominate the entire gallery at Mills. Bursting beyond the confines of the glass cases which housed each potter's work, Arneson's sculptural pieces, vases and bottles were apparent in every corner and revealed tremendous creative vitality in the lively thrust of their form and their amazing textures. Arneson is surely a potter to watch. Edith Dart, also a new name to the group, had, among others, two handsome pitted blue gray bottles, and Alan Meisel's work revealed skill and imagination of form. The MCCG with its core of skilled established potters, and now these talented newcomers, is surely setting the pace for Bay Area ceramics. An unexpected and thoroughly delightful touch to the exhibit were a Picasso plate and jug and three pieces by Hamada.

This year, for the first time, the San Francisco Art Commission screened all entries to its annual Arts Festival in an attempt to raise the calibre of work shown. The result was a better show, on the whole, than past efforts, but still many skilled local craftsmen did not participate. The Festival - San Francisco's 13th - was held September 24-28 in the Civic Center area, and was clearly dominated by crafts. Potters made an especially good showing with the Mills College Ceramic Guild and the Association of San Francisco Potters providing good group exhibits and at least a dozen individual potters ~~with~~ showing at booths of their own.

Judging the crafts were Antonio Prieto (Mills College), Graeme Keith (de Young Museum) and Alan R. Meisel (Univ. of Calif.), who awarded the following prizes: Ceramics: Robert Arneson, Oakland, sculptured ceramic piece, $100; Harold W. Myers, Berkeley, three-footed pot, $40; and Rex Mason, San Francisco, covered jar, $35. Weaving: Ida Grae, Mill Valley, black jute rug, $190. Jewelry: Robert Dhaemers, Berkeley, gold ring, $75. Mosaics: Mary Lindheim, Sausalito, wall plaque, $60.

The Metal Arts Guild had, as usual, a good looking exhibit, and several individual jewelers displayed some competent work. Merry Renk's work, though not new, was outstanding. Weaving and mosaics were sparse and woodwork practically nil.

The San Francisco Museum of Art, in conjunction with Pacific Festival Week, September 18-27, showed a small, but attractive display of Japan-influenced pottery by J. B. Blunk and Irene Hamel. Blunk's unglazed Bizen-like sculptural forms were rough, almost crude statements, while Irene Hamel's bowls and covered jars were more traditional and subdued in form and feeling. The pottery was the core of an exhibit which seemed only a token acknoledgement of the festivities conjured up by the city.

The show of contemporary French tapestry, already extensively covered in the May-June issue, appeared in San Francisco at the Legion of Honor, September 1-22.

Wanderings during the summer brought to light another cooperative craft shop and gallery, The Gallery House, located in the Idera Shopping Center, Menlo Park. An attractive retail outlet, Gallery House is now almost a year old and in its 3rd

Coming Exhibits:

Oct. 31-/ Dec. 5	The Metal Arts Guild Exhibit Legion of Honor, San Francisco
Dec. 11 - Jan. 10	The Designer Craftsmen of California First group exhibit. San Francisco Museum of Art

You may want this for your news column:

Harry X. Ford, Chmn, Dept. of Teacher Education at the California College of Arts and Crafts, was appointed Acting President of the College on September 1 and will serve in this capacity until the Board of Trustees appoints a president.

MEMORANDUM

TO: Dr. Donal d

and probably permanent location. It has succeeded to the extent that it was able recently to hire a fulltime manager to relieve membership staffing, and 60 artists and craftsmen are now participating, with some 90 non-exhibiting members lending their financial support. New work is juried by a committee of five every month.

The Decorative Arts Department of the University of California must feel somewhat like an orphan suddenly welcoming a rich uncle to have secured Peter Voulkos to teach a course in ceramic design. Heretofore, ceramics has been somewhat of a lost cause at the University, and it is encouraging to see them taking steps in the right direction at last.

At this writing, Kichinosuke Tonomura, Director of the Folk Art Museum in Kurashiki, Japan, and a fine weaver, is expected to stop in the Bay Area during October to present a lecture on Japanese folk craft, with special emphasis on native weaves and dyes. He will be touring the United States following his visit here.

Dec. 59

In conjunction with an exhibit on Israel held at the Oakland Public Museum during October, Victor Ries had a small exhibit of metal art objects related to the Jewish faith. Included were bowls, cups, Seder dishes, a spice box and candlesticks, many of them executed in a combination of metals and metals with plastic. Two Chanukah candlesticks (brass and brass with plastic) and an inscribed eternal light in copper and brass were especially nice.

The annual Metal Arts Guild Show is one which can be anticipated with much pleasure, and this year's, held at the Legion of Honor, October 31 to December 6, was in no way disappointing. Beautifully displayed in small cases high-lighted in a darkened area, the exhibit demonstrated extremely well the variety of high calibre work being produced by MAG members.

Margaret de Patta displayed once more her creative genius and tehnical skill with several pieces executed in new and unusual combinations of materials. Among them were a fascinating pin of silver, white gold, ebony, ceramic stone, and a pearl, and a ring combining white gold, a pebble, and pearls in a unique setting. Her originality in both form and use of materials continues to be outstanding.

Also of interest were two necklaces by Vera Allison, of handmade silver beads and bloodstone - primitive in feeling but deftly executed - and a pair of earrings in which a series of silver loops sprung from vertical bars.

Francis Sperisen showed several rings of gold and jade, and two pocket knives with handles of jade and Russian rhodonite - all of them characteristically marked with impeccable craftsmanship and simplicity of design.

Other members showing in this exhibit were: Margery C. Anneberg, Florence and Harry Dixon, Philip and Robert Eden, Afton Lewis Giacomini, Imogene B. Gieling, Dorothy Greene, Connie Grothkopp, Wayne D. Henrie, Kay Lane, Jean Lasnier, Ron Nagle, John H. Nordback, Jack Nutting, Robert R. Pearl, Margaret Randolph, Merry Renk, Jerrie Rubenstein, Martin K. Weber, Claudia Williams, Margaret Willis and Byron Wilson.

Either few Bay Area craftswomen belong to the San Francisco Womens Artists group, or only a few chose to participate in its 34th Annual Exhibit at the San Francisco Museum of Art, November 14 - December 6. The exhibit, predominantly paintings, devoted only a very small section to crafts. Margaret de Patta again covered herself with honors, garnering both the Louise S. Ackerman Award in Decorative Arts and the SF Womens Artists' prize in jewelry (totalling $100) for a handsome pendant of stone, pearl and silver, which was one of four elegant pieces which she displayed. Mary Lindheim won a $50 prize in ceramics for a handsome subdued gray stoneware vase and Madeline Cortese of Richmond, won the Thea de Greeve prize in mosaics ($50) for "Glass Mosaics", which showed considerably more imagination than is evident in most current mosaics. No prize was awarded in textiles or weaving, of which there were only four or five pieces.

The Oakland Art Museum continues to distinguish itself not only with excellent exhibits, but with a lively awareness of fine handcrafts. In conjunction with an exhibit of the Bay Print Makers' Society ~~prints~~ and the Calif Sculptors' Annual ~~sculpture~~ (in which one of Bob Arnesons's ceramic sculptures was included), the museum featured the Carl Reitz collection of Chinese and Korean ceramics, and on December 5 and 6 held a sale of handcrafts sponsored by the Gallery Shop. On hand was a very good selection of pottery (mostly by members of the Mills College Guild), jewelry, and a few items of woodwork and weaving by top Bay Area craftsmen. It is good to see this museum's active support of local craftsmen - another manifestation being ~~its commission of~~ the a stoneware service by Eunice Prieto which it commissioned for its new coffee bar.

During early December, Teruo Hara, head of Japan's Modern Craft Association and one of Japan's prominent contemporary potters, gave several demonstrations and lectures in the Bay Area. En route to Japan for a brief visit, he hopes to return to Massachusetts in the spring where he plans to open a studio.

1/31/60

Y. Uchida

LETTER FROM SAN FRANCISCO

The Designer Craftsmen of California, a cross-media group of top Northern California professional craftsmen, presented their first major group exhibit at the San Francisco Museum of Art, December 14 - January 10. That this could be accomplished only a few months after the opening of their beautiful Cliff House Shop was an admirable feat. However, the proximity of the two events may have had somewhat of a deleterious effect on the exhibit for it somehow did not seem to exploit the full potential of its talented participants. Undoubtedly much of their current work was diverted to meet the Christmas demands of their shop. The main difficulty, however, seemed to stem from the general installation of the exhibit which seemed unimaginative, and in many cases, cramped. Most of the work was exhibited within the framework of plywood dividers set up diagonally through a large gallery, giving the entire display a restricted feeling, and making it necessary to view some objects in the confined setting of a cubicle about the size of a voting booth.

Perhaps the most successful arrangements were the two room settings; the first was in warm brown tones and included rugs by Miriam Leefe, Trude Guermonprez and Rya rugs of Swedish yarn by Rosalind Ray Watkins, furniture by John A. Kopel, tapestry by Kay Sekimachi and casements by Janet McNinch. The second, in green tones, successfully combined such items as a handsome dining table by Espenet on which were placed a stoneware wine set and dinner service by Bruce Anderson; also included were casement and drapery by Margery Livingston and two rya rugs by Rosalind Ray Watkins.

Among the pottery, Bruce Anderson's vigorous stoneware

Fig. 1 Periodic table of the elements showing the heaviest elements as members of an actinide series

and Frank Hamilton's footed jars and covered bowls in rough-textured blacks and browns were noteworthy. Marguerite Wildenhain's stoneware revealed a rich warmth of decoration, and Mary Lindheim showed an interesting two way garden screen of ceramic and metal, as well as a container for party lights. Ken Dierk was one of few to show ceramic wall hangings and John Magnani's "Tone Tree" of brass hung with ceramic bells, provided a touch of whimsy with an aural appeal.

Almost all the weaving seemed very successful and such hangings as Trude Guermonprez's bright "Neighborhood" and Glen Black's "Undersea", and Miriam Leefe's rug of Ghiordes knot added much color to the rather sombre collection of pottery.

About ten jewelers presented a small but interesting display. Included were the works of such fine craftsmen as Vera Allison, Margaret de Patta and Merry Renk. M. de Patta's bold and ingenious use of a variety of material continues to result in dramatic and stunning jewelry.

An unattractive wood-glass barrier kept viewers from getting too close a look at much of the enamels and ~~small~~ wood pieces which shared a small darkened gallery with the jewelry.

An exhibit of this nature in a major art museum ~~was~~ is a laudable ~~occasion~~ event. Nevertheless, attempting the review of the work of some 50 exhibitors clearly ~~delineated~~ revealed the impossibility of assessing adequately the work of individual craftsmen in such a large exhibit and the need for more one and two-man shows in which a craftsman would have opportunity to show the breadth and scope of his work.

* * *

January 23 - February 14, the Oakland Art Museum presented the work of three Bay Area jewelers: Bob Dhaemers (Mills College), Peter Macchiarini (San Francisco) and Anne Van Kleeck (recently returned

October 8, 1957

Mr. Victor O. Schmidt
Pacific Coast

from Italy). Dhaemers showed a wide variety of techniques and forms including pendants, rings and cufflinks in varied metals, many of them in combination with gem stones. His forms incline toward the organic and lend themselves well to casting, which he employs with skill. Macchiarini's work consisted mainly of small pieces of sculpture - the majority of them torsos of cast lead, about 6 - 7" high. The fluid forms of his sculpture was an interesting contrast to the more geometric stylization of his brooches. Anne Van Kleeck's work showed a good eye for linear detail, expressed primarily in necklaces of silver and gold in combination with such stones as agate and moonstone.

* * *

The crafts represented in the Nevada City Art Association exhibit at the California College of Arts and Crafts Gallery, January 16 - February 7, did not come off at all well. The pottery was uniformly poor, there was a single mosaic of stone, a few pieces of metal work and enamels, and a scattering of wall hangings and rugs. Among this fragmentary presentation, only Elizabeth Grag's pair of wall hangings, "Country Scene" and "City Scene" seemed distinctive. The CCAC Gallery would do well to raise its sights a bit in selecting material which it considers worth exhibiting.

* * *

Kichinosuke Tonomura, Director of theFolk Art Museum of Kurashiki, Japan, spoke on natural dyes and native weaves at a meeting sponsored by the Richmond Art Center on December 16. In addition to showing a film and colored slides, Mr. Tonomura answered many questions on <u>kasuri</u> weaving, the intricacies of which had long puzzled local weavers.

May 2, 1958

Welch Foundation

4-1-60

Yoshiko Uchida

LETTER FROM SAN FRANCISCO:

The Wight, Lovera, Stanley exhibit at the de Young Museum, February 20 - March 20, seemed a perfect example of an ideal art-craft exhibit. Three well-integrated media represented by skilled artists and featuring enough pieces by each man to reveal some scope of his work, resulted in a ~~truly~~ top quality exhibit. Contributing heavily to the success of the show was the handsome installation which provided wood panels of blue-grays and green grays, with one area of high color, to complement the objects being shown.

Frank Wight, art teacher in the Hayward high school district exhibited an extremely attractive group of handprinted linen and cotton fabrics. Using such materials as crayon, masking tape, poster paint and lacquer, Wight designs directly on the silk screen. His designs are overall abstract patterns, all of them intriguing and pleasing. In both design and color his fabrics ~~are created to~~ worked harmonize with, rather than dominate their surroundings, resulting in textiles easy to live with and perfectly suited for their function. Of particular interest were several pieces in which vertical stripes of color progressed in a series of blues, for example, to develop a contrapuntal theme to the overall screened design in black.

James Lovera, assistant professor of art at San Jose State College, was represented by some 30 pieces of earthenware and stoneware. His forms were conservative and traditional, executed with ~~care~~ skill and precision. Although some were decorated with overall designs, and a few heavily textured, the majority were finished in a single color with highly refined surfaces achieved by a variety of glazes. Some of his pieces in brilliant orange or turquoise revealed an intensity of color rarely seen among potters of this area. Four plump ochre ceramic birds were particularly appealing.

Leonard Stanley, Associate Professor of Art at San Jose State College, provided the third and an extremely exciting aspect of this fine exhibit. His sculptural pieces in combinations of steel, brass and copper were fresh and imaginative and his metal ~~was given~~ had dimensions of aery grace devoid of tortuous manipulations. Often employing the pole as a base of operations, Stanley improvises wonderful variations and motifs around it. Two of his structures contained groups of leaf forms, some burnished, some oxidized and were accented with small circles of brilliant orange enamel. Another employed petal-like folds of metal, while a fourth used hollow unglazed ceramic forms with centers of bright colored enamel. Most of his attenuated forms range from 4-6 feet and are uncluttered statements of easy grace. Two stunning pole lamps with pod-shaped shades were also included.

We would certainly do well to have more exhibits as successful as this one.

Twentieth Century Design, USA, which appeared at the San Francisco Museum of Art, February 10 - March 13, brought together some 2500 articles of daily use, ranging from glassware, ceramics, silverware, furniture, and woodwork to toys, camping equipment, business machines, laboratory equipment, tools and luggage. Its stated aim: to show those articles which had achieved "design maturity" through performance, durability and form. Undoubtedly many of the articles had met this criterion - the Chemex Coffee maker, the Eames and Saaranin chairs and the contemporary dinnerware, for instance. These objects, however, have long ago become so familiar that they are no longer capable of evoking much excitement in an exhibit. Unimaginatively installed, the exhibit rambled over a welter of commercially produced articles, paying needless attention to some areas, neglecting others, and trying to say too much about too many things.

Here and there a few handcrafted articles provided welcome relief from the slick machine-made articles. It was good, for instance, to see pottery by such craftsmen as Marguerite Wildenhain, Laura F. Andreson, Edwin and Mary Scheier, Gertrud and Otto Natzler, Daniel Rhodes and Elena N therby, and the wood bowls and plates of Bob Stocksdale and James Prestini. Hearth brooms from Berea and some anonymously made baskets also provided some refreshing vitality. Representation of this kind, however, was spotty and uneven. If handmade items were to be introduced at all, many, many more should have been included. Textiles were ignored, for instance, and Merry Renk's work were the only items of distinction in an extremely poor jewelry display. The "Source Room" showing such articles as an early chair by Frank Lloyd Wright, pottery by Charles Binns, and 18 and 19 century glassware, and implements of early west coast Indians were far more stimulating than the bulk of the contemporary exhibit which, at best, seemed acceptable, but scarcely distinctive.

Joan Jockwig Pearson reveals not only her technical competence but a sure feminine touch by creating handsome pieces of pottery extremely well-suited for entertaining. Her exhibit at the Oakland Art Museum, March 19 - April 11, included a party pancake set of red stoneware with majolica decoration, as well as other such functional items as teapots, coffee servers, cookie jars, bowls and a compote. A demitasse set, large jar and punch bowl with cups were especially attractive in black stoneware patterned with moonstone glaze. Included as a part of the exhibit were several pieces from Miss Pearson's collection of Italian ceramics. Vigorous + spontaneous in both form and color, Tramonti's large pitchers and platters decorated in majolica cat motifs were particularly refreshing. Included also were some tiles and ceramic sculpture, most of them employing majolica and all of them in delightfully gay, fresh colors.

Yoshiko Uchida
4/60

LETTER FROM SAN FRANCISCO:

The Grace Cathedral in San Francisco sponsored its second exhibit of CHURCH ART TODAY, intended to stimulate production of good contemporary religious art, April 3 - May 1. More than 600 entries were submitted from all parts of the United States and were judged for selection and awards by Mark Adams, Herschel Chipp, Victor Ries, David Tolerton and Nina Valvo. A good portion of the show was devoted to paintings, prints and sculpture, but it remained for the relatively few craftsmen who participated to produce articles ~~which were~~ best suited for actual liturgical use. Among the crafts, Louisa Jenkins won a $100 prize for her mosaic, "Madonna", and the following each won $50 prizes: Jack Bowling, for a stunning large hanging cross of ebony and silver; Rudolph Brom, for a silver chalice; and Barbara Zrnich, for an embroidery of yarn on burlap, entitled "Maternity of the Blessed Virgin."

DORA DE LARIOS exhibited a group of highly stylized ceramic sculpture at Gump's Gallery, April 4 - 30. Constructed from wheel thrown pieces, some of which had been cut and applied to a larger body, the sculpture was often humorous and slightly reminiscent of primitive art forms, but lacking their spontaneity and freshness. Unfortunately, the uniformity of concept, execution and glaze tended to give the viewer an unhappy feeling of surfeit.

The potters clearly stole the show at the NINTH ANNUAL DESIGNER CRAFTSMEN EXHIBIT held at the Richmond Art Center, April 1 - May 1. Dominating the gallery both in quantity and quality, the majority of pots shown were vigorous and fresh and veered toward the experimental. The four prize-winning pots were all of massive proportions and boldly stated. Harold W. Myers' strap and pouch vases were characteristically dramatic and must be

awards were won by Mary Lindheim in mosaics, Jean C. Dean in enamel, and Margery Anneberg and Kay Lane in jewelry./ All awards were $25. In addition, honorable mentions went to Janet Van Ever, Karin Jachinski and Rosalind Watkin (weaving); Mary Dumas (printed fabric), Margery Anneberg and Ron Nagel (jewelry); Maggaret d'Hamer and Lee Kavaljian (enamels) and Madeline Cortese (mosaic).

Although not particularly strong in jewelry or wood, this year's Designer-Craftsmen show was a good one, mainly due to the lively representation in ceramics, but also to the higher calibre of material exhibited. The jury of selection and awards consisted of: Thea de Greeve, Imogene Gieling, Ida Dean Grae, Ernie Kim, Richard Komatsu, Katherine Perelis and June Schwarz.

classed as ceramic sculpture, as was true of James Melchert's clay form, "Yamadera". Charles McKee, who has a fine way with color (bold splashes decorating his pots), won a third award with a large branch vase, and Edwin A. Cadogan took a fourth award with a marvelous white storage jar, reminscent of folk pottery and appealing in its simplicity. Madeline Cortese won the Architectural Award for her ceramic plaque, executed with a painterly apprcahh. Weaving awards went to Kay Sekimachi for a fine delicate room divider and to Ed Rossbach for a white, gray and black material. (Rossbach also won an award for a printed fabric). Other awards were: mosaic - Mary Lindheim, enamel - Jean C. Dean, jewelry - Margery Anneberg and Kay Lane, both for sterling silver pendants. In addition, honorable mentions went to Janet Van Ever, Karin Jachinski and Rosalind Watkin for weaving; to Mary Dumas for printed fabric; to Margery Anneberg and Ron Nagel for Jewelry; to Margaret d'Hamer, Lee Kavaljian for enamels; and to Madeline Cortese for mosaic. All awards were $25.

Although not particularly strong in wood or jewelry, this year's Designer-Craftsmen show was a good one, mainly due to the lively representation in ceramics and to the higher calibre of material exhibited.

A magnificent selection of objects from the Avery Brundage oriental art collection was on view at the De Young Museum, May 11-June 12, including bronze objects dating back to the 12th century B.C. as well as some extremely fine early jade, lacquer and metal objects, ceramics, sculpture and paintings of China, Japan, Korea
These objects spoke eloquently and with dignity of the meticulous craftsmanship of their time and made one reflect on the often gross and hurried statements of many of our contemporary art objects.

Rex Mason's one-man show at the Oakland Art Museum, May 22 - June 12, included many fine pots executed with authority and restraint. He showed several bowls, vases, covered jars and large platters, mostly in blues and off-whites - many decorated with incised porcelain slip and some with figures reminiscent of a wash drawing. His interest in sculpture was indicated in the sculptured lids of his jars and in two sculptured plaques. His outlook seemed basically classical and his control of his material firm and precise.

1960 ?

Yoshiko Uchida

LETTER FROM SAN FRANCISCO:

Robert Arneson's exhibit at the Oakland Art Museum, September 10 - October 2, disclosed not only that he is a skilled and highly imaginative potter, but that all had not yet been said and done with clay after all. What he does with clay is sometimes startling, sometimes close to grotesque, sometimes almost conventional - but always it is a distinctive, bold and individual statement. Included in his exhibit were three large slab forms - "composition on a monolith" - which gave some indication of the strong massive concepts of which Arneson is capable. Also included were "organic planters and vases" and one simply called "organic form with opening." These structures, more sculpture than pot, with their convoluted surfaces embracing folds, pits, peaks and eruptions, seemed almost living and about as close to the movements and rhythms of nature as anything seen in formed clay. Even fairly familiar forms were given fresh adaptations. Arneson's multi-legged sphere, for example, erupted on top and bottom with knobs, some of which lengthened into legs. On top were simply three irregular slits. His bottles were variously decorated with raised slip, inlay or applied slab, and the surface of one was hacked and then poured with white glaze. Plates were rough-edged, uneven and decorated with applied slab design. Arneson is a vigorous experimentalist who works not only with the dimensions of the structure itself, but creates a further three-dimensional surface to them. He has a great many things to say with clay and seems only to have begun saying them.

San Francisco put on its biggest and perhaps best organized ~~Art Festival,~~ September 15-18 in a gay fair-like setting complete with colored banners, fountain, bandstand and pavilion for the Art Bank. All entries were screened and crafts were well-represented not only by groups such as the Bay Area Arts-Crafts Guild, The Metal Arts Guild, Mills College Cermaic Guild and the S.F. Potters Association, but by many individual craftsmen. Of the latter group, potters seemed once again in preponderance, and Rita Yokoi's fresh, vigorous pots were outstanding. Winners of Purchase Awards were: In jewelry - Merry Renk (silver pendant), Martin Weber (silver necklace), Gordon Wong (gold quartz pendant) and Yoko Wong (enamel pendant). In ceramics - Robert Arneson (composite form), Ernie Kim (pierced pot with 2 necks), Sasha Makovkin (lidded pitcher), Antonio Prieto (bottle with inlay.) In weaving - Ida Grae (jute rug), Kay Sekimachi (room divider). Awards of merit also went to the following: In ceramics: Luis Cervante and Rita Yokoi. In jewelry: Vera Allison, Margaret De Patta and Robert Winston. In weaving: Valborg Gravander.

Rugs from the S. V'soske collection, representing the work executed by American craftsmen during the past 10-20 years, were shown at the Legion of Honor, July 26 - September 5. An extremely colorful array, the rugs included those designed by contemporary artists, those adapted from ancient motifs and a small group from a student competition in 1955. Many of them, such as the one designed by Stuart Davis, seemed better suited for wall hangings than for floor coverings. On the other hand, the use of vibrant colors, the development of design through texture and the sculpturing of the pile, showed the potentialities of imaginative rug design. One difficulty would seem to lie in the fact that many people cannot afford to furnish a room around a rugs - which arrangement would seem necessary in order to house some of the striking and vivid pieces on display. Al Herbert's "Jungle" (sculptured strips of blues and greens) and his contrasting gay "Bow Knots" in brilliant red and orange were extremely attractive.

Contemporary handcrafts of Sweden were shown at the Oakland Art Museum August 6 - 28. Organized by the Hemslojdsforbundets, whose central organization screened all items, the exhibit had travelled throughout the U.S. before coming to the Bay Area. Included were some 400 objects representing a cross section of work in wood, pewter, wrought iron, horn, straw, wool and linen. Particularly attractive were the rugs and hangings, the baskets and wooden bowls and serves. Although the objects included were skillfully created, the exhibit did not include furniture, pottery, jewelry or glassware and did not adequately convey the tremendous scope of Swedish handcraft.

?

NC - print

Coming shows 10/25 Contemporary Handweavers
11/30 SF Potters Biennial

8/60

Yoshiko Uchida

LETTER FROM SAN FRANCISCO:

The Elizabeth Moses Memorial Award is presented each year to a promising young California potter, not over 25 years of age, and was won last year by Viola Frey. This year, Board members of the Association of San Francisco Potters faced with the dilemma of choosing between two outstanding young potters who had submitted 10 pots each, finally threw up their hands and presented a joint award of $50 each. Winners of the award were Rita Yokoi of San Francisco (studying at the California School of Fine Arts) and Fred Roth of Kentfield (studying at the College of Marin). Three pots by each of them will be given an honorary showing at the Association of San Francisco Potters Biennial to be held at the De Young Museum in November.

Ed Cromey's one man show at the Oakland Art Museum, July 9 - 31, included a wide variety of pottery ranging from small delicate bottles in unusual plum, green and acqua-colored glazes to sturdy bowls, plates, multi-necked bottles, textured and experimental pieces. Of these, the simple forthright statements seemed more vigorous and successful than those textured or decorated with applications of clay. His colors lean toward subdued tones and a large bowl in browns and grays and a lidded jar were especially fine. Cromey's chief interest at present is in experimenting with glazes in reduction firing. He has exhibited widely in the Bay Area and is a member of the Association of S.F. Potters and the Bay Area Arts and Crafts Guild.

Potters of the Art-in-action booths of Studio One and Two and the California School of Arts and Crafts equalled the painting by the four-year-old wonder in drawing crowds at the Jack London ~~Outdoor~~ Square Art ~~Show~~ Festival, July 30-31. It will be a happy day when the public responds as well in buying their products. Loom and Shuttle also had good demonstrations of weaving.

Merry: - Good to see you last Sat! I'm working on the article now - but hope to send this incorporated in my S.F. letter which I'll send early Aug. Are the facts straight? If not, please let me know - best to Earle - dear Bonnie - Yoki -

A WORD OF WARNING to all craftsmen from MERRY RENK of San Francisco:

One day last winter Merry received a call from the registrar of the S.F. Museum of Art asking whether the Assistant Director of the Seattle Museum of Art could call on her to discuss a silversmith exhibit in Seattle. Merry of course agreed, and soon a portly gentleman arrived in a state of extreme agitation and requested some aspirin. He had just lost $1500 in Travellers Checks. The aspirin was given and soon the talk progressed to the silversmith exhibit. Most of the pieces exhibited were expected to be sold, the publicity would be good, the show might travel. The gentleman brought tidings that would cheer the heart of any craftsman. During the course of the conversation he made several calls to the Fairmont Hotel to inquire whether a ~~letter~~ telegraphic money order had arrived. The expected ~~letter~~ telegram was to contain a check from his wife. In the meantime, he inferred, he had nothing. Conversation progressed to people in the art field known to Merry and her husband and eventually the gentleman was asked to supper. By the end of the evening there was, of course, no prospect for the visitor to replace his money and the conversation was so manipulated that an offer ~~of a small loan~~ to cash a check for him became inevitable (and considered quite proper in view of the introduction from a reputable source). The ~~loan~~ amount he requested was $50, for which he promptly wrote a check - postdated. The next day Merry and her husband left on their vacation. When they returned, they learned that the check was no good. Inquiries weremade to the SF Museum, but they knew nothing. Inquiries were then made to Seattle. They knew of no such man. The amount was just a penny less than the amount necessary for extradition and because the check was postdated, the whole arrangement was rendered into a personal loan. Further inquiry of polic and FBI revealed that this man, with a hatful of pseudonyms had been working the art field in this way for over 33 years, going in and out of jail, but never really stopped.

money for a personal check

Merry Renk offers this sad story to other craftsmen to alert them to operators of this nature who not only victimize craftsmen but also the museums, who in good faith, unwittingly provide them with the entree to do so. Police anticipate the gentleman in question to turn up somewhere on the east coast next, so we issue this word of warning from the west!

Yoch Ro -

You have made a fine story here and kept any possible reaction from our museum on the facts.

Many thanks - it was quite a wonderful visit we had - your sister is a striking woman and her daughter very warm.

Best wishes
from Earle & Merry

12-5-60

The San Francisco Potters Association put on a fine exhibit - their 11th - December 2 - January 4, at the De Young Museum, with Bruce Anderson, Marcia Chamberlain, Graeme Keith and Paul Soldner jurying the more than 140 pots on display. The exhibit was considerably enhanced by several pots of authority and vigor shown by jurists Anderson and Soldner, and by winners of the Elizabeth Moses Award, Viola Frey (for 1959), Rita Yokoi and Fred Roth (for 1960). These young winners of the Moses Award work with a sure hand and a fresh touch and are three ~~young~~ potters to be watched with much interest.

First Award in pottery went to the versatile potter, Edward Cromey, for a three-footed stoneware brown bottle, selected from his 12 entries. Second Award went to Charles McKee for a tall stoneware bottle, decorated with wax resist in bold splashes of black, blue and rust. McKee's pots - always interesting - were among the few making effective use of color in decoration. Honorable mention went to Bert Borch for a handsome textured brown-gray vase, one of several fine entries. In sculpture, First Award went to Peter Voulkos for a 34" Back mat stoneware piece entitled, "Image for Graves." Second Award went to Robert Arneson for a bold stoneware slab construction, and honorable mention to Luis Cervantes for a large slab construction of copper and iron reduction glaze. All of the sculpture was a good step ahead of the pots in experimental expressionism.

H.L.

Donated prizes were awarded as follows: Zellerbach $50 to Roy Walker for a stoneware bottle; Western Ceramics Supply $50 to Helen Peeke for a footed bowl; Heath Ceramics $25 to Edwin A. Cadogen for a stoneware vase; W.E. Mushet Co. $10 to Alan Meisel for a stoneware pot with inside glaze; Quyle Kilns Merchandise Award to Sandra Johnstone for a covered jar.

Kenneth Dierck was alone in showing tiles and exhibited three interesting wall hangings.

Rex Mason, chairman of the exhibit, installed the show along more formal and conservative lines than last year, and one flaw - a small one - was that most of the pots had to be seen at eye level, making it impossible to see the insides of some of the bowls. This certainly did not keep the exhibit from being a distinctive one, however, and one which revealed again the tremendous scope of talent among Bay Area potters.

***

Letter from San Francisco

Y. Uchida
December 1960

The 7th Exhibit of the Contemporary Handweavers of California, held at the de Young Museum October 25 - December 4 was one of the most attractive exhibits involving crafts to be seen in a long time. Weaving more than any other craft must relate itself to its ultimate function to be judged of its success, and the C.H. of C. are to be commended for exhibiting so much of their work as finished articles shown in versitile adaptations. The main gallery was devoted to 13 model interiors (such as a living room, dining alcove, a quiet room, an office, a weaver's studio, etc.,) each designed by a different decorator, working with participating weavers. The result was some striking coordination of color and design. In each unit handwoven fabrics were effectively employed in rugs, casements, screens, dividers, floor cushions, lamp shades, bed spreads, upholstery, sun shades, waste baskets, and even a dog bed. The total result was an extremely handsome exhibit, designed and coordinated by Fritz E. Baldauf and installed with a precise, professional touch, obviously the result of careful planning by all participants. A small inner gallery was devoted to juried yardage and fabrics woven for coordination with printed fabrics.

The jury of selection and awards (Harry, Lawenda, Frances Lesley and Mark Adams) were compelled to select only one prize winner, and awarded the Elizabeth Moses Memorial Award of $100. to Carol Sinton for a handsome green and turquoise floor cushion. It is not to detract in the least from her competence to say that there were many pieces in this fine exhibit which seemed to meet the criteria of judgement - "fresh use of color and design, suitability to purpose, and practicality and skillful handweaving." All in all, a first rate exhibit.

"New Talent USA" at the California College of Arts and Crafts, October 24 - November 24 took its title from features in past issues of ART IN AMERICA and included 4 craftsmen (Robert Dhaemers, Trude Guermonprez, Kay Sekimachi and Peter Voulkos,) whose work were represented in the magazine. The title, for this area at any rate, was not the most appropriate, for these craftsmen are hardly "new talent". All have established themselves as capable craftsmen in their media, and Robert Dhaemers had the most comprehensive representation among them. Besides several pieces of metal sculpture, he showed some 50 pieces of jewelry, mostly cast, revealing versatility of both concept and design. Kay Sekimachi showed two delicate room dividers of linen and jute, and three tapestries, among which "Church and Cross" in purple, blues and grays, was particularly appealing. Trude Guermonprez showed her marvelously rich "Neighborhood" tapestry and some interesting textured hangings, while Peter Voulkos, instead of showing pottery, exhibited two massive oils, as thoroughly vigorous as his pots.

The Mills College Ceramic Guild showed their work at the Oakland Art Museum, November 5 -27 in conjunction with the Bay Printmakers Society's National Print Annual - an altogether happy combination for the viewer. The pots ranged from the highly experimental and expressive forms of Robert Arneson and Win Ng to the classic porcelain bottles of Elena Netherby - the other potters falling in a range between these differing approaches. Of interest were Charles McKee's boldly colored and decorated bottles, Tony Prieto's handsomely decorated bottle and bowls, John H. McDowell's handbuilt bottle, and Alan Meisel's unglazed slit bottles. Others showing some fine traditional stoneware were: Noni Treadwell, Esther Fuller, Elizabeth Irwin, Betty Rice, Oscar Gerson, Florence Alexander, and Ruby O'Burke.

2/61

Yoshiko Uchida

LETTER FROM SAN FRANCISCO:

RITA YOKOI, Telegraph Hill Gallery, December 4-31.

Rita Yokoi, co-winner of the 1960 Elizabeth Moses memorial award, seems to be a born potter, with a native instinct for bringing fresh vigor to form and decoration and an innate ability to produce fresh statements in clay without resorting to laboriously tortuous or overly self-conscious manipulations. Working at the California School of Fine Arts, she produced over one hundred pots - bowls, vases, planters, plates, bottles, vases and sculptured pieces, for her first one man show in a gallery which heretofore had concentrated mainly in the graphic arts. Sales were satisfyingly brisk. Many of her pieces were partially thrown and then coiled to break the symmetry of the form. Some were combinations of slab and coil; others, such as her plates, were simply pinched into irregular and arresting shapes. The rims of bowls were slashed to form interesting angles, vases were paddled or pinched, and the brush work was a bold and happy complement to the structure of the pottery. Rita is not yet an old hand at potting and is still experimenting to find her best approach. But the fact that in experimenting, she reveals such maturity of concept and execution and creates with such vigor and imagination, would seem to hold enormous promise for her future.

What was scheduled to have been a show of Purchase Award winning crafts from the California State Fair between 1950-60, turned out to be a disappointingly small exhibit at the Oakland Art Museum, January 14-29. On view were the prize-winning pots of Katherine Choy, Raul Coronel, the Natzlers, Peter Voulkos, Dale Hayes, Carleton Ball, John McDowell, Hal Fromhold and Bernard Kester; Enamels by Arthur Ames, Elizabeth Madley, Ellamrie Wooley; Silk screened textiles by Doris F. Heineman and a piece of upholstery fabric by Anita Corum. One somehow had the feeling that this show was given short shrift in the preparations for the big show of Japanese Ceramics which followed immediately in February.

Y. Uchida

JAPANESE CERAMICS FROM ANCIENT TO MODERN TIMES, at the Oakland Art Museum, February 5-28, was a magnificent (though necessarily abbreviated) survey which displayed the rich full diversity of Japanese pottery in form, color, decoration, mood and purpose, from earliest times to the present. Included were massive ruddy jars and clay figurines from periods as early as the Jomon and Yayoi, a few Haniwa from the Tomb Mound Period, pieces of Sue ware, t e eloquent brushwork of Ogata Kenzan, the restrained underglaze decorations of Hizen porcelain, and a wide range of techniques and styles incorporated in such ware as Seto, Shino, Oribe, Karatsu, Imari and Kutani.

One only wished the museum were large enough to accomodate the full range of articles listed in the catalogue but not on display. Especially fine among the contemporary work on view were the sturdy persimmon glaze jar by Shoji Hamada, Kanjiro Kawai's shouldered vase with iron glaze decoration, Yuzo Kondo's white porcelain vase with its vigorous underglaze decoration of blue pomegranates, Toyo Kaneshige's bizen ware bowl and a blue gray jar by Mitsuo Kano. The exhibit was organized by Dr. Fujio Koyama and included pieces from the Tokyo National Museum, the National Commission for the Protection of Cultural Properties, the Seattle Art Museum and a number of private collectors.

March 23, 1961

Yoshiko Uchida

Letter from San Francisco:

The 10th Annual Designer-Craftsmen Exhibit of the Richmond Art Center (March 6 - April 23) was juried this year by John Leary (San Jose State College), Mark Adams (Calif. School of Fine Arts) and Joseph Pugliese (Univ. of Calif., Berkeley). They selected 169 pieces from a total of 523 entries submitted by 183 artists, and pottery again was the outstanding and most fully represented craft. Selection, however, was extremely uneven and it seemed incredible that an inverted turtle, legs in midair, labeled "ashtray" should have passed screening in a show of this nature. The quality of the textiles was much improved over previous years, and weaving, in particular, seemed uniformly successful. There is still too much "picture-making" with neat rows of colored pebbles in the mosaic entries and a need for more imaginative creativity. Jewelry, which is never widely represented in these exhibits was again minimal, though distinguished by some outstanding pieces. There was no woodwork and a few nice enamels.

The exhibit was attractively installed (although one had to stoop to identify the pottery at floor level), and the Art Center is to be commended for presenting craftsmen with one of the few opportunities in this area to show their work. The major problem seems to be that of enticing more top craftsmen to submit entries so that the quality of the exhibit in all the media might be raised.

Prizes - each for $25 - were awarded as follows: In textiles: Trude Guermonprez - tapestry, Anne Hornby - rug, Helen Wood Pope - afghan, R. B. Tilton - woven fabric. In ceramics: Charles McKee - pot with slabs, Rita Yokoi - Stoneware bottle, Bernadette Cole - small porcelain jar. In metal: William Underhill - bronze bowl, Margaret de Patta - pin, Imogene Gieling - gold pin, Jason Schoener - enamel plaque. In mosaics:

Honorable Mentions were won by the following: Martha Cristy - rug, Phyllis Kreuger - wall hanging, Rosalind Ray Watkin - weaving; Viola Frey - bowl; Ron Nagle - silver pin, Phyllis Metal - mosaic.

Madeline Cortese - glass mosaic, Ann Hunt - mosaic, Lois Allen - glass mosaic. Architectural Award of $40: Jack Hoag - glass hanging screen.

Also at the Richmond Art Center (Feb. 19 - Mar. 16) was James Melchert's one man show of monumental ceramic forms, clearly in the realm of sculpture. His work reflected an almost child-like enthusiasm for the media, but seemed to lack maturity of direction.

Opening on March 22nd, the Japan Trade Center of San Francisco held an exhibit of some 1900 Japanese craft objects. The show, aimed primarily at commercial buyers, included wood, lacquer, bamboo, pottery, glass, plastics, textiles and paper. Most of the objects were machine-made although a few hand-made pieces were included.

The items were selected by 8 American designers and merchandisers (including one member of the ACC, Mrs. Luke Lietzke of the Midwest Designer Craftsmen), who travelled in teams of two, scouring Japan for objects with potential sales value in the United States. They were invited by the Japanese government with assistance from the U.S. International Cooperation Administration and were asked also to assist local manufacturers in redesigning Japanese products to make them more suitable to U.S. consumers.

Many of the pieces were handsome, but they seemed merely to be typical fine Japanese crafts rather than anything distinctive because they had been selected by Americans. It is surprising that 16 years after the war, with the active interchange of ideas and people between the two countries, the Japanese government continues to find itself in such humble awe of American designers. The economic motive, of course, is clear, but it seems time that the Japanese government realized that in its eager attempt to dilute its indigenous crafts to meet mass western tastes, it may be doing a great disservice to its craftsmen.

September 1961

LETTER FROM SAN FRANCISCO : Yoshiko Uchida

Craftsmen again carried the major burden of maintaining a responsible artistic standard in the San Francisco Arts Festival - its 15th - held September 21 - 25. Most exhibited through affiliated groups, but potters Rita Yokoi and Ernie Kim did admirably with independent booths. Rita won a $100 Purchase Award for a jar, and Kim, two Purchase Awards, $60 for a hanging flask and $50 for a jar. Minoru Nojima also won $20 for a bottle and Dorothy Piercy $30 for woven yardage.

The Designer Craftsmen of California showed their work in an attractive circular booth designed by Art Carpenter (Espenet) and tallied five purchase awards and three merit awards among its members. Espenet- small wood chest ($100); Glen Black - woven material ($50); Kay Sekimachi - room divider ($100); Bob Stocksdale - large mahogany bowl ($100); Marguerite Wildenhain - vase ($75). Merit Awards also went to Victor Ries, Marguerite Wildenhain and Espent.

The Mills Ceramic Guild, as always, had a first rate exhibit, and members Antonio Prieto and Robert Arneson won $100 for a bottle and $50 for a jar, respectively. Elena Netherby won a merit award(for her porcelain bottles) as did John McDowell.

The Metal Arts Guild had a fine but limited showing, not fully reppesentative of its membership. Margery Arneberg not only won $150 for a silver and gold necklace, but a merit award as well. Awards of merit also went to Merry Renk and Katia Kamesar.

Judges for the festival were: Paul Mills (Oakland Art Museum), Stefan Nevak (Berkeley sculptor-architect), George Post (San Francisco painter) and Michael Goldberg (Univ. of California).

The Designer Craftsmen of California Symposium and Workshop scheduled for July 31 - August 18 at the Richmond Art Center was cancelled due to lack of a minimum enrollment. It semms a pity that there were not enough students to take advantage of the opportunity to work with the top-notch roster of participating craftsmen assembled by the DCC. However, better publicity and timing next year are expected to produce more fruitful results. The Bay Area with its wealth of talent would surely be a logical place to establish such a summer workshop.

5-8-61

LETTER FROM TOKYO: Yoshiko Uchida

The saddest news to report from Japan is the death of Soetsu Yanagi on May 3rd. Fouder of Japan's folk art movement and museum, and the one individual most responsible for the existence of folk craft in Japan today, Dr. Yanagi remained, until the end, the strength and mainstay of the folk art group. He wrote innumerable books and articles on the subject and on the day of his fatal stroke, had just completed his latest manuscript. His death is an inestimable loss to Japan and to the entire craft world, and we mourn his passing with a heavy heart.

- - - - -

Tokyo is a boom city these days - burgeoning with new buildings, impossible traffic, and a daytime population of 10 million, swollen by droves of eager tourists. Craft and art exhibits flourish with equal vigor and with such abundance that it is impossible for anyone to see them all. There are dozens of small galleries in downtown Tokyo, and many of the major department stores have art galleries where most exhibits last only a week to accomodate the number of exhibitors. It is in such galleries, for instance, that potters such as Hamada and Kawai (and many lesser craftsmen) hold their major annual exhibits to the mutual advantage of both artist and shop.

The three leading newspapers of Japan also play an interesting role in promoting various activities in the arts. They have, for instance, brought a major exhibit of African art to Tokyo recently, sponsored a fine exhibit of old Seto pottery (both at department stores), and this fall, Asahi Newspaper will bring an exhibit from the Louvre and publish a book on the work of Shoji Hamada.

In the crafts, as in almost every other aspect of Japanese life, there seems to be the unfortunate tendency to faithfully adopt the pattern set by the U.S. Four of Tokyo's department stores now feature "Good Design Corners" where objects have the same bland look of articles that flourished in our good design shows of the past. Until about a year ago, the influence of Scandinavian design was strong, but recently there has been a movement to draw away toward some originality. The major problem of the Japanese designer-craftsmen at this stage seems to be that of preserving the elegance of traditional Japanese forms and adapting them to contemporary use without rendering them completely flavorless.

Two fairly new groups in Tokyo are especially concerned with this problem. One is the Japan Designer Craftsman Association, with about 160 members throughout the country, which held its first exhibit last year and a 2nd one this June. This group has a smaller offshoot of younger members called Kokusai Kogei with members largely in Tokyo and Kyoto. The second group revolves about the Craft Center with a show-

room in Maruzen Book Store on the Ginza, where a variety of crafts from all of Japan is displayed and sold through Maruzen. The objects are screened and selected by a 10 member board comprised of 5 craftsmen, 2 interior decorators, 1 industrial designer and 2 art critics. They travel throughout Japan not only to locate new material for their show room, but to ~~help~~ promote good design among local craftsmen. It was good to find a group in Japan performing the same function for which American designers have so often been invited by the Japanese government. And it was interesting to note that the objects on display were identified only by area rather than by individual craftsmen's names.

Handcrafts in Japan, of course, are much more closely allied to the lives of the pepple than in the U.S. And those crafts related to such ancient arts as the tea ceremony and flower arraggement, are naturally the most successful. It is possible, for example, for many potters to earn a livelihood ~~in~~ without supplementary employment and for many to earn national recognition. For textile designers too, there is an endless demand for kimono and obi patterns, and they can either produce on a small scale or affiliate with industry. Craftsmen in wood have a harder time of it, and glass and jewelry are still far behind, primarily because the use of glassware was slow in coming to Japan and jewelry was not an accessory to the kimono. An accessories group in Tokyo, for instance, has only 10 members.

Aside from these groups centering their efforts on good contempoary design, ~~of course~~, there are a number of other artist-craftsmen organizations. The Mingei (Folk Art) Association is a vigorous group who attempt in their work to retain the traditional forms and techniques of folk craft. They have many well-patronized retail outlets as well as special sections in many department stores.

There is also a very large group called the Nitten (including both crafts and fine arts) originally government-sponsored, whose members produce elaborate and costly art works that scarcely fall into the category of craft products.

Most craftsmen affiliate themselves with some formal organization and can make a name for themselves only through the rather rigid social structures that enmesh most Japanese lives.

Interview with T. Miwa - 5-4-61

1. Craft Center: Maruzen composed of 10 members who select material for showroom, travel and encourage good design. This group is making an effort to retain J. traditional design and adapt it to contemporary living.

2. Japan Designer Craftsman Association (JDCA)
Chmn: Mr. M. Yoshitaki
93 Honan-cho, Suginami-ku, Tokyo (321) 2337
has about 160 members (30-40 yr age range) is a national organization of fairly prominent craftsmen Their emphasis is contemporary - based on traditional forms as the CC above. They had their first exhibit last year, put out educ'l pamphlets, hold seminars . Mbrs by recco only. In June will hold annual national exhibit (juried) at Matsuya.

3. Kokusai Kogei: 40 members (20-30 yrs) same purpose as above, only a younger group. Mostly Kanto and Kansai.

4. Mingei Group: Represents a large group of craftsmen who are retaining traditional forms and techniques. Kawai, Hamada, Serisawa - Sakuma, etc.

5. Kokugakai: is a small group; largely trad'l, mingei

6. Nitten: During Meiji Era the gov't sponsored these exhibits to encourage dev. of the arts. Hold an exh. each fall, tho the govt has tried now to remove itself from direct influence, still ministry of educ. gives prizes, etc. Fine arts and crafts. This group is composed mostly of established artists, whose work is elaborate (over-emphasis on techniques, decoration, etc.). Their work is expensive, works of art - not functional. (national gp). This is a large group (Itaya, Hazan; Kiyomizu, Rokubei) De
Dento Kogei Kai (Kyoto): Traditional, aristocratic; crafts for the tea ceremony et c.. people like Toyo Kaneshige

Three major areas:
1. The fine-art aristocratic group - Nitten
2. The Contemporary Group - JDCA, Craft Center, Good Des. corners
3. The Mingei group - traditional, folk craft

Dept. Stores "Good Design Corner" - Matsuya, Shirokiya ("Golden Corner" - Yanagi, Sori helps this; Seibu, Isetan
These are assisted by designers: commercial emphasis.

Present trend: There is an increased awareness among the public of "good design" - This is evidenced in the good design corners, etc. in the dept. stores.

J., like the U.S. was following the lead of Scandinavian design; bland shapes, etc.. In the last year, or so, Miwa says, they are beginning to go beyond this. They are searching for something more original than the simple Scand. lines and forms.
Groups such as the Craft Center and the JDCA are trying to adapt traditional forms to contemporary living.

More and more one man shows (koten) in dept. stores. This is good for the artist; sales, no fee. Many galleries are also available but this cots about 60,000 - 70,000 inclu invitations, etc.

Pottery, Textiles and Wood (lacquer, bamboo, etc.) are major draft media. Very little in jewelry and glass because they were not as much a part of the daily lives of the J. Ex. jewelry not worn much with kimono (very few precious stones avail. in J.); glass also dev'd very late - about 20 yrs ago because tea rather than water; and not much wine or liquor till recently.

Accessories Group: about 10 members: Ule people like
Goto, Toshihiko- silversmith; rings, sculpt.
Hishida, Yasuhiko- jewelry (not too good acc to TS) not very active.

Furniture: separate group: Kenmochi, Isamu (Int. Dec.)
watanabe, Riki

Potters: Can do quite well if they have a kiln; Much appreciation of this craft - traditiona ly, from tea ceremony etc.
Textiles: Also a good field. Little weaving; more designers for kimono and obi, etc. stencil and batik (wax resis t) More and more affiliation with industry in this field.

In glass: Kagami crystal, Hoya crystal, Iwata Glass - using many good designers

The Ceramic Assoc. of Japan: Yogyo Ass'n, Tokyo (glass and ceramics). 7 Sakuragawa machi, Nishikubo, Shiba, Minato-ku, Tokyo
Org'n of manufacturers of glass and ceramics.
Put out a magazine: Editor, Mr. Sato Chief, Kagami crys
include photos of individ. potters work too.
largely educ'l

There is no National craft publication as C.H.

The three major newspapers of Japan - Asahi, Yomiuri and the Mainichi, wield an unusual influence in the Japanese society. with tremendous circulation (40million for Asahi), they sponsor many of the major art events in Tokyo - for example, the Yomiuri presented a fine exhibit of African art this spring and Asahi will bring over a exhibit from the Louvre this fall. They also sponsor major musical and sports events and each has a press - which often publishes books cataloging mjaor exhibits. Asahi press, for instance will issue a book this fall on the work of potter, Shjoi Hamada. following a major restrsopective exhibit at ---- dept store.

News from Kurashiki: A new compound of 8 of the elegant gray and white store houses is being erected near the Ohara Art Museum devoted exclusively to the crafts. The three potters, Kawai, Leach and Hamad will each have a bldg to house their work. while K. Serisawa will have a fourth(Dyer). Two others will be devoted to old chinese and J. crafts. Scheduled to open in Oct. This will surely be another reason for visiting Kurashiki, where a folk art museum and the Ohara museum already draw many visitors.

2p. 6 800 words Form

In an effort to preserve and protect ~~Japax~~ her ~~[illegible]~~ handcrafts, which with the industrialization of the country in the Meiji Era, were fast disappearing, the Japanese govt passed in 1950 its Cultural Properties protection Law. This was an effort "to put under government protection such handicraft techniques as are particularly high in artistic or historical value." In 1954, this law was revised and a system of authorizing the govt to designate "Important intangible cultural properties" was instituted instead. Japan's outstanding artists and craftsmen were named, "human national treatures", and some 6 years ago, the "J. Handicrafts Soc½" was organized with such "human national treasures" as its nucleus. Thus craftsmen in Japan can attain ~~tha~~ national recognition and achieve a status in society that is unheard of in the U.S.

many 31-designated craftsmen among its membership

Each year, this JHS holds an exhibit of its members' work, which travels

① Tea ceremony

LIVING FORMS OF JAPAN

Yoshiko Uchida

In Japan, as in no other country perhaps, the people are surrounded in every aspect of their daily lives with forms that are thoroughly basic and stripped to their barest essentials. These forms - "katachi" - which have survived many centuries with only minor modifications, are vigorous, disciplined and devoid of the irrelevant.

It is probable that the restraint of Japanese forms derived from the two dominant religions of the country. The austerity of Shinto shrines, for example, with their natural wood construction and simple unglazed offering vessels, have undoubtedly had a large influence. Similarly, stringent Zen codes have shaped the movements of the tea ceremony and its attendant rituals and utensils. It might be said that "katachi" was born from the forms of Shinto and the discipline of Zen.

During the Edo Period (17th and 18th centuries), when "katachi" was at its best, there filtered through the social structure an innate sense of good taste. This manifested itself in such objects as the elegant family crests, symbols of the social status of the nobility and warrior class; the functional and well-designed furnishings of the merchant class; and the simple forthright articles used by the peasants. These forms exist still today as a deep-rooted part of Japanese tradition. In their furnishings, their dwellings, their clothing and their food, the Japanese people have always lived with enduring and elegant forms.

The outlook from which these shapes stemmed should also be mentioned here. The Japanese view basic materials, for example, not as something to be placed at man's disposal, but rather as something to be hnadled with respect and endowed with expression. Symmetry and perfection are deliberately avoided in the belief that imperfection itself is ultimate perfection. Forms, therefore, are purposely rendered irregular, the sharp edge of lines are blurred, spatial imbalance is sought, and groupings of objects are always odd-numbered.

The patina of age (called "wabi" or "sabi") is preferred to the pristine brilliance of the new, and the rigidity of the straight line gives way in many Japanese objects to the gentle strength of the curve.

Japanese form today, has survived with quiet assurance through many centuries, and despite the temporary aberrations of fashion, remain as fresh and vital today as when they were first created.

LIVING FOR

4/18/61

LIVING FORMS OF JAPAN

~~In Japan, as~~ In no other country, perhaps, are the people ~~are~~ surrounded in every aspect of their daily lives with forms that are so thoroughly basic, uncluttered and stripped to their barest essentials. These forms - "katachi" - which have survived many centuries with only minor modifications, are vigorous, disciplined and devoid of the irrelevant.

It is probable that the restrained nature of Japanese forms ~~have~~ derived from the two dominant religions of the country. The austerity of ~~the~~ Shinto shrines, for example, with their ~~unpainted~~ natural wood construction and simple unglazed offering vessels, have undoubtedly had a large influence. Similarly the stringent Zen codes have shaped the movements of the tea ceremony and its attendant rituals and utensils. It might be said that "katachi" was born from the forms of Shinto and the discipline of Zen.

During the Edo period (17th and 18th centuries), when katachi was at its best ~~good forms in Japan reached their pinnacle~~, there filtered through the social structure an innate sense of good taste. This manifested itself in such objects as the elegant family crests, symbols of the social status of the nobility and warrior class; the functional and well-designed furnishings of the merchant class; and

the simple forthright articles used by the peasants. These forms exist still today as a deep-rooted part of Japanese tradition. In their furnishings, their dwellings, their clothing and their food, the Japanese people have always lived with enduring and elegant forms.

The outlook from which these shapes stemmed should also be mentioned here. The Japanese view basic materials, for example, not as something to be placed at man's disposal, but rather as something to be handled with respect and endowed with expression. Symmetry and perfection are deliberately avoided in the belief that imperfection itself is the ultimate perfection. Forms, therefore, are purposely rendered irregular, the sharp edge of lines are blurred, a spatial imbalance is sought (~~as in the heaven-earth-man relationship of flower arrangement~~), and groupings of objects are always odd-numbered ~~(3 - 5 - 7).~~

The patina of age (called "wabi" or "sabi") is preferred to the pristine brilliance of the new, and the rigidity of the straight line gives way in many Japanese objects to the gentle strength of the curve.

The slides of this series have been assembled as an introduction to the living forms of Japan which have survived with quiet assurance through many centuries and which, despite the temporary aberrations of fashion,

remain as fresh and vital today as they were when first created.

.....

Int'l Children's Aff. Ass'n

collected 150 flags.

Living Forms - Notes;

1. Taken from the Introduction to the Colored Slide Series, "Living Forms in Japanese Dwellings, Food and Objects." Distributed by Gakken Col, Ltd., C.P.O. Box 97, Tokyo, Japan.

All photos are reproductions from the above slide series: please be sure to give proper credit.

Captions to photos:

1. Ceremonial wine set: a pair of porcelain wine servers with stoppers of split bamboo placed on a natural wood stand.

2. Tea ceremony utensils: Two tea whisks, a ladel for water and a scoop for the powdered tea - all made of bamboo.

3. Pattern created by an opened parchment umbrella.

4. wooden clogs for the garden with thongs of twisted hemp.

5. Hand-embroidered blue cotton.fabric.

6. Iron kettle: The knobs on the body are both functional and decorative. When heated, the added surface of the knobs on the kettle provide greater heat radiation.

7. Iron fittings: metal locks, handles, door pulls, knobs and various furniture fittings.

8. Each of these handcrafted combs of "tsuge" wood has a specific function in creating a formal Japanese hairstyle.

9. Ornamental trimmings: A silver crane and a gold turtle used for gifts on felicitous occasions.

10. Kites made of soft rice paper - and designed so they are perfectly balanced in flight.

December 19 1961

LETTER FROM SAN FRANCISCO:

A small exhibit of Mark Adams tapestries at the Legion of Honor, in October, was not up to the quality of his former shows. Although his colors were still vibrant and dazzling, many of his designs seemed to fall short of his earlier work.

A colorful exhibit at Mills College, October 8- November 10, allowed their versatile faculty to display a wide range of work. Robert Arneson showed many experimental ceramic forms, most of them labored and veering on the grotesque. Using coiled, impressed and flung surfaces, he manipulated clay beyond its best potential, and was more successful in humorous figure-like forms in which he showed some restraint. Robert Dhaemers was represented by a small collection of handsome jewelry as well as by several small bronzes, industrial castings and large wrought iron pieces. His "Crucifixion" and "Wall Relief Sculpture" displayed a particularly delicate and graceful handling of metal. Ilse Hiller showed several upholstery and dress fabrics in combinations of silk, cotton and wool, plus an attractive wall hanging in warm browns. Antonio Prieto, in addition to his usual polished stoneware, exhibited two large wall panels of colorful ceramics and roof tile embedded in black magnesite. Also new were several heavy shallow bowls glazed only on the inside with brilliant pools of color. Ralph Ducasse's vivid oils demonstrated that paintings can be very much at home in a craft exhibit.

The Edward Cromey, Dorothy Piercy and Bertha White Exhibit, October 27 - November 21, was another in a series of craft exhibits at the De Young Museum ~~featuring work of prominent California craftsman~~

and representing a gratifying effort on the musemms's part to give craftsmen an opportunity to present a fairly definitive display of their work, Cromey had the largest representation, and in a rather brilliant display of his versatility and virtuosity, exhibted innumerable variations of form, glaze and texture. There were small delicate bottles ~~and~~ large bowls and vases (some 2' high); ~~There was~~ brilliant color as well as subdued tones, an effective use of salt glaze, and a variety of surface ornamentation. The work of Bertha White and Dorothy Piercy complemented each other well. Bertha White's wall hangings and tapestries evidenced a keen color sense and concern for design through structure, while Dorothy Piercey introduced such native materials as dry leaves and tree bark to add to the textural variation of her pieces. Both weavers also showed several pieces of handsome yardage.

Correction to error edited into "Letter from Tokyo" in the September-October Issue: It is not the Kokusai Kogei group which operatess the showroom in the Maruzen Book Store through a 10 member board, but The Craft Center, which, through its ten-member board effectively centralizes the work of many Japanese craftsmen for display and sales in Tokyo.

2-5-62

LETTER FROM SAN FRANCISCO - Yoshiko Uchida

The annual Metal Arts Guild exhibit, held at the DeYoung November 24 - December 17, was handsomely installed and revealed both excellence of craftsmanship and diversified interpretation of metal. The exhibit was an eloquent demonstration that it is possible to explore in design and technique and still produce jewelry that fulfills its basic function of enhancing the wearer and providing visual and tactile pleasure. Although several of Marguerite de Patta's pieces had been shown before, the bold elegance of her work continues to be a vigorous and distinguished force. Merry Renk and Martin Weber's forged necklaces were lyrical, delicate statements in silver. Philip Eden's hair pieces were imaginative and sophisticated, and Jack Nutting's gold and ebony cross pendant was elegant in its simplicity. Vera Allison, Margery Anneberg, Ione Elioff and many others showed handsome pieces and Katia Kamesar's delicate cast pieces were exquisitely executed. Also included in the exhibit were iron sculpture by Carl Jennings and Jack Hoag, and vases by Harry and Florence Dixon. Hoag's steel wall hanging with brightly enamelled copper was a colorful addition to this top-notch exhibit.

In the gallery adjacent to the MAG's, the DeYoung demonstrated again the compatibility of pottery and textiles by showing the work of Alan Meisel and Mary Dumas, November 25 - January 1. Meisel's stoneware was largely free of glaze except for occasional spots of vivid color splashed on the surface of the burned clay. Forms were varied mainly in the treatment of the shoulder and lip, but the general uniformity of technique seemed to show only a limited aspect of the craftsman's work. Mary Dumas' batiks were largely repeat patterns on light-weight drapery fabric.

Two mosaics by Louisa Jenkins were included in a show which consisted maily of her "concretions" (De Young, December 1 - January 1). "Black Madonna" and "Madonna of Light" revealed a richness of color and textural interest not often seen in contemporary moaaics.

The 36th Annaul Exhibit of San Francisco Women Artists, held at the San Francisco Museum of Art December 2 - 31, failed to show any real concern for the craft field. The exhibit did turn up a fresh talent in Pat Scarlett, whose vigorous bottle and slab plate won her the prize in ceramics. The textile prize went to Nancy Kenealy for a vivid red woven piece and the Louise S. Ackerman Award to Vera Allison who showed handsome pieces in two concurrent shows.