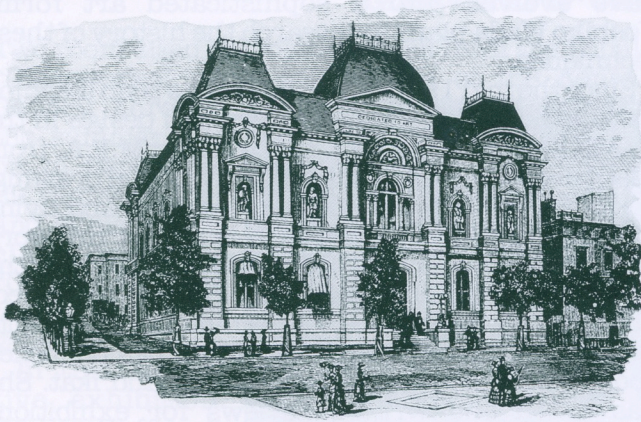

RENWICK QUARTERLY

June, July, August 1991

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“Lenore Tawney: A Retrospective” Continues Through July 21

For more than thirty years, Lenore Tawney has dominated the field of fiber art. The 111 works in “Lenore Tawney: A Retrospective” document the career of this noted artist, acknowledged as a leader in the transformation of contemporary fiber art.

Originally trained as a sculptor, Ms. Tawney abandoned that medium in the 1940’s when she began to weave. The turning point in her career came in 1954 during a course in tapestry design with Martta Taipale, the noted Finnish weaver, at the Penland School of Crafts in North Carolina. Ms. Tawney soon pioneered the exploration of open-warp weaving. Like line drawings in thread, these works juxtaposed areas of plain weave and delicate laid-in designs with large areas of unwoven warp.

In the early 1960’s, her innovations in dimensional weaving transformed the fiber arts with new possibilities for expressive three-dimensional forms. These tall, elegant weavings hang freely in space and, through their irregular shapes, achieving a strong sculptural presence.

While continuing her highly original work in fiber, Ms. Tawney began to work in collage and assemblage, including postcard collages sent to friends. These mysterious and poetic works further demonstrate her sensitivity to materials, a hallmark of her art.

During the past decade, the artist has developed a series of architecturally scaled “clouds” composed of thousands of shimmering linen threads suspended from canvas supports. Two “clouds” are included in the exhibition at the Renwick Gallery.

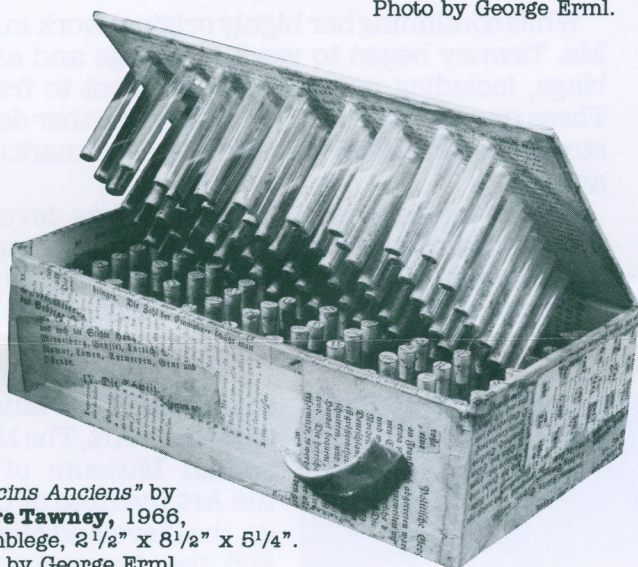
Ms. Tawney’s works are in the permanent collections of the Museum of Modern Art, The Metropolitan Museum of Art, the Art Institute of Chicago, the Cleveland Museum and the American Craft Museum. This exhibition, organized by the American Craft Museum, was made possible through the support of The Henry Luce Foundation, Inc., and the First National Bank of Chicago. Additional support has been provided by the National Endowment for the Arts and the New York State Council on the Arts.



Guests under a cloud at the reception for “Lenore Tawney: A Retrospective,” were Aaron Barr, Toshiko Takaezu, Lenore Tawney and Ms. Tawney’s brother James Gallagher.



Untitled, by **Lenore Tawney**, 1974, linen, manuscript paper, Liquitex, 14 $\frac{1}{4}$ " x 16 $\frac{1}{2}$ ".
Photo by George Erml.



"Médecins Anciens" by **Lenore Tawney**, 1966, assemblage, 2 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ " x 5 $\frac{1}{4}$ ".
Photo by George Erml.

Fiber Artist Selected as James Renwick Fellow for 1991-92

by Cynthia Boyer

Yoshiko Iwamoto Wada, a well-known fiber artist, teacher and writer, will spend the next year at the Renwick Gallery in Washington researching the development of shibori/tie dye shaped resist dying in the United States since the 1960's. What began as one of the most visible signs of the '60's counter-culture, tie-dyed psychedelic tee shirts and banners, have evolved into a sophisticated art form.

Yoshiko Wada



have evolved into a sophisticated art form. Yoshiko Wada plans to research the history of these techniques.

Since the mid 1970's, Ms. Wada has been teaching shibori, ikat weaving, art theory and design in the United States and abroad. She holds an M.F.A. from the University of Colorado in painting and drawing, and a B.F.A. in textile design, weaving and dying from Kyoto Fine Art University in Japan. Her work has been in countless exhibitions including the Renwick's 1978 show "Printed, Painted and Dyed: The New Fabric Surface," and invitational exhibits in Australia and England. Ms. Wada has published books and articles on shibori, indigo and ikat. She has juried and written reviews for exhibitions around the world and has studied most of the major textile collections in museums from India to France.

The James Renwick Fellowships have continued to receive widespread attention in the craft world. The quality of applicants is certainly an indication of the interest in scholarship and research in the field of contemporary American craft.

Featured Object in the Renwick Gallery

Thomas Hoadley is a master of the Japanese "nerikomi" technique, a complex method in which patterns of color are literally embedded in the body of a vessel. He begins the elaborate procedure by coloring white porcelain clay with metal oxides and ceramic stains. Thin slabs of colored clay are stacked to form a laminated block. Uniform slices are taken from this multilayered loaf, placed on a work surface and gently twisted, rolled and stretched to create intricate, fluid patterns of line and color. The sheets of clay are then carefully pressed into a mold made from a thrown pot and allowed to dry.

Mr. Hoadley is an independent ceramic artist living in Lanesborough, Massachusetts. He has taught in schools throughout the country and served as chief designer for Lenox Kiln Pottery. His "Bowl," the Renwick's Featured Object for the summer, is on view near the reception desk at the Gallery.



"Bowl," by **Thomas Hoadley**, 1989, porcelain, 5 $\frac{1}{4}$ " x 5 $\frac{1}{4}$ " x 5".
Gift of R. Ford Singletary, from the collection of Randy M. Leonard.

"Glassworks II" On View Through September 29

Two room-sized exhibition works from the popular "Glassworks" show will remain at the Renwick Gallery through the summer and on to September 29. Ginny Ruffner and William Morris comprise "Glassworks II" in the second floor galleries.

In this innovative exhibition, Ginny Ruffner's paintings and assembled mixed media sculptures examine the issues of beauty and morality, and are

frequently tempered by a sense of humor akin to surrealism. William Morris combines blown and sculpted glass elements for figurative works that he calls "artifacts."



The exhibition was made possible by the James Renwick Alliance and Jon A. and E. Mary Shirley

"Garnering," by **William Morris**, 1990, glass, bone, gut, 7' high,

Nakashima Bench Joins Renwick Gallery Permanent Collection

The "Conoid Bench," by world renowned designer George Nakashima, was presented recently to the Renwick Gallery, as a gift for the permanent collection, from Dr. David Brill and Anne Brill. The bench is a dramatic single plank of walnut set with a meticulously worked backrest of hickory spindles. Rather than willfully sawing a geometric shape, the artist allows the natural "free edge" of the tree trunk to determine a piece's final contour.

George Nakashima is considered one of the most important figures of the post-war American craft movement. From the time his first designs were presented over 45

years ago, his consistent explorations of natural and vernacular forms and materials have broadened the dimensions of the history of twentieth-century furniture design and production.

To Mr. Nakashima, form follows nature, and furniture is most successful when the design is unobtrusive and the craftsman's ego does not



intrude upon the natural beauty of the wood. His designs fuse elements of Japanese folk traditions, Shaker design and the linearelegance of the spindle-backed Windsor chair.

"Conoid Bench," by **George Nakashima**, 1977, walnut with hickory spindles, 31" x 84" x 33"

Five Outstanding Speakers Flexed Media Boundaries at Spring Symposium

by Lillian and Ellis Berkowitz

"Uncommon Attitudes: Flexing Media Boundaries," the Alliance's 1991 Spring Symposium, featured guest artists whose works cross the media boundaries within the craft world. Speakers discussed their personal reasons for working with a confluence of materials, creating pieces they believe are stronger because of their media flexibility.

John Perreault, Senior Curator at the American Craft Museum, opened the discussion, stating that the notion of mixed media is problematic because of the conventional division into five categories: glass, wood, clay, fiber and metal.

Professional societies and guilds have formed based on one media; separate magazines are devoted to each division by media; artists compete for prizes only against those in the same medium. All this may exist in part as a control among the artists, and may aid in the retrieval and cataloging process.

According to Mr. Perreault, however, the above reasons do not hold anymore since mixed media is

rapidly becoming a new and larger category of craft art. Such division is unreal and artificial and acts to restrain creativity. We should be able to play with all categories, and

evaluate all crafts independent of media, he believes. Finally, Mr. Perreault concluded, "We should be able to compare not only pears to pears, but also apples to oranges."

Gaza Bowen spoke of her own work since her beginnings as a functional shoemaker. She noted that often the idea for a new work comes first, or sometimes the material comes first. Often they come together. For her, the creative process is a conversation between the artist and the materials. Mixed media gives Ms. Bowen the freedom to use anything she likes to get her point across. Art is not about materials, she believes; it is, rather, trying to express her concerns and ideas through her work.

Painting was Tony Hepburn's first professional form of expression. Several years later he became a potter. He often used metal and string to support the ceramic material, and later found that he could work with wood tools on clay to achieve sculptural shapes. Drawing forces him to examine his work more critically. He often draws on a 1:1 scale, and may draw before, during and even after the sculp-



Gaza Bowen's shoes

ture is completed. Drawings help to free him from gravity which is the burden of the clay maker. He considers drawings as "roots" to look at the details or essence of a work that may take a year or more to do.

At first, Garry Knox Bennett began to work in a combination of glass, brass and copper. His work lead him to the production of clocks, and these



Garry Knox Bennett

became his transition to his present work. He now considers himself a furniture maker. Sometimes, Mr. Bennett will make the same design in different media, for example wood and aluminum. Often his work takes shape as he progresses, since he rarely draws before starting a project. He is grateful that he works rapidly so he can see and conceptualize as he works.

Susan Stinsmuehlen-Amend began working in leaded glass in 1973. For her, the making of art is a personal struggle rather than making something beautiful. She breaks the "media rules" without any problem at all. She often uses trinkets for symbolism and as bits of paint to be applied as she needs them. Inspiration came from the works of various artists such as Picasso, Braque, Samares and Stella, who used mundane and found objects to be incorporated in their art.



Susan Stinsmuehlen-Amend speaking at the Spring Symposium.

Following the formal presentations, there was a lively discussion between the audience and the artists. Issues ranged from form and function to the art vs. craft questions. At the close of the symposium, we felt that the audience and speakers had come to understand each other a good bit more.

Photos by Paul Parkman.

“Mixed Messages, Mixed Metaphors and Mixed Media, or Solving Problems You Didn’t Know You Had”

by John Perreault

(Opening remarks at the Spring Symposium, by John Perreault, Senior Curator of the American Craft Museum, provided a focal point for the James Renwick Alliance Craft Weekend. A number of Alliance members requested a copy of Mr. Perreault’s talk. As an educational service, we are pleased to present Mr. Perreault’s complete text in this issue of the Renwick Quarterly. Photo: Paul Parkman).



I have given my oath of honor not to take more than twenty minutes for my presentation. Thus, what follows is extremely condensed and somewhat metaphorical. The slide that you are looking at is one such metaphor. An apple, a supermarket apple at that. It represents, not Adam’s temptation, but rather the purity of media in craft: the purity of clay, the purity of glass, of wood, of metal, and of fiber.

I admit that I have mixed feelings about mixed media in craft. Why does it make everyone so uncomfortable? If craft is sculpture — even if it is sculpture that has some connection to use and the handmade — then mixed media craft is no problem. In contemporary sculpture we accept all manner of materials, with the exception of clay and glass, and all mixtures of materials. We not only allow sculptors to combine materials, we do not blink an eye when a sculptor moves from bronze to wood to plaster to steel to gauze.

If craft is decorative art — the poor, and yet the most pretentious member of the decorative arts family — then mixed media craft is also no problem, for the decorative arts historically have gloried in daring and sometimes perverse juxtapositions of materials: metal and stone, ebony and parchment, gold and clay.

However, if contemporary craft is neither completely sculpture nor merely a member of the decorative art family — which is my current position — but instead, a category that is quite distinct, then the notion of mixed media craft presents some interesting aesthetic problems. Aesthetic problems are philosophical problems.

To understand why mixed media in craft is so problematic one must know that craft as craft is now rather awkwardly divided into five media groups:

clay, glass, metal, wood and fiber. Some research about how this came about is sorely needed. A friend of mine, Jan Loyd, a metalsmith who works in wood and who is in the process of founding a serious craft quarterly — some of us are calling it the October of craft — that will be cross-media and interdisciplinary, believes this five-fold division is the handiwork of the American Craft Council. Be that as it may, in some quarters contemporary craft is now at least in part defined as art that limits itself to one and only one of these five media and displays some homage to traditional forms and traditional ways of making.

In any case, the five-fold division now gets in the way. Increasingly, craft objects simply do not fit into one or another of these material categories. This is not only awkward; it is embarrassing.

Let me outline some possible reasons for this five-fold division:

1. Some people — artists, collectors, critics and even curators — have an affinity for a particular material and are not very much interested in others. Thus, there are glass people who will have nothing to do with clay. There are fiber people who will have nothing to do with metal, and so forth. A kind of bonding takes place. If you are a wood person, being stuck in a room full of glass people can be like being on another planet. The terms of reference are alien.
2. There are professional organizations centered around one or another of the media: NCECA, SNAG, and the Glass Art Society are three that come to mind. These, rather than the ACC, may be the so-called villains. Here there is sharing of technical information, networking, job-seeking and other jolly sports — even attempts to gain serious critical attention. Are these, loosely speaking, latter-day guilds? Fraternal organizations? They are certainly pressure groups. But there is another reason for their formation. They prevent competition — not within, but from without. Goldsmiths are not supposed to compete with ceramists. Furniture makers are not supposed to compete with glassblowers. All are supposed to be judged by category. We should not compare apples to oranges. There are even separate magazines for each of the media.
3. I am not alone in thinking of craft as the last outpost of formalism. That, in fact, is one of its attractions. If by formalism we mean the American formalism of Clement Greenberg that can be indicated by the truth-to-medium dictum, then just as painting should be true to painting and not try to imitate sculpture, so then should the various media in craft be true to themselves. In an impure world, purity — no matter how fictional — is very attractive. Hence, the five-fold division helps us keep things straight.
4. Dividing craft into five media is a method of control, for what would happen if potters started talking to weavers and glassblowers talked to furniture makers or turners? What would all these groups have in

common besides a certain envy and hatred of the art world of painting and sculpture? Would they have anything politically in common?

5. As already indicated, the five-fold division has become a definition of craft. Sculpture is not so divided. The five-fold division helps craft keep its identity as a discipline or group of disciplines different from painting or sculpture.
6. Finally, the most nefarious reason of all: retrieval. For various good reasons we need to keep track of things, particularly in libraries and museums. This means that we need to divide things up into manageable units. Theoretically, categories are invented to aid in retrieval. We want to know how many wood objects we have in our collection and where they are so that they can be checked out for deterioration. We want to know where the fiber is. Taxonomy, however, quickly becomes destiny. An object that does not fit into one of the five categories simply does not exist.

Let me summarize: The six reasons for dividing craft into the five media groups are affinity, suppression of competition, formalism, control, maintaining craft identity and retrieval.

Why does this five-fold division need to be adjusted or changed? For the simple reason that on many levels it no longer conforms to reality. Increasing numbers of artists who, for reasons of education or forms employed, identify with craft, do not work in one medium exclusively. Anyone who has juried craft competitions over the years will have noticed that when there are media categories, as is often the case, mixed media is now included. Furthermore, it is a category that is on its way to becoming the largest category. I remember a fellow juror explaining that the reason for this was that sculptors thought they had a better chance winning prize money in craft competitions and that they always entered in the mixed media category. Can we ban the sculptors?

On a simpler level, at the American Craft Museum, the now independent child of the American Craft Council, the collection has been divided into the five media categories, but we find this increasingly irrational.

For practical reasons we have now created a sixth category: jewelry. It is an area we are particularly strong in, so we want to emphasize this. Also, some of the best jewelry produced in the last thirty years is not metal. How can we go on pretending that jewelry goes in the category metal, when it is sometimes made of wood, plastic, clay or paper?

And what about wood? Would it not be more reasonable to have a separate category for furniture, which, after all, is not only made out of wood? Is it fair to place wood furniture, non-wood furniture and turned wood in the same conceptual bin? Aren't there reasons also for separating vessels in clay from non-vessels? Could we not divide craft by form as well as media? Or perhaps by use?

The computer now allows us to set up an infinite number of fields. All we have to do is to decide what fields to code in for each entry. This could give us a new way of thinking: simultaneous categories, overlapping categories. Five? Why not five hundred?

What I am saying is that categories are arbitrary; they are constructs. The sooner we learn that, the better off we will be. We have to change them around periodically so that they will reveal rather than screen reality.

Briefly, let us now look at some of the works of the four artists that will make presentations this morning. I noticed that on the pamphlet for this Symposium, only two of the four are identified as mixed media artists. Gaza Bowen is listed as a mixed media artist pure and simple, and Susan Stinsmuehlen-Amend is listed as a glass and mixed media artist. I think, however, for purposes of our discussion, we should think of them all as mixed media artists.

Gaza Bowen makes shoes. Where, besides mixed media, do we put her? Under wearables, along with coats and the jewelry and the capes? But are her shoes meant to be worn? Perhaps "Shoes for the Little Woman" is a sculpture that just happens to look like shoes. It is obviously a feminist art work. Is a plastic scrubby a traditional craft material?

Susan Stinsmuehlen-Amend's wallpieces are mostly flat glass, but they also use wood and paint. Which prompts the question — is leaded glass a mixed media genre? Does glaze — glaze is a kind of glass — on a pot make the pot a mixed media piece? Some pottery traditions and some pottery aesthetics forbid glazing....

Tony Hepburn is known as a ceramic artist, but he now uses wood and tools in his pieces such as "Workbench." Does the wood make the clay more claylike? Is the use of mixed media an attempt to increase the size of craft objects? To increase scale?

Gary Knox Bennett is now well known as a furniture maker. But seen from the point of view of mixed media, what are we to make of his notorious nail cabinet? It is, by the way, one of the pieces in a show I have curated at the American Craft Museum that opens May 9, called "New Furniture." Is Bennett less of a woodworker because he uses glass, light and a nail hammered into the piece? Since he also makes pieces in metal, is he also a metalsmith?

Conclusion: We should be able to play with categories. Craft mixed media allows us...forces us...to do this. Perhaps this will lead us to be a little less rigid in other kinds of categories. If we want to, we should be able to compare apples to apples, pears to pears, pears to apples, and even, apples to oranges.

Appleness and orangeness are not the only value judgments to be made. We can made judgments of taste.

"Made in the Shade: Crafts for Summer Settings" in the Museum Shop

by Gary Wright

Splash into summer at the Renwick Gallery. A sizzling celebration of a new season of crafts is underway in "Made in the Shade: Crafts for Summer Settings," the Renwick Gallery Museum Shop's latest sales exhibition, available through the summer. Stars and stripes set the stage and scene, adorning flashy ceramics. A selection of ceramic fruit platters, as well as pitchers and other floral-bedecked pieces are ideal for cool summertime refreshments. Summer is a time for avian delight, and for the bird-watcher, what could be better than an artist-designed wren house? Baskets suit the season, along with pillows made of cool silk, deliciously decorated with painted vegetables. Serve summer guests with brass and aluminum serving utensils, or carry along hand-crafted chopsticks in their very own, personal case. "Made in the Shade," a garden party of crafts, provides refreshing respite from the summer heat. The show is on view through October 12.

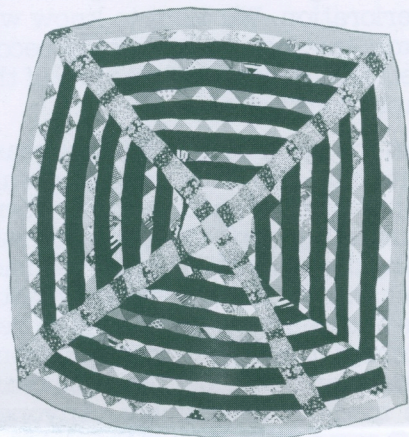


"Set of Six Nesting Swing Handle Baskets," by **Stephen Zeh**, brown ash, 14" x 3" diameters.

"Improvisation in African-American Quiltmaking" Will Open September 27

Two dozen quilts and several related African textiles will brighten the galleries at the Renwick this fall in "Improvisation in African-American Quiltmaking." The exhibition will illustrate how the distinctive African-American tradition has enriched and diversified traditional American quiltmaking.

Improvisation, a pervasive factor in black African art forms and familiar as a basic element of jazz, is a vital force in the African-American quiltmaking that began with slaves and continues today. Using "flexible patterning," in which designs are conceived as variations on a theme — rather than replication of a motif — and preferring approximate to precise measurement of fabric, African-American quiltmakers produce highly individual works with strong aesthetic ties to textiles of the Congo and West Africa.



"Who'd a Thought It", pieced by **Francis Sheppard**, Las Vegas, Nevada, 1986, reconstructed and quilted by **Irene Bankhead**, Oakland, California, 1987. Photo by Geoffry Johnson.

Renwick Gallery Public Programs

June 6:

Creative Screen: "The Phantom of the Opera." This is the original film of the great melodrama, with Lon Chaney as the disfigured and vengeful composer who lives in the catacombs of the Paris Opera House, and who kidnaps the lovely young protege. Based on the novel by Gaston Leroux. A true silent film, in black and white, made in 1925. (76 minutes). Free. At noon and 1:30 PM.

June 9:

Illustrated Lecture: Mira Yarnall-Nakashima, vice president of George Nakashima Woodworker S.A. and daughter of the renowned furniture designer and fabricator, will present a survey of his work entitled, "Four Decades of Master Woodworking." Co-sponsored by the Full Circle Gallery. Free. At 3:00 PM.

June 20:

Creative Screen: Repeat of June 6. Free. At noon and 1:30 PM

July 11:

Creative Screen: The history of motion pictures is the theme

June, July, August 1991

for this showing, which includes "Film Firsts, Part I and Part II." The first section provides a survey of techniques and themes from the earliest days of the movies, for example the first highway chase (1903); the "cops and robbers" theme (1902); Edison's experiment with talking pictures (1913); the first Western (1903); the first full-length feature "Cleopatra" (1913); and early commercials. Part II offers the first animated cartoon (1909); special effects and underwater photography (1917); the first Tarzan movie (1918); and the epic fistfight from the original "The Spoilers." Part I and Part II are 27 minutes each. Free. At 11:30 AM and 12:30 PM.

August 22:

Creative Screen: In "My Trip to Washington," award-winning animation transforms the nation's capital during an exciting tour. (5 minutes). "Museum" is an enlightening behind-the-scenes view of all types of museums in America, including the many aspects of acquisition, conservation, exhibition design and new technologies. Free. At 11:30 AM and 12:30 PM.



News from the Alliance

by Jerome Paulson
President

The James Renwick Alliance has made much progress over the last two years. As I complete my presidency, I want to review some of the accomplishments. I also want to thank the members of the Board and the committees who have made it all possible.

Under the leadership and guidance of Rebecca Stevens, Sherley Koteen, Elmerina and Paul Parkman, Lee and Mel Eagle and, more recently Cynthia Boyer and Virginia Friend, the Craft Leaders Caucus came into being and has flourished. There are now 71 individuals or couples who are members of this component of the Alliance. We created the Caucus as a network of craft-lovers throughout the country. We have members from California and Kansas, North Carolina and New York, Washington state and Washington, D.C., as well as many other places in the U.S. Besides being members, these people are participants; many of them attended the most recent Caucus meeting. They are growing personally as they learn about crafts and they are providing essential support for the Renwick Gallery.

The Alliance as a whole also has members spread throughout the country. The thread which holds the organization together is the Quarterly which you are reading right now. Charlie Gailis and Dalene Barry consistently put out an excellent publication. I am particularly proud that we have gone beyond the newsletter function and have begun to publish some scholarly articles. The piece by John Perreault in this edition represents a thrust that I hope will continue and grow.

The James Renwick Fellowship continues to attract very talented and productive scholars. These men and women are making major contributions to the understanding of contemporary American crafts. Under the able leadership of Elmerina Parkman, and with the recent aid of Cynthia Boyer, the fellowship has brought Matthew Kangas from Seattle, Winnie Owens-Hart from Washington, D.C., Susan Issacs from Philadelphia and Charles Talley from San Francisco to the Smithsonian for periods of research and writing.

In addition to supporting the Renwick Gallery, the Alliance contributes to the growth of its members by increasing their knowledge of crafts. One of the most enjoyable ways that the Alliance has of doing

that is through Craft Study Tours. Over the last two years, many of you have been to interesting places. Andrea Uravitch and B.J. Adams lead the first overnight tour to Penland, N.C. Eleanor Rosenfeld took a group to the Philadelphia Craft Show. Lenel Srochi-Meyerhoff took Alliance members to her city - Baltimore. The Navy Pier Show in Chicago has become one of the major, national craft events each year. Dalene Barry guided a party of Alliance members to the Windy City for that show. There are several Craft Study Tours in the planning stages. If you have never been on one, it is a great way to get to know other Alliance members and learn about crafts.

Education is at the core of the Alliance. The Alliance has co-sponsored many programs in conjunction with the Gallery as well as sponsoring programs on its own. The major Alliance-sponsored education programs have been "Craft and Fine Arts in the Living Spaces: Separate or Same?" organized by Lilian Burwell, and the two Spring Craft Weekends organized by Andrea Uravitch, Nancy Carter and Mandy Lippman Hoffman.

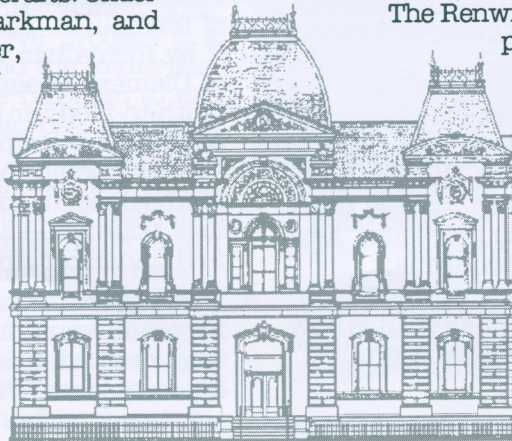
The exhibition "Four Contemporary Calligraphers" and its associated programs exemplify the broad range of support which YOU, the Alliance, provide for the Gallery. It represents a level of collaboration of which we should be very proud. The James Renwick Alliance provided support for Vicki Halper when she was a curatorial fellow and planned this particular exhibit. The Alliance then provided support for the educational programs which supplemented the exhibit.

I am particularly proud of the support which the James Renwick Alliance provided for the GLASSWORKS exhibition at the Renwick Gallery. This has been a magnificent and unique display of site-specific works by seven glass artists. This was the first time that the Alliance provided support for an exhibition at the Gallery. The works by Ginny Ruffner and William Morris continue on display. I encourage each of you to come to view these marvelous installations.

The Alliance has worked very hard over the last two years to help the Gallery expand its permanent collection. We are helping to build the nation's craft collection. The Alliance, that is YOU, has provided over \$146,000 to assist in the purchase of objects. The objects have been in all media: ceramics, metal, wood, glass and fiber. It is only through your generosity, and the Smithsonian's matching program, that future generations of Americans and visitors from foreign shores will be able to enjoy these objects.

The Renwick Gallery is certainly more than one person; but, there is one person who provides excellent leadership at the Gallery - Michael Monroe. Michael is a hard working and very thoughtful curator-in-charge. He has a vision for the Gallery and pursues it diligently. He has been generous with his time in working to further the goals of the Alliance. It has been a true pleasure.

I want to extend my best wishes to Mel Eagle, the officers and the Board of the Alliance for every success in the future.



Recent Contributions to the Alliance

The Alliance welcomes the gifts of the following contributing members, received between December 1, 1990 and May 1, 1991:

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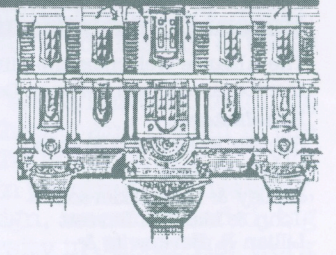
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