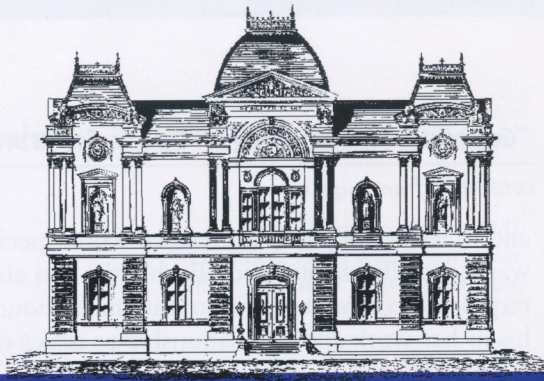


James Renwick Alliance



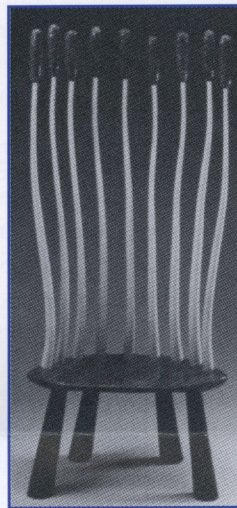
June–August 1996

“Conservation by Design” Exhibition Opens September 13

by Jeremy Adamson

Organized by the Good Wood Alliance (formerly Woodworkers’ Alliance for Rainforest Protection), “Conservation by Design” features the work of 36 ecologically-minded studio furniture makers and wood turners from the United States, Canada, Australia, and Great Britain.

Primarily an educational organization, the Alliance promotes the worldwide conservation of forest resources through the responsible use of wood. Although they consume only a tiny fraction of the amount of annually harvested rainforest and other rare trees, as artists, studio woodworkers are deeply committed to the conservation of exotic and endangered species. “Conservation by Design” had its premiere at the Rhode Island



*John Makepeace:
Phoenix II: 1993; holly,
burr elm, bog oak;
68" x 34" x 21".
Collection of the artist.
Photo by Dean Powell.*

School of Design in fall, 1993, with a full complement of 75 pieces in the show. It is the first traveling woodworking exhibition to focus on the artist’s role in relation to the environment.

The artists in the exhibition were both invited and juried. Jurors included Prof. Edward S. Cooke, Jr. from Yale University, furniture maker Silas Kopf of the Good Wood Alliance, and from the Rhode Island School of Design, curator Thomas S. Michie, and teachers Rosanne Somerson and Seth Stem.

Artists were asked to submit functional objects that, in one way or another, addressed wood consumption and forest management. The use of certified, recycled, salvaged, or reconstituted material

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Kids and Crafts at the Renwick

by Penny Pagano

Students from four District of Columbia elementary schools visited the Renwick Gallery this spring as part of an exciting new education initiative that involved a partnership between three museums and the city’s public school system.

“It was a wonderful experience,” says Shelly Brunner, who worked on the project which was supported by the James Renwick Alliance. Brunner chairs the Alliance’s education outreach committee with David Montague.

The new arts and humanities “investigation model” program for second and third grade public school children was created through a partnership of the D.C. public schools and the Renwick Gallery, the Kennedy Center and the Corcoran Gallery of

Art and its School of Art. The program’s theme focused on “self in relation to other cultures and other worlds: exploring family traditions.”

Over several months, the students went to the Kennedy Center for a performance of Diane Ferlotte’s *Family Tales Oral Story Telling*, visited the Corcoran to learn



A work by Mark Lindquist attracts lots of interest among children from District of Columbia public schools who visited the Renwick as part of a special education initiative involving the Renwick, the Kennedy Center and the Corcoran Gallery of Art.

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"Conservation by Design" Opens September 13

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and of lesser-known or underused wood species was especially encouraged. Each artist was also requested to submit a written statement about his or her work and its relationship to issues of wood conservation.

Among the better known American woodworkers to be included are David Ellsworth, Dewey Garrett, Silas Kopf, Tom Loeser, Kristina Madsen, and Bob Stocksdale.

Ellsworth selected white oak, a commonly available wood, for his turned vessel so that the encircling grain would highlight the roundness of the shape—instead of the form used to showcase an exotic grain from a rare species. Avoiding wood altogether, Loeser employed corrugated cardboard and colored paper glued into large blocks from which he milled "lumber" to construct a joined, lidded box. Stocksdale made not one but three bowls—one inside the other—from the crotch of a pink ivory tree sent to him from a Florida friend after Hurricane Andrew.

Demonstrating conservation through salvaging discarded wood, Dewey Garrett's bowl, *Serendipity* (1993), was made from strips of water-damaged oak flooring destined for the

city dump. For his simple blanket chest, Christoph Neander from Providence, R.I., employed pine sapwood whose intrinsic warmth was naturally "discolored" by blue-grey fungus stains that help create attractive surface patterns. Boston's Peter Thibeault constructed his standing broom closet and attached ironing board table, *Mother's Little Helper* (1993), entirely of man-made, reconstituted wood products, most of which are readily available at local home centers or lumberyards.

One of the more caustic comments about rampant, unregulated resource consumption was made by Australian Henry Black. His *Chainsaw* (1993) is composed of vanishing species of exotic woods and junk mail. Resting on a stump as a pedestal, the realistic chainsaw also incorporates the barrel of a machine gun: the ammunition belt is made of wooden bullets affixed to a long strip of paper currency from different countries. In his statement, the artist writes: "[I hope] that people will really think about the politics of our resource use and management. The money and the bullets go together."

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Kids and Crafts at the Renwick

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how artists work and to talk about images of family, paid two visits to the Renwick, and saw a performance of *Walking the Winds: American Tales* put on by The Kennedy Center Traveling Young Players.

On their first visit to the Renwick, the children learned about some of the aesthetic principles related to craft art and the five different media including concepts of texture such as rough and smooth, shiny and matt, and about color. In the sessions, they used the "touch pack" and objects in the permanent collection. On a second visit, the groups focused on the Mark Lindquist exhibit and learned about the concepts of wood and tools and Lindquist's own experience learning from his father.

"They were totally enthusiastic," Brunner says of the young students who came from Garrison, Watkins, John Eaton and Horace Mann schools.

The teachers whose students were involved in the program followed up with projects in

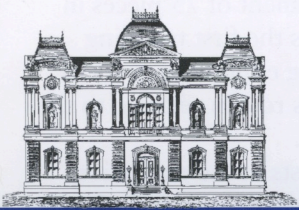
their classrooms and passed on their experiences to their schools.

"They are taking it back to their schools," Brunner says. "The purpose of this program is to give teachers more resources in the community to draw on."

More importantly, she says, the education initiative underscores the need to use such resources to augment school curriculum and involve institutions in a more meaningful way in the education of children.

"What comes out of this idea is that communities are really responsible for educating kids," she says. "That role should not just be the responsibility of educators in our schools. We really need a wider definition of what it means to educate the next generation.

"With community partnerships, arts and businesses are seeing a role for themselves in education, not just giving money but providing resources and opportunities for kids," she says.



James Renwick Alliance QUARTERLY June—August 1996

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Seven New Acquisitions for the Renwick

by *Kenneth R. Trapp*

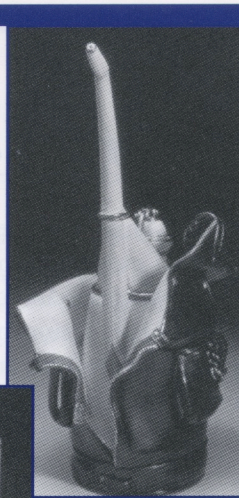
In selecting the pieces to be presented to the James Renwick Alliance for approval at the April 25 acquisitions meeting, I considered several factors.

I was eager to see that all five media of traditional craft—clay, glass, wood, fiber and metal—were represented in the selections. Further, I was trying to select works of art that represented women and men as well as ethnic minorities. There were some artists, for example Michael Frimkess, who I wanted to add to the collection, but the type of object from the earlier period of his ceramics that I wanted was not available. Of the artists represented, only Ron Nagle already was in the Renwick collection, although this piece does not represent his most substantial work.

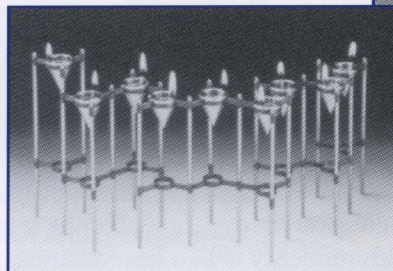
The availability of a work of art should not be the guiding principle in a curator's choice. There were a number of pieces that I had set my eye on, but that escaped for one reason or another. In particular, I was eager to add the china painted ceramics of Kurt Weiser to the collection because I think they are magnificent and because they figure in an exhibition that I have in mind.

A curator collects with his or her museum spaces in mind, although any wonderful work of art can be moved from space to space and not be diminished. Collections are adapted to museums in the same way that a home buyer adapts to a new house. As I look at works of art for a museum collection, I have to respond to pieces in a definite and positive way. To be sure, my response might be to the historical merit more than to the aesthetic, but there has to be a definite response that I can explain and defend to myself. Ultimately, however, the determining factor for each piece that I selected for the James Renwick Alliance to consider was my belief in its merit.

Paul Dresang: (Born 1948); Untitled: 1995; glazed porcelain. Gift of the James Renwick Alliance.



Abrasha: (Born 1948); Menorah: 1995; fabricated stainless steel, sterling silver and 24k gold. Gift of the James Renwick Alliance.



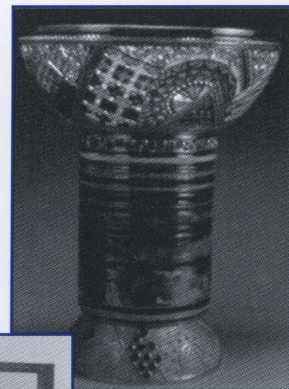
Bruce Metcalf: (Born 1949); Wood Necklace #11: 1994; fabricated maple, cedar and unknown wood, copper, tagua nut, pre-fossil horse tooth, glass eye, Micarta, brass, aluminum, stainless steel cable and pigments. Gift of the James Renwick Alliance.



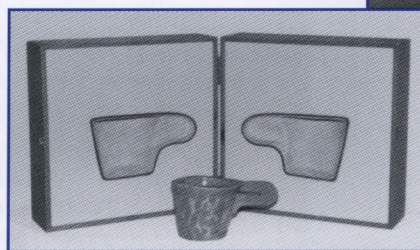
Roy Superior and Mara Superior: (Born 1934/1951); Aqua Vitae: 1990; polychromed birch and pine, 23k gold, bone and glazed porcelain. Gift of the James Renwick Alliance.



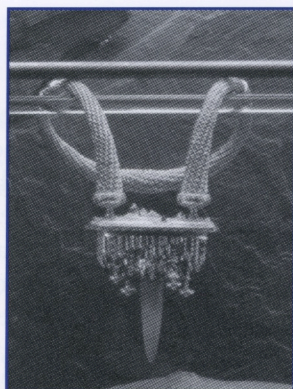
Valeri Timofeev: (Born 1941); Chalice: 1995; fine and sterling silver, 24k gold plate, 24k gold foil, garnets, pearls, turquoise, hematite, filigree wire and plique-a-jour of Thompson enamels and Blythe enamels. Gift of the James Renwick Alliance.



Ron Nagle: (Born 1939); Untitled Cup in Wood Box: c. 1970; glazed earthenware and painted wood box. Gift of the James Renwick Alliance.



Kent Raible: (Born 1945); Floating City: 1992; fabricated 18k gold, chrome, diamonds, sapphires, amethyst, chalcedony, tourmaline, handwoven gold chain. Gift of the James Renwick Alliance.



(The Alliance voted to acquire seven of the nine works that were presented.)

Renwick Fellows Appointed for 1996-97

by Jeremy Adamson

In late March, the selection committee for the Renwick Fellowship met to review applications and chose two senior level fellows for the 1996-97 cycle. The new fellows are Associate Professor Jo Buffalo of Cazenovia College in upstate New York and Assistant Professor J. Susan Isaacs of Towson State University near Baltimore.

Buffalo, an artist, teacher, and administrator, received her MFA degree in ceramics from Syracuse University and during her six-month residency will investigate artists' use of the plate as a sculptural format. "I have a passion for plates," she writes, adding that the broad, flat surfaces offer "a place where painting, illustration, sculpture and craft meet."

Isaacs, an art historian and critic, was awarded her PhD degree in art history from the University of Delaware in 1991. During a three-month residency this summer, she plans to write a chapter on the history of American ceramics in the post-1945 era for a contextual study of American crafts which she plans to publish as a college textbook.

As a teacher of craft as well as art history, she is all too aware of the absence of an all-embracing work and proposes to provide a volume that would appeal to both studio artists and art historians. The text, she states,

"would present the various media as contextually and historically related."

Both individuals have had close connections with the art and craft worlds. In the mid-1970s, Buffalo, then an instructor in clay at Syracuse University, worked with ceramicist Margie Hughto to produce the inventive Everson Museum exhibition, *"New Works in Clay by Contemporary Painters and Sculptors."* Subsequently, she traveled to Kenya where she served for three years as headmistress and ceramics teacher at St. Lucy's, a girl's school near Lake Victoria. After returning to Syracuse and helping to install Garth Clark's landmark show, *"A Century of Ceramics in the United States, 1879-1978,"* at the Everson, Buffalo relocated to Colorado where she worked as a scientific illustrator in the archeology field, handling and drawing thousands of ancient pot shards. (For several years she also ran her own free lance graphics firm, Bison Illustration.)

After another stint at Syracuse University, Prof. Buffalo joined the faculty at Cazenovia College in 1986 where she presently teaches and serves as director of the innovative, interdisciplinary BFA program in Visual Communications. She is member of the board of directors of the Cultural Resources Council of Syracuse, N.Y.,

and has served on panels for the New York State Council of the Arts. Buffalo's own work in clay has been exhibited in the U.S., Kenya, and Japan.

Before entering the art history program at the University of Delaware in 1976, J. Susan Isaacs studied at Boston University's School of Fine and Applied Arts and the Pennsylvania Academy of the Fine Arts, from which she received her certificate. From 1986 to 1992, she was owner/director of the Susan Isaacs Gallery in Wilmington which showcased contemporary crafts in various media, and since 1991 has been co-host of a popular weekly radio show, "Delaware State of the Arts."

Isaacs has served as a member of the board of directors of the Delaware Center for the Contemporary Arts, the Wilmington Arts Commission, and the Delaware Women's Conference. She has lectured widely, curated a variety of shows on contemporary subjects, and written essays for catalogues, as well as articles and reviews for such craft publications as *The Crafts Report*, *Art/Quilt Magazine*, and *Metalsmith*. In February, 1996, Prof. Isaacs gave a paper at the College Art Association entitled "Recognizing the Past/Anticipating the Future: Critical Language and Western Craft." Presently, she is preparing several artists' entries for the forthcoming *Dictionary of American Biography*.

"Conservation by Design" Opens September 13

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Englishman John Makepeace's chair, *Phoenix II* (1993), is made from discarded natural materials often used as firewood in Britain: holly, burr elm, and bog oak. Oregon's John Shipstad contributed *Wine Cabinet* (1993). It is composed of wood from lesser-known, exotic species acquired from sustainable forests. Christopher Rose's *Garden*

Chair (1993) is made of lesser-known vitex, a rainforest wood from New Guinea marketed by the Ecological Trading Company. It represents the Good Wood Alliance's commitment to supplying the woodworking industry with information about sources of woods certified as "harvested from a state-of-the-art well-managed forest,"

as well as strategies for conserving dwindling supplies of wood.

The show will run from September 13, 1996, through January 12, 1997. A fully illustrated catalogue with a series of essays on conservation issues and achievements is available through the Museum Shop (202) 357-1445.

The heart and soul of the Renwick Gallery is its permanent collection. Indeed, it is the collection that “drives” the exhibition, preservation, and interpretation of what is collected. A thoughtful collection is developed in a systematic manner with a clear focus of the mission of the museum. Works of art enter a museum by purchase, by gift from patrons and artists, by bequest, and by temporary or extended loans.



Left to right: Kenneth R. Trapp, Curator-in-Charge of the Renwick Gallery, Maurine Littleton, Dale Chihuly, David Montague, and Barbara Berlin at a February preview of “Dale Chihuly: Seaforms” at the Corcoran Gallery of Art. The evening event was sponsored by the James Renwick Alliance and the Friends of the Corcoran.

Museum collecting differs from private and corporate collecting in several respects, but most significant is that museums do not invest or speculate in art. Because museums collect for aesthetic, cultural, historical and social reasons, the pursuit of “the absolutely perfect work of art” is never an obsessive concern. This is not to say that museums will accept anything. A work of art must have intrinsic aesthetic value or historical merit, or both, to become part of a museum’s permanent collection. But who determines what has aesthetic value and historical merit and how are these judgments validated? Volumes have been written about these issues because they go to the very soul of what art is. I am not fool enough to attempt answers to such weighty questions.

In the museum of the past, directors and curators were responsible for these judgments. Today, curators are sometimes replaced by “content specialists.” While a curator may be a content specialist, a content specialist is not necessarily a curator. Of one thing I am certain: collecting is but one part of a museum curator’s many and diverse responsibilities.

Museum viewers often ask why a certain work has been included. In developing a museum collection, boards of trustees, directors, and curators

cannot permit their personal likes and dislikes to dictate choices and directions. One important function of a good curator is to articulate the reasons why an object has entered or should enter the collection. While collecting will never be totally objective and certainly can never be scientific, we should not fall prey to the cultural misconception that the merit of a work is merely one’s personal opinion. An educated curator should have a seasoned eye and the courage of his visual acuity; a mature curator is guided by wisdom and not by received opinion. When challenged, a curator should be able to explain and justify the choices in the collection for which he is responsible. To be sure, a respected curator has opinions as strong as the most confident private collector, but the curator does not have the right or the luxury that a private collector has to devote inordinate attention to any one medium, artist, or aesthetic.

Curators are familiar with this oft-heard complaint: “If I give a piece to a museum it will simply go into deep storage in the basement and I will never see it displayed.” Perhaps a better question to ask is: “Why am I giving the object to a museum in the first place? Am I giving a piece to a museum for its needs or am I giving it for my needs?” If a donor answers that

he is giving a work of art for his needs, then what are they? And, of course, the likelihood that a museum will exhibit what it does not have is zero! Indeed, it is gratifying to see one’s name on a museum label or in a museum publication. But the act of giving to a museum may also be rewarded with an important advantage—the tax deduction for a charitable donation to a nonprofit institution.

I applaud anyone’s impulse to commit philanthropy, and I am eager to abet the perpetrator whose chosen scene is the Renwick Gallery.

Fiber artist and Alliance Board member B.J. Adams contributed a layered fiber hanging to a special quilt exhibition, “Sewing Comfort Out of Grief: The Oklahoma City Children’s Memorial Art Quilts,” commemorating the children who died in the bombing of the Murrah Federal Building in Oklahoma City on April 19, 1995. “Too Brief” (57" x 69") is machine embroidered on painted canvas. “The background is painted and spattered gray to represent the bombing, smoke and debris,” she says. “I used bright colors for the children’s hands because I think of bright and happy with these colors and I wanted the hands to be multi-colored for the various races of the 19 children.” The exhibition at the Individual Artists of Oklahoma Gallery in Oklahoma City travels to Los Angeles, Sacramento and Houston. Photo by Breger & Associates, Kensington, Md.



Craft Weekend '96

Craft Weekend '96 was a great success and left us all with memories of several busy days filled with events that were exciting, educational and lots of fun. As Alliance president Barbara Berlin says, "The spirit of the weekend rings true in the photos."



Irene Sinclair, Ann Milne, and Bob Sinclair discuss the nine proposed craft works before the vote at Thursday's acquisitions meeting at the Renwick. Photo by Ginny Friend.



Former Alliance presidents Paul and Elmerina Parkman chat with Anne and Ron Abramson who graciously hosted Friday's lunch at their home for Caucus members. Photo by Ginny Friend.

Sharon Buchanan, chair of the Friday night's Patrons Dinner: "The Tea Connection" at the Renwick Gallery, welcomes the evening's honorary patrons, His Excellency Li Daoyu, Ambassador of the People's Republic of China and Mrs. Ye Zhaolie. Photo by Paul Parkman.



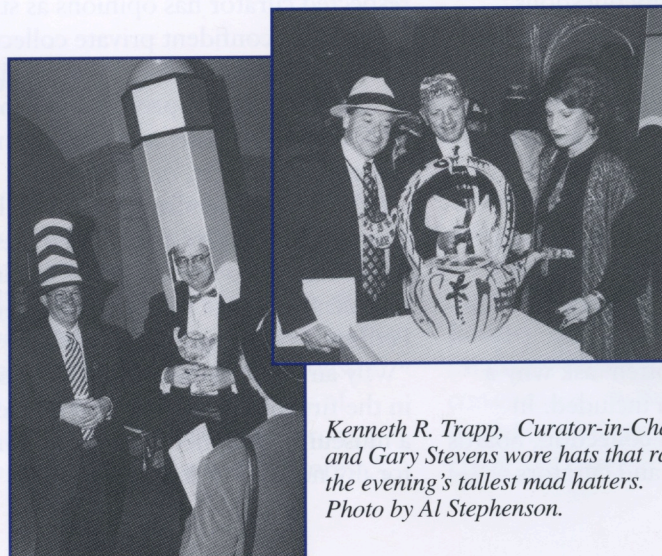
Saturday morning's symposium, "Tea for Two, or Maybe Three," drew a crowd to the Grand Salon at the Renwick to hear silversmiths Maureen and Michael Banner from Monterey, Mass.; independent curator Ellen Paul Denker, from Wilmington, Del.; Leslie Ferrin, Director of the Ferrin Gallery in Northampton, Mass.; and Mary Roehm, ceramic artist and professor of art at SUNY, New Paltz, N.Y. Left to right: At the mid-morning break for tea and scones are Maureen Banner, Ellen Paul Denker, Michael Banner, and symposium chairs B.J. Adams and Andrea Uravitch. Photo by Paul Parkman.



Sherley Koteen and Shirley Jacobs, co-chairs of Saturday evening's "Madcap Teapot Party for the Renwick" and Sale of Extraordinary Teapots, welcome guests to the National Museum of American Art under a banner with a teapot designed by Laney Oxman. Photo by Al Stephenson.



Sandra Oken, chair of Craft Weekend '96, talks at the gala dinner with Doug and Dale Anderson. Photo by Al Stephenson.



Norman Mitchell, Marshall Ackerman and Linda Ackerman admire a ceramic whiteware teapot by Anna Silver at the gala reception. Photo by Al Stephenson.

Kenneth R. Trapp, Curator-in-Charge of the Renwick and Gary Stevens wore hats that ranked them among the evening's tallest mad hatters. Photo by Al Stephenson.



Dick and Ruth Conant in their decorative hats at the reception. Photo by Al Stephenson.

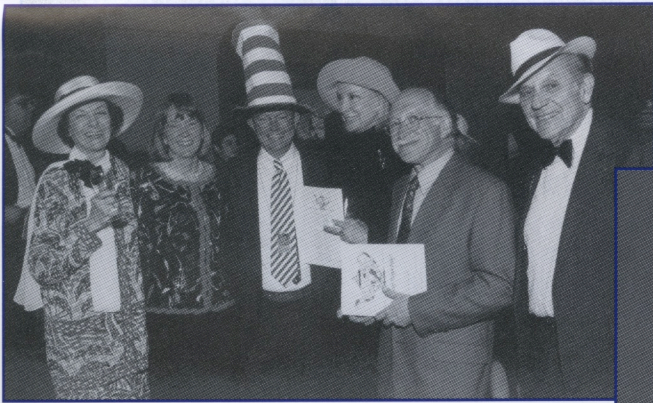


Michael and Laney Oxman next to her teapot being offered for sale. Laney also did the teapot drawing featured on the Craft Weekend '96 invitation. Photo by Al Stephenson.

Janis and Bill Wetsman from Michigan added lots of color and creativity to the evening with their wonderful hats. Photo by Al Stephenson.



John and Colleen Kotelly, and Jerry and Gwen Paulson admire each other's hats as they contemplate which teapots to buy at the reception. Photo by Al Stephenson.



Sherley Koteen, Betsy Broun, Director of the National Museum of American Art, Kenneth R. Trapp, Curator-in-Charge of the Renwick Gallery, Shelby Gans from Los Angeles, NMAA Commissioner Samuel A. Yanes and Bernard Koteen at the reception. Photo by Al Stephenson.



Alliance President Barbara Berlin at the podium before dinner where she thanked everyone who helped to make the gala and all of Craft Weekend '96 a great success. Photo by Al Stephenson.

Sue Bralove and Mary George Kronstadt wearing hats that they made for the evening. Sue and her committee had great fun making all of the hats that were used as centerpieces for the dinner. Photo by Al Stephenson.





President's Column

by Barbara Berlin

I am happy to thank our JRA Board

members, our former presidents, Kenneth R. Trapp, the new Curator-in-Charge of the Renwick Gallery, Betsy Broun, Director of the National Museum of American Art, our parent museum, and their staffs and all of our members and friends. Together you have made possible a very successful year for the Alliance.

I feel especially pleased that many of my goals have come to pass, and it is with more clarity that I begin my second year as your president.

We have put a greater emphasis on membership and I have broadened our events and craft study tour base. A three-year plan is in the works through the planning and nominating committee headed by John Kotelly and we are taking another look into the future through our Development Committee headed by Rebecca Klemm. The ART

Group (Art for the Renwick Tomorrow) headed by Jen Martin will be a priority in the development of its future and our relationship to it.

I feel that the Alliance is maturing in a very healthy way as it approaches its 15th anniversary at the same time the Renwick Gallery celebrates its 25th anniversary in 1997.

We are outgrowing our "mom and pop" operation in a purposeful way. Our labors are ambitious as we work together to further our purpose to support the Renwick Gallery with educational programs and museum acquisitions.

As you read the Quarterly, you will note the many events that have occurred and I especially want to thank our hardworking and devoted chairs and their committees who have enabled us to enjoy the rewards of their labors. Some special committees I would like to mention are Workshops—Mary George Kronstadt, Educational Outreach—Shelly Brunner and David Montague, Membership—

Marilyn Barrett and Deena Kaplan, Craft Weekend—Sandra Oken, Craft Study Tours—B.J. Adams, Acquisitions—Jerry Paulson, Guilds—Ellen Berlow and Ginny Friend, the Quarterly—Penny Pagano and Phil Brown and the Craft Leaders Report—Bob Sinclair.

As this column is published we are still in a glow about tea and teapots from Craft Weekend '96, with exciting plans already in the works for Craft Weekend '97. The dates are April 24–27, 1997, so mark your calendars now.

It will be an exciting anniversary celebration. You will want to be there and we want you to come. Deena and Jerry Kaplan are chairing our gala evening and Sue Bralove and Charlie Gailis will be chairs for our Craft Art School Fair.

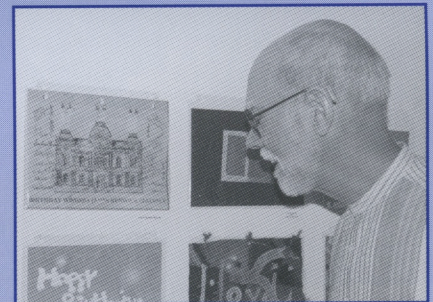
Our group is unique with enthusiastic and caring members devoted to a wonderful cause. Let me hear from you with your thoughts and desires to participate in our success.

Quilt Exhibition Opens September 13

by Jeremy Adamson

"*Calico and Chintz: American Antique Quilts from the Collection of Patricia S. Smith*," the third in a series of textile exhibitions, will showcase 23 rare pieced and appliqued American quilts dating from ca. 1790 to 1845. This exhibition follows those of "*Nancy Crow: Improvisational Quilts*" and "*Lia Cook: Material Allusions*." Unlike many post Civil War-era quilts, typically made in rural or frontier homes with small pieces of humble, American-made fabrics, the Patricia S. Smith collection focuses on quilters who lived in eastern cities and used expensive European printed cottons produced before 1850. These vibrant, glazed chintzes with large floral and other representational motifs represent the highpoint of woodblock, copper plate, and roller printing in

Europe using rich, vegetable dyes—not the aniline dyes introduced in the 1850s. The majority of the large, spectacular works selected for the show represent a virtual encyclopedia of the finest foreign chintzes and calicos available to wealthy householders along the eastern seaboard in the 1830s and 1840s. From a contemporary standpoint, the "palette" of printed textiles employed by these early quilters is extraordinarily wide-ranging and the juxtaposition of colors and motifs is typically vivid and daring. The quilts are remarkable artistic achievements in surface design. The exhibition is being organized by Renwick curator Jeremy Adamson and will be on view from September 13 through January 12, 1997. It will be accompanied by an illustrated publication.



Former Curator-in-Charge Lloyd Herman views a birthday card from the James Renwick Alliance at a party celebrating his 60th birthday. The March 15 party was held during SOFA in Miami and was organized by Camille Cook, head of Friends of Fiber Art International.

A Fun-Filled Day in Baltimore

by Susan Klaus

Our spring trip to Baltimore took place on what we hoped was the last frigid weekend of winter. The talent and enthusiasm of the craftspeople we met and the magnificent installation of Dale Chihuly's work at the Baltimore Museum of Art warmed and enlightened us all.

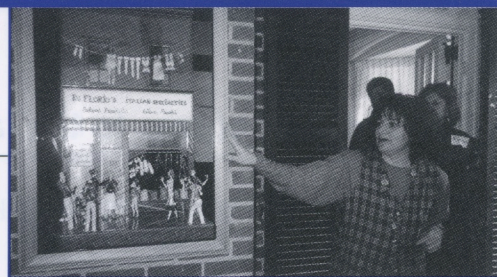
Glass artist Gianni Toso and his wife Karen welcomed us to their home and studio. Toso, who was born on the island of Murano, continues the tradition of glass making in his family that goes back more than 500 years. His delicate and intricately detailed figures draw from both the secular and religious worlds. He demonstrated his lampwork technique by creating a tiny face complete with curls, glasses and a flower-topped yarmulke in a matter of minutes.

Executive Director Deborah Bedwell gave us a tour of Baltimore Clayworks, a ceramic arts center in Baltimore's

Mount Washington neighborhood. This community-based institution provides studio space for 12 ceramic artists and classes for all levels of students.

Following lunch in a private room at the Baltimore Art Museum, we toured the retrospective show of Dale Chihuly's work which recreates several of Chihuly's major installations from the past 30 years. Walking under sheets of clear glass on which his team had scattered every variety of Chihuly's signature forms and shapes in a dizzying array of colors was like being in a mermaid's bedroom.

Our final stop was at the home of Lauran Schott and David Page. Working on the third floor, Lauran fabricates delicate pieces of gold jewelry that incorporates precious stones, pearls and antique Roman coins. In total contrast are the gutsy pieces that David creates in the basement where he works with



Karen Toso, wife of glass artist Gianni Toso, shows Alliance visitors one of his works as the group toured their Baltimore home. Photo by Grace Taylor.

metal, leather and fabric to make his three-dimensional "sculptural costumes." David acknowledges that his work may strike the viewer as "alien, disturbing, even frightening." It is certainly riveting and thought-provoking for us, informed by the charm and humor of its creator.

Our thanks to leaders John Kotelly and Mary Hartzler, with help from Baltimore Alliance member Lenel Srochi-Myerhoff, for a well-planned and executed trip.

West Coast Delight for Caucus Members

by Robert Sinclair

During its long weekend in Southern California, the Caucus roamed from San Clemente and Long Beach to Santa Monica and Pasadena, viewing collection after fabulous collection and visiting artist after gifted artist. The co-chairs, Ruth and Dick Conant and Lillian and Ellis Berkowitz in California, provided a virtual feast of activities with nary a logistical slip-up.

Before the group's arrival, the mayor of Beverly Hills presented a welcoming

proclamation to the Renwick Alliance during a city council session. On hand to receive the honor were Ruth Conant, Lillian Berkowitz, and Jane and Arthur Mason.

While an occasional movie star was spotted, the real stars of the trip were the craft works on view and the people who made and collected them including furniture makers John Cederquist and Sam Maloof, potter Karen Koblitz, glass artist John Luebtow and fiber artists Jim Bassler and Ferne Jacobs.



Lillian Berkowitz (left) and other Caucus members listen as furniture maker Sam Maloof talks about his work on the Caucus trip to Los Angeles.

Equally impressive were the hosts who so graciously opened up their homes and their collections to the group.

Aspen in the Fall

Don't forget to sign up for the Colorado Caucus Study Tour to Aspen from September 26-28. Trip leaders

Barbara and Sid Dickstein and Susan Agger have planned an exciting schedule with lots to do including visits to homes

with wonderful craft collections and a stop at the Anderson Ranch Center where crafts are taught and practiced.

ART Group Plans Events

The Alliance for the Renwick Tomorrow (ART) is off and running with plans for summer and fall, beginning with a membership recruit-

ment reception held June 5 at the Tortilla Coast restaurant on Capitol Hill. This summer, ART members will visit the homes and collections of

several Alliance members. Plans also call for an ART event at the Renwick this fall, and participation in the fall craft workshop series.

by Jen Martin

Recent Contributors to the James Renwick Alliance

The Alliance welcomes the gifts of the following contributing members, received between April 15, 1995 and April 15, 1996.

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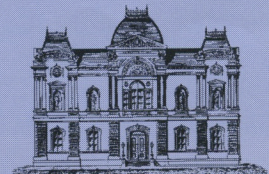
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Renwick Gallery of the National Museum of American Art, Smithsonian Institution

Pennsylvania Ave. at 17th Street, N.W. Washington, D.C. 20560

Kenneth R. Trapp Curator-in-Charge

Phone: (202) 357-2531 • FAX: (202) 786-2810



All programs are free to the public and will take place in the Grand Salon unless otherwise noted.

July 11

Video Program: "Turned Forms: Selected Works from the Irving Lipton Collection" features works from many top woodturning artists including five from the Renwick Gallery's permanent collection: Addie Draper, Bill Hunter, Ron Kent, Steve Paulsen, and Bob Stocksdale. From 10 AM to 3 PM. (Length: 60 min.)

July 12

Lecture: Renwick Programs Coordinator Allen Bassing will survey contemporary American craft for personal adornment, including clothing and jewelry. Program support comes from the American Craft Council. At Noon.

July 25

Video Program: "Turned Forms: Selected Works from the Irving Lipton Collection" features works from many top woodturning artists including five from the Renwick Gallery's permanent collection: Addie Draper, Bill Hunter, Ron Kent, Steve Paulsen, and Bob Stocksdale. From 10 AM to 3 PM. (Length: 60 min.)

August 10 and 11

Craft Demonstration/Workshop: In conjunction with the Smithsonian's 150th Anniversary Celebration on the Mall, Washington, D.C., based textile craft artists Viola Leak and Verena Levine will show how they make their decorative fiber works. They will also conduct mini workshops on the Mall for visitors at the Celebration. Viola Leak is scheduled to conduct her workshop from Noon to 2:30 PM both days, and Verena Levine from 2:30 PM to 5 PM both days.

August 15

Video Program: "Beatrice Wood: Mama of Dada" is a unique documentary that provides an unusual glimpse into the life, loves, and influences of this ceramic artist. From 10 AM to 3 PM. (Length: 60 min.)

August 29

Video Program: "Beatrice Wood: Mama of Dada" is a unique documentary that provides an unusual glimpse into the life, loves, and influences of this ceramic artist. From 10 AM to 3 PM. (Length 60 min.)

Calendar of Upcoming Events

July 20, 1996

Special tour by Rebecca Stevens, coordinating curator of the "The Kimono Inspiration: Art and Art-to-Wear in America." Textile Museum, Washington, D.C. 10 AM

August 30

Lecture: Renwick Programs Coordinator Allen Bassing will survey contemporary American crafts that are two-dimensional and sculptural pieces created for their aesthetic value, ranging from the decorative to those that provide social commentary. Program support comes from the American Craft Council. At Noon.

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Nancy Neumann Press
Joshua & Debra Rales
Sylvia and Coleman Raphael
Kathleen & Malcolm Ream
Ellen Reiben/Jewelers'
Werk Galerie
Anita & Burton Reiner
Jane & Harvey Rich
Carol Rose
Stewart G. Rosenblum
Karen & Michael Rotenberg
Mary Cobb Rousselot
Le Rowell
Kathy Sackheim
Helene Safire
Dr. & Mrs. Jerome Sandler
Jan Schachter
Janet Schirm
Helen & Paul Schmitz
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Ronald & Carol Sekura
Michelle Sender
Paul & Deane Shatz

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Joan Shipley
Pearl & Warren Siegel
Leslie J. Silverstone
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Dr. & Mrs. R.J. Sinnenberg
Liz & Manny Smith
Peggy Brooks Smith
Mr. & Mrs. Robert E. Smith
Rick & Ruth Snyderman
Mrs. Hilbert Sosin
Sandra Spence & Stanley
Robertson
Roxanne Stosur
Joan Takayama-Ogawa
Gerald J. & Bernice Tell
Carl Tese
Andrea & Joe Uravitch
Kathleen & Louis Victorino
Dr. Nancy Warren
Linda & Henry Wasserstein

Dr. & Mrs. Sam Wells
Theresa K. West
Virginia West
Don & Carol Wiiken
Julia Wright

ART—Alliance for
the Renwick Tomorrow
Duffy Z. Baum
Forrest Maltzman &
Sarah Binder
Claire B. Milton
Leslie Ochroch
Linda Wells

Guild—Participating
Craft Artisans
James M. Banner Jr. &
Phyllis Hirschkop
Sara Brown
Dr. and Mrs. Amos Chernoff
J.A. & M.A. Cook
Elizabeth Drachman

Laura L. Harris
Mimi Harris
Linda Hesh
Mary Lee Hu
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Marie Kramer
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Jan Maddox
Patricia McLaughlin
Elizabeth Mears
Maureen Melville
Dominie Nash
Raymond J. Parisi
Ursy Potter
B.A. Ray
Jane Sauer
Rita Sharon
Ruth P. Siegel
Jon Sutter
Donna Zalusky

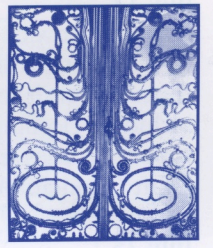
Others

Arden Baker
Shirley K. Chernow
Bobbie Greer
Vicki Halper
I. Jervis
Harriet Lembeck
Audrey Mann
Mr. & Mrs. K.J. Matzdorf
Joyce Michaud
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6801 Winterberry Lane
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**James
Renwick
Alliance**



Renwick Celebrates 25 Years

The Renwick Gallery celebrates its 25th anniversary in 1997 and the James Renwick Alliance will celebrate its 15th anniversary. Lots of activities are planned, including a very special Craft Weekend '97—April 24–27, 1997—with a unique Craft Art School fair. So please plan to join in the festivities. And there couldn't be a better time to show your support for the nation's premier collection of American craft art by becoming an active participant in helping the Renwick to develop its permanent collection. The Renwick staff will be happy to advise and guide you in donating to the museum's collection.



"Conservation by Design" Opens September 13

