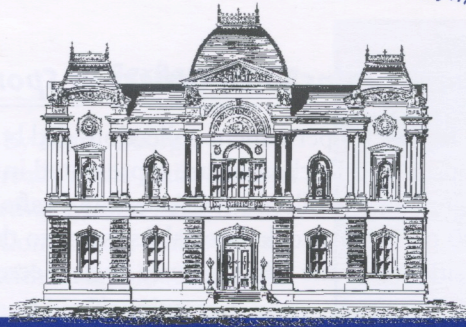


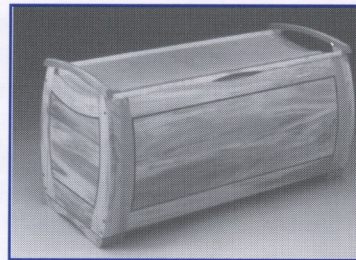
## James Renwick Alliance



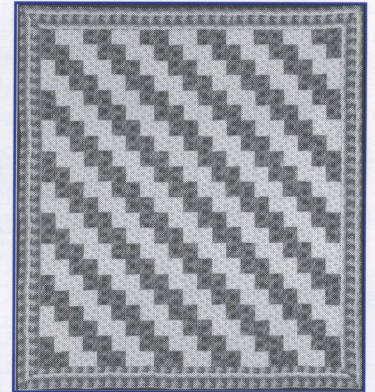
Autumn 1996

### Come to the Double Opening September 12

Two very special exhibitions are opening simultaneously this month. "Conservation by Design," organized by the Good Wood Alliance, displays furniture by artists who are committed to the conservation of exotic and endangered species. Each artist submitted a functional object that addresses the issues of wood consumption and forest management. The exhibition includes works by artists from the United States, Canada, Australia, and Great Britain; among the woodworkers from this country are David Ellsworth, Dewey Garrett, Silas Kopf, Tom Loeser, Kristina Madsen, and Bob Stocksedale. The exhibition will be at the Renwick Gallery through January 12, 1997.



*Christoph Neander: Soothing the Blues: 1993; eastern white pine, maple, cedar, acrylic paint, fabric, pastel chalk, beeswax. Collection of the artist. Photo by Dean Powell.*



*Pieced Quilt: 1835; calico and furnishing fabrics; quilted in diagonal crosshatch of complementary colors and contrasting patterns. Collection of Patricia S. Smith.*

While the furniture exhibition confronts contemporary issues of the environment and conservation, the other show opening this month delves into history. "Calico and Chintz: Antique Quilts from the Collection of Patricia S. Smith," draws from the most significant and extensive assemblage of early American quilts in private hands. Rare and little known,

American quilts made before 1850 display the beauty of colorful calicoes and chintzes from an era when European textile printing reached unsurpassed artistic heights. The Patricia S. Smith collection, built over a 15-year period, numbers some 55 whole-cloth, appliqué, and pieced bedcovers, plus an important selection of period textile fragments. The works selected for this exhibition date from around 1790 to 1849. The exhibition will be on display through January 12, 1997.

### Alliance Joins with Others in Sponsoring Craft Events

The Renwick Alliance is jointly sponsoring two presentations in November that will provide new insights into the craft world:

#### "Salute to the Renwick Gallery"

On November 1, the opening day of the Washington Craft Show, the Alliance and the Craft Show are sponsoring a lecture and panel-discussion series at the Sheraton Washington Hotel celebrating the Gallery's 25th anniversary. Renwick Curator Jeremy Adamson will open the program at 10:30 a.m. with a talk, *The*

*Renwick Gallery: 25 Remarkable Years*, describing the Gallery's programs and exhibitions. A panel of artists will then discuss their crafts of a quarter-century ago and of today. Participants will include silversmiths Michael and Maureen Banner, glass artist Josh Simpson, and fiber artist Ellen Kochansky. The Banners' work is in

*continued on page 2*

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## Alliance Joins with Others in Sponsoring Craft Events

continued from page 1

the Renwick's permanent collection, and both Simpson and Kochansky are represented in the White House Collection of American Crafts. At 2:00 p.m. Ann Stock, Special Assistant to the President and the White House Social Secretary,

will speak about assembling and displaying the White House Collection of American Crafts, including the reactions of visitors when they view contemporary crafts in the historic White House setting. No charge. For reservations or information call (301) 229-2148.

### "The Jury Is Out: The Risks of Collecting"

On November 7, the James Renwick Alliance and the Smithsonian Women's Committee will jointly sponsor a panel discussion, "The Jury is Out: The Risks of Collecting." The panel will feature three experts judging the 1,200 entries for the Smithsonian Craft Show next spring. The participants are:

Bebe Pritam Johnson, owner of Pritam and Eames, a gallery specializing in contemporary furniture and other collectibles.

Gerhardt Knodel, Acting Director of the Cranbrook Academy of Art.

Dorothy R. Saxe, who with her husband is listed among the top 100 collectors in the country by *Arts and Antiques* magazine.

The panel, coordinated by Alliance member Dalene Barry and members of the Smithsonian Women's Committee, will take place at 6:45 p.m. in the Meyer Auditorium of the Smithsonian's Freer Gallery of Art. Registration is \$18 in advance and \$20 at the door. You can register in advance by sending check or credit card information (MasterCard, Visa, or Diners Club) to:

Smithsonian Women's Committee  
Dept. 125, Washington, DC 20055-0125.

Or you can fax credit card information to the attention of "The Jury is Out Event" at (202) 786-2516.

For more information, call (301) 229-2148.

### Honorary Board: Continuity and Change

by John Kotelly

The Board of the James Renwick Alliance has appointed Lloyd Herman, the Renwick Gallery's first Curator-in-Charge, to an unprecedented second term on the Honorary Board of the Alliance. The appointment recognizes Lloyd's continuing dedication to the Gallery, expressed most recently in the creation of a charitable trust to underwrite future acquisitions and programs.

Appointments to the Honorary Board recognize individuals who have made important contributions to the craft field. In addition to Lloyd, 16 artists, collectors, scholars, and curators accepted three-year appointments in July: Ronald Abramson, Ralph Bacerra, Michael James, Mark Lindquist, Richard Marquis, Wendy Maruyama,

Bruce Metcalf, Joan Mondale, Michael Monroe, Eleanor Moty, Winnie Owens-Hart, Narcissus Quagliata, Kay Sekimachi, Tommy Simpson, Lenore Tawney, and Peter Voulkos.

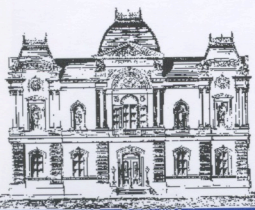
The Alliance has expressed its thanks to the Honorary Board members who recently completed their terms: Rudy Autio, Garry Knox Bennett, John Cederquist, Stephen DeStaebler, Ruth Duckworth, William Harper, Margie Hughto, Robert Kehlmann, Gerhardt Knodel, Stanley Lechtzin, John Prip, Ginny Ruffner, Rosanne Somerson, Therman Staton, Bob Stocksdale, and Katherine Westphal. Support from the Honorary Board gives added importance to the Alliance's efforts to increase the visibility of crafts.

### Reaching Out to D.C. Schools

by Shelly Brunner

Once again this fall, the Alliance is providing support for transportation and supplies to enable District of Columbia elementary students to visit the Renwick. Students will come three times. As was the case last year, the first visit will be a tour of the permanent collection to learn about basic concepts of aesthetics and function in craft

art. On their second visit the classes will concentrate on the exhibit "Conservation by Design." The third part of the program will be a presentation of student artwork inspired by the experience at the Renwick. Renwick docents will work with the students, along with classroom and art resource teachers.



## James Renwick Alliance QUARTERLY

September - November 1996

The Quarterly is published four times a year by the James Renwick Alliance, a national nonprofit organization created to support the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC.

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## President's Column

by Barbara Berlin

This next year promises to be an exciting one, filled with celebration, hard work, devotion, and a focused look at our past and our future.

For 1997, our double anniversary year, planning is under way for two special events at the Craft Weekend, April 26 and 27. One is a "Festival of Craft Education," chaired by Sue Bralove and Charlie Gailis; the other is a "Sentimental Journey," a gala evening of dinner and dancing and special memories, chaired by Deena and Jerry Kaplan. Alliance members will have an opportunity to become gala patrons, and I hope each of you will respond in the most positive way you can. Sandra Oken is the chair for the weekend as a whole.

On Sept. 26-28 the Caucus travels to Aspen, Colorado, where our leaders will be Barbara and Sidney Dickstein and Susan Agger. And our Craft Study Tours, coordinated by Sandy Mitchell, are in place for the year. I know you all will want to join the Alliance trip to Philadelphia on November 8-9. Sandy will be leading this trip together with Jean Efron. Our trips provide both fun and enrichment, as well as an opportunity to get better acquainted with other members. Please refer to the James Renwick Alliance Calendar for other scheduled trips you will want to attend.

Closer to home, Shelley Brunner and David Montague are pushing ahead with our outreach program, and the brochure for the popular workshop

series chaired by Mary George Kronstadt is already in the mail. Marilyn Barrett and Arthur Mason head the Membership Committee, which starts the new year with an ambitious agenda. John Kotelly and his Planning and Nominating Committee are looking at many ideas for inclusion in a three-year plan. The Development Committee, headed by Rebecca Klemm, has a full head of steam, as does Toni Gordon's and John Kotelly's newly formed Award Committee.

I am equally proud of the many other committees whose work you will be reading about in this and future issues of the *Quarterly*.

A special thank-you to retiring Board members Marilyn Barrett, Veena Singh, and Joan Wessel, and a special welcome to incoming Board member Irene Sinclair and to returning members Arthur Mason and Elmerina Parkman. A fond farewell to Jen Martin, the founding chair of ART and a welcome to Dan Berger the new chair. Thanks also to Lee and Mel Eagle, who did the groundwork for the Alliance's home page on the Internet, and to Jane Mason and Scott Jacobson, the page's master planners. Thanks to Penny Pagano, our retiring *Quarterly* editor, and welcome to both Bob Sinclair, the new editor, and Joan Wessel, who will replace Bob as editor of the *Craft Leaders Report*. Phil Brown, the *Quarterly's* Assistant Editor, is provid-



ing welcome continuity through the changeover.

Our relations with the National Museum of American Art, the Renwick's parent museum, will benefit from a retreat held over the summer. Nine of us from the Alliance spent a day with Elizabeth Broun, NMAA Deputy Director Charles Robertson, and Ken Trapp. We all found the exchange of information about expectations and priorities to be extremely valuable.

Our gift of audiovisual equipment, an important contribution to the preservation of oral and visual craft history, is now at the Renwick Gallery. We can look forward to hearing with greater clarity in the Grand Salon. Thanks to Arnold Berlin for leading this special endeavor.

I hope each of you will share your personal skills with the Alliance so we can experience even greater success in the future. I hope to see many of you and your friends at SOFA in Chicago on November 2 with Ken Trapp in attendance. Let me hear from you, and come celebrate with us!

## The Alliance Is On the Web

By Jane Mason

Thanks to Lee and Mel Eagle, the Renwick Alliance is coming to the World Wide Web. Not only will you have more Alliance information at your fingertips, but people all over the world will learn about us and have the opportunity to become members. We expect the site to be fully installed in

October, but you can see our progress so far at <http://www.jra.org>.

You will be able to read the *Quarterly* and the *Craft Leaders Report*, and access a calendar of all major national craft events. Eventually we will have a history of the Gallery and the Alliance, membership information with a sign-

up form, information on craft study tours, and craft videos.

Scott Jacobson and Jane Mason are developing the site. We are looking for ways to help people access it; if this interests you, or if you would like to help field questions, contact Jane (e-mail: [janem112@aol.com](mailto:janem112@aol.com)).



## From the Director, NMAA

by Elizabeth Broun

Preparations are well under way for the Renwick Gallery's 25th birthday in 1997. There's a lot to celebrate. Over this quarter-century the Renwick has become common ground for all those who love contemporary crafts. Renwick exhibitions, collecting initiatives, publications, and educational programs constitute a spirited advocacy for the oldest and most fundamental of the arts.

These accomplishments were possible only because of inspired leadership. The Renwick's founding vision came from Lloyd Herman, who traveled the world to make the fledgling Gallery known to the artists and patrons whose confidence was essential to our enterprise. He proved that a thriving studio craft movement exists in our time and rivals great art movements of the past.

The second leader of the Renwick, Michael Monroe, transformed the Gallery into a full-service museum. He added several major historical shows exploring the roots of studio crafts. Michael formed the nucleus of a permanent

collection, and he launched the first fellowship and only cash prize dedicated to American craft scholarship. Michael both illuminated our past and opened a wider future for the Renwick.

The optimism I feel as we plan our birthday celebration comes from knowing that the Renwick continues to have inspired leadership under Kenneth Trapp. Since his appointment as Curator-in-Charge in the fall of 1995, he has sketched a blueprint for dynamic developments. With his curatorial vision, in-depth knowledge, and energetic involvement with the varied craft constituencies, he has quickly taken full responsibility for the Renwick's programs while beginning to put his personal stamp on them. Already Ken's commitment to education and his eagerness to raise funds for new programs offer exciting opportunities.

Both Ken and I look forward to working closely with the James Renwick Alliance as it plans its own 15th birthday celebration. The Alliance has often

been the key inspiration and support to the Gallery through its shared sense of purpose, financial contributions, and countless hours of hard work. Similarly, the Renwick is proud to have played a role in recruiting Renwick members and sustaining their interest. Truly this is a partnership worth celebrating; may the festivities bring both organizations wider recognition.

I want to conclude by saying how much the excitement is shared by all NMAA staff and many more throughout the Smithsonian Institution. The seven staff members with offices in the Renwick Gallery are aided by dozens more in the Patent Office Building who handle registration and record-keeping, photography, publications and new media initiatives, personnel and budget planning, installation design and construction, public affairs, events planning, facility management, and more. The coming birthday is a point of pride for all of us and a chance to renew our dedication to this unique museum.

## Summer Was Walk-through Time

by Bob Sinclair

Alliance members in the Washington area had the opportunity during the summer to view two important exhibits under the guidance of expert leaders. In June, Molly Donovan, Exhibition Specialist in Twentieth-Century Art at the National Gallery, led two groups through the exhibition of the Robert and Jane Meyerhoff Collection at the National Gallery's East Wing. Molly provided many valuable insights into this huge and sometimes forbidding exhibit. In turn, she told one participant that the Alliance groups were among the most knowledgeable she had met.

The other walk-through was led by the Alliance's own Rebecca Stevens. Rebecca reports: "It was my pleasure, as coordinating curator of 'The Kimono

Inspiration: Art and Art-to-Wear in America,' to lead my fellow Alliance members on a private tour of this lively show at The Textile Museum in Washington. The tour, which took place on July 20, was organized by past Alliance presidents Elmerina and Paul Parkman.

"The exhibition explores the use and meaning of the kimono in America and traces the transformation of this quintessential Japanese garment from its origins to its pivotal role in the contemporary Art-to-Wear Movement. Of particular interest from the crafts perspective are the 32 American 'kimonos' created in the last 25 years, when the serious investigation of textiles provided innovative ways for artists to explore alternative techniques and formats. These artists studied

garments such as the kimono for their technical beauty and symbolic associations and incorporated the vocabulary into their own work. In the process they communicated messages about power, magic, religion, myth, emotion, and beauty. Their use of clothing as an art form soon developed into an aesthetic movement whose creations were called wearable art or art-to-wear. As this exhibition demonstrates, the kimono and its multiplicity of meanings provided the Americans of the Art-to-Wear Movement with the perfect prototype of an expressive garment."

After closing here September 1, the exhibition travels in November to the Dixon Museum in Memphis and next spring to the Parrish Museum in Southampton, N.Y.



## Did You Know?

Researched by Allen Bassing and Bob Sinclair

The only person ever to lie in state in what is now the Renwick Gallery—then the Corcoran Gallery—was John Howard Payne, composer of “Home Sweet Home.” Payne was American Consul in Tangier when he died, and William Wilson Corcoran felt it was wrong for him to be interred on foreign soil. Corcoran paid to have the composer’s

remains returned to Washington for a ceremonial reburial in 1883.

Alliance members can travel free on the Museum Bus—actually two minibuses routes, both of which serve the Renwick Gallery. The routes serve museums and galleries from the Dupont Circle area to Capitol Hill. The service was launched

in July by the Cultural Alliance of Greater Washington and the Washington Museum Bus consortium, under the direction of the DC Committee to Promote Washington. Funding for this pilot program is provided by the Mobil Corporation, the Fannie Mae Foundation, the Bauman Foundation, and private donations.

## Renwick Represented in Traveling Smithsonian Exhibition

by Ellen Myette

Six pieces from the Renwick Gallery form part of “America’s Smithsonian,” a traveling exhibition celebrating the Smithsonian Institution’s 150th anniversary. The exhibition, with more than 300 artifacts from all parts of the

institution, is traveling to 12 U.S. cities in 1996 and 1997. Traveling along with Judy Garland’s slippers from “The Wizard of Oz,” Abraham Lincoln’s top hat, and the Apollo 14 command module are Ralph Bacerra’s “Teapot,”

William Harper’s “Amuletic Beads #3,” Richard Mawdsley’s “Feast Bracelet,” Frederick A. Miller’s “Beverage Pitcher,” Earl Pardon’s “Necklace 1057,” and Yvonne Porcella’s “Takoage.”

## James Renwick Alliance and Related Events 1996-97

### September, 1996

- 12 “Conservation by Design”, “Calico and Chintz: American Antique Quilts from the collection of Patricia S. Smith” Opening
- 26-28 Craft Leaders Caucus Craft Study Tour to Aspen

### October, 1996

- 12 Metal artist Sandra Sherman workshop 10 am -3 pm Rosario School
- 13 Sandra Sherman lecture 3 pm Renwick Gallery
- 19 Fiber artist Barbara Lee Smith workshop 10 am -3pm Rosario School
- 20 Barbara Lee Smith lecture 3 pm Renwick Gallery
- 26 Clay artist Joe Bova workshop 10 am -3 pm George Washington University Ceramics Studio
- 27 Joe Bova lecture 3 pm Renwick Gallery
- 31 SOFA Chicago Opening (by invitation)
- 31 Washington Craft Show Opening (by invitation) Sheraton Washington Hotel

### November, 1996

- 1-3 SOFA Chicago
- 1-3 Washington Craft Show Sheraton Washington Hotel
- 1 Programs sponsored by JRA and Washington Craft Show, 10:30 a.m. and 2 p.m. Sheraton Washington Hotel
- 2 Alliance reception at SOFA 10-11:30 am with Ken Trapp
- 2 Wood artist Alphonse Mattia workshop 10 am -3 pm Maret School Craft Shop
- 3 Alphonse Mattia lecture 3 pm Renwick Gallery
- 7 Panel discussion sponsored by JRA and Smithsonian Women’s Committee, “The Jury is Out: The Risk of Collecting” 6:45-8:30 pm Freer Gallery
- 7-10 Philadelphia Craft Show
- 8-9 Alliance Craft Study Tour to Philadelphia
- 14 Alliance Member-Bring-a-New-Member Event 7:30 pm Renwick Gallery

### December, 1996

- 20 Reinstallation of Renwick Gallery Permanent Collection opens

### January, 1997

- 11 Alliance Craft Study Tour to Eastern Shore, MD

### February, 1997

- 18-20 Baltimore Craft Show (wholesale)
- 21-23 Baltimore Craft Show (retail)
- 20-23 Friends of Fiber Art International Fiber Art Weekend, Phoenix, AZ

### March, 1997

- 6-9 SOFA in Miami
- 8-10 Craft Leaders Caucus Craft Study Tour to Miami (tentative dates)
- 11-12 Island Retreat for Caucus Members West Coast, Florida (tentative dates)
- 13 Renwick Gallery at 25 exhibition opens

### April, 1997

- 23 Smithsonian Craft Show Opening (by invitation)
- 24-27 Smithsonian Craft Show
- 24-27 Craft Leaders Caucus Weekend in Washington
- 25 “Festival of Craft Education” Opening (by invitation)
- 26 Double Anniversary Celebration Mayflower Hotel
- 26-27 Craft Weekend in Washington
- 26-27 “Festival of Craft Education” Renwick Gallery Grand Salon

### May, 1997

- 18 Alliance Craft Study Tour to Frederick, MD



## Workshop Registration Form

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Daytime phone \_\_\_\_\_ Evening phone \_\_\_\_\_

### Artists in the full series:

Artist	Workshop	Lecture	Exhibition Opening
Sandra Sherman Jewelry/Boxmaking	October 12 10:00 a.m. - 3:00 p.m. Rosario School	October 13 3:00 p.m. Renwick Gallery	October 3 5:00 p.m. - 7:00 p.m. Jewelerswerk Gallerie
Barbara Lee Smith Collage	October 19 10:00 a.m. - 3:00 p.m. Rosario School	October 20 3:00 p.m. Renwick Gallery	
Joe Bova Ceramics	October 26 10:00 a.m. - 3:00 p.m. George Washington University	October 27 3:00 p.m. Renwick Gallery	
Alphonse Mattia Furniture Making	November 2 10:00 a.m. - 3:00 p.m. Maret School (Craft Shop)	November 3 3:00 p.m. Renwick Gallery	

### Please enroll me for the following workshops:

- Full series of four workshops at \$160 per person (\$140 for Alliance members)
- Individual workshops at \$50 each per person (\$45 for Alliance members)
- Sandra Sherman, October 12
- Barbara Lee Smith, October 19
- Joe Bova, October 26
- Alphonse Mattia, November 2

Priority will be given to full series subscribers. Workshop participants will provide their own lunch and beverage. No refunds can be made on workshop fees. Please make your check payable to the James Renwick Alliance, and send it with this registration form and a stamped, self-addressed envelope to:

Mary George Kronstadt  
4414 Klinge Street, N.W.  
Washington, D.C. 20016

## James Renwick Alliance 1996 Fall Craft Workshop Series

Once again this fall the Alliance is sponsoring a series of craft workshops. Artists in jewelry and box-making, fiber arts, ceramics, and furniture-making will lecture and demonstrate their craft. Most will lead participants through a hands-on session. The four sessions are as follows:

### Sandra Sherman

*Boxmaking for Jewelry and Small Objects — October 12 (workshop), October 13 (lecture and exhibition opening)*

Sandra Sherman creates evocative jewelry. Using mixed media, she also creates unique boxes for her pieces. Participants will construct and customize a box for a small item they bring with them. Concurrently, Jewelerswerk Gallerie will feature an exhibition of her work. Rosario School, 35th & T Street N.W., Washington, D.C.

### Barbara Lee Smith

*Collage — October 19 (workshop), October 20 (lecture)*

Barbara Lee Smith is an internationally known fiber artist. Participants will work with images of their own choosing to create at least two collages: one from the actual materials they bring, and the other from photocopied heat-transfers of the same images printed on cloth. Rosario School 35th & T Street N.W., Washington, D.C.

### Joe Bova

*Ceramics: Beyond the Velveteen Rabbit — October 26 (demonstration only)*

Ceramist Joe Bova, Director of the School of Art at Ohio University, will show his approach to ceramics: "Make the clay live is the Problem. Anything goes technically. Nature is the source." George Washington University, 801 23rd Street N.W. (between H & I Streets) Washington, D.C.

### Alphonse Mattia

*Furniture Making — November 2 (workshop), November 3 (lecture)*

Through slides, discussion, and hands-on exercises, Alphonse Mattia will explore the processes involved in beginning a new piece of furniture and illustrate the power of objects to evoke feelings, illustrate ideas, and tell stories. Maret School, 3000 Cathedral Avenue N.W., Washington, D.C.

To register, please complete the form above. Space permitting, students in accredited D.C. area schools may participate at no cost. For further information, call Mary George Kronstadt at (202) 966-7757



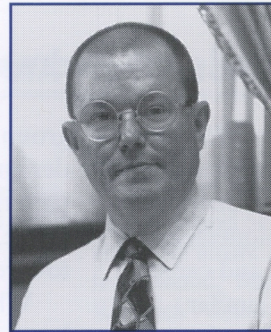
## Report from the Curator-in-Charge *by Kenneth R. Trapp*

Christine O. Donlan has joined the staff of the Renwick Gallery as secretary. She replaces Megan Neal, who is now with the Peace Corps in Ukraine. Christine brings valuable experience from her previous positions in the registration and curatorial departments of the National Museum of American Art.

As part of the 25th anniversary of the Renwick Gallery, we will begin to install the permanent collection on the second floor in early October. The design for the reinstallation has been completed and the objects have been chosen. The galleries will reopen in time for December holidays. The present installation will be torn out so that the architecture of this magnificent building can be seen as a backdrop. We hope to lay down hardwood floors to replace the carpeting. We will install new exhibition furniture — pedestals, platforms, and vitrines — and a new lighting system. One of my goals, given the oft-heard complaint that the display has been too static and significant donations are not displayed in a timely manner, is an installation that can accommodate changes easily. The new installation will permit gallery changes to be scheduled on the NMAA master calendar.

Because the permanent collection does not yet include some important artists and some historically significant pieces, it became evident that the exhibit, if arranged chronologically, would emphasize these gaps. Nor was I eager to reinforce a common misperception by exhibiting ceramics, glass, wood, metal, and fiber as discrete categories. I therefore decided to arrange the collection by themes, beginning with an introductory gallery that lays out the themes: Tradition Continued, Expanded, and Broken; Inspiration and Innovation; Formal Concerns; and Storytelling. Label copy will be kept to a minimum and will attempt to answer basic questions often asked by the viewer: What is the Renwick Gallery and what does it collect? What are these objects that I am seeing? Why are they considered important? What will I have learned by the time I leave?

I hope James Renwick Alliance members will take the opportunity to think of the Renwick Gallery as an appropriate home for donated works of



*Kenneth R. Trapp*



*Christine O. Donlan*

art. Objects may be donated outright or promised as future gifts. I am happy to report that exciting works of art are indeed being offered as gifts to celebrate the museum's silver anniversary.

In March 1997 we will open "The Renwick Gallery at Twenty-Five", a temporary exhibition that will highlight recent acquisitions, promised gifts, and some old friends. During the four months of the exhibition our viewers will see superb works of art that are from the Renwick's collection or are soon to be a part of it. I invite every reader of this newsletter to participate in the development of the Renwick's collection, to become a part of the museum's future as you are now a part of its present. You can begin by writing me at the Renwick, or by calling me at (202) 357-2531. I look forward to hearing from you.

## Let's REMEMBER

*by Arthur Mason*

Last year's very popular "Member-Bring-a-New-Member" event will be repeated this year. The date is November 14. Marilyn Barrett and Arthur Mason will be co-chairing the event, to be held in the Grand Salon. There will be enticing gifts for new members, neat prizes for sponsors bringing the most

members, door prizes for the lucky, and refreshments for all. Ken Trapp, who was introduced at this event last year, will speak on a subject of his choosing, and the co-chairs have announced there will be surprise entertainment (translation: they don't know what it will be yet, but it will be fun).

Please make plans to attend, and bring a friend who has talked about joining the Alliance or a friend who wants to join but doesn't know it yet. A broad base of active members is our most important asset.

## Clarification

The Alliance contributors listed on page 10 of the *Quarterly's* June/July/August issue were membership patrons, not patrons of the 1996 Craft Weekend Gala. Gala patrons were listed in the invitation to the Craft weekend and in the Gala program.



## Past Renwick Fellows: Where Are They Now?

by Elmerina and Paul Parkman

Says Matthew Kangas: "What a privilege it was to be among the first James Renwick Fellows in American Craft Research! It was unquestionably a turning point in my life and career." Other past Fellows make similar comments. In this, the first of a series of articles about the Fellows and the Fellowship Program, we report on the current activities of Matthew and three other past Fellows: Margaret Carney, Mary Douglas, and Patricia Malarcher.

First a few words about the program itself. The James Renwick Fellowship Program in American Crafts was initiated by the Renwick Alliance in 1987. To our knowledge it remains this country's only program for scholarly research in the modern American craft movement. Fellows, based in Washington at the Smithsonian's National Museum of American Art, receive guidance from Renwick Curator Jeremy Adamson. They have access to the Archives of American Art and the many Smithsonian libraries, and they have the opportunity for interaction with Curator-in-Charge Ken Trapp and the rest of the Renwick staff. They also benefit from contact with Fellows elsewhere at the Smithsonian who are engaged in other aspects of art history.

Of our group of past Fellows, Patricia Malarcher (Englewood, N.J.) was recently in Moscow, where she participated in an exhibition called "Five Perspectives: American Art Quilts" at The All-Russia Museum of Decorative and Applied Art. Pat, one of our first two Fellows, is now Editor of *Surface Design Journal*, the quarterly publication of the Surface Design Association. This nonprofit

group supports education about surface design, which it defines as the coloring, patterning, and transformation of fabric, fiber, and other materials directed toward art and design.

When Matthew Kangas (Seattle) became a Fellow in 1989, he was already known for his writings in *Art in America*, *American Ceramics*, *GLASS*, and other journals. During his tenure, Matthew worked on an anthology of writings about American ceramics since 1945, as well as many essays and reviews. Studio glass, including the work of Dale Chihuly, William Morris, and Ginny Ruffner, has since been one of his focuses. Matthew's articles have appeared in art magazines in the United States, Europe, and Japan. Most recently, he curated "Breaking Barriers: Recent American Craft," which will be at the American Craft Museum in New York until September 30. Matthew believes his successful tenure as a Renwick Fellow is one reason Janet Kardon, former Director of the Craft Museum, asked him to put together this exhibition.

Dr. Margaret Carney, who was Director of The Museum of Ceramic Art at Alfred University in Alfred, N.Y., when she was named a Fellow, sent us the catalogues for two shows she recently curated: a retrospective of the work of California studio potters Vivika and Otto Heino, and an exhibition entitled "Alfred Teaches Ceramics, 1900-1996." She is working on a book and a traveling exhibit about Charles Fergus Binns, an early leader of the studio pottery movement and a revered professor at Alfred. She is a Trustee for the Design Division of the American Ceramic

Society, and last year was welcomed into the International Academy of Ceramics.

During her Fellowship, Mary Douglas (now living in North Carolina) completed work on her monograph, "The Craftsman as Yeoman: Myth and Cultural Identity in American Craft," published in 1994 by the Haystack Institute. She writes: "I'd like to acknowledge the Renwick's help in getting this essay researched, written, and published—the Alliance, and the staff of the Renwick and the NMAA." Since her Fellowship, Mary has been a visiting writer/critic at Haystack. She has contributed to *American Craft* and *Glass Art Society Journal*; has lectured widely, with stops at Cooper-Hewitt and the National Museum of Women in the Arts; and has also found time to continue her metalsmithing career.

These vignettes remind us of the importance of the Fellowship Program in furthering scholarship in the history of American craft. We are helping to develop a group of knowledgeable, gifted experts who can then disseminate information about craft and its importance in today's art world. Matthew Kangas sums up the view of many Fellows: "I wish to acknowledge warmly and gratefully the help I received from the James Renwick Alliance and wish the members luck with their activities, as well as congratulating and encouraging current Renwick Fellows. Having the time to pursue such topics of interest to me in 1989-1990 made all the difference to me as an art critic and curator. Thank you all again."

Information about the Fellowship Program can be obtained from the Renwick Gallery, (202) 357-2531.

**ART**  
Alliance for the Renwick Tomorrow

Alliance for the Renwick Tomorrow has fabulous plans for the Fall including a membership recruitment event in September. We welcome Dan Berger as the new chair for ART and we thank Jen Martin, the retiring chair, for her leadership. Plans are underway for an ART-full fall!



All programs are free to the public and will take place in the Grand Salon of the Renwick Gallery unless otherwise indicated.

### September 8 (Sunday)

Lecture, 3 p.m.: Glass artist Christopher Ries will explain how he separates blocks of crystal and then shapes, etches, or sandblasts the material to take advantage of the reflective and refractive angles of the glass.

### September 11 (Wednesday)

Lecture, noon: Renwick Programs Coordinator Allen Bassing will discuss the history of the Renwick's building: first housing the Corcoran Gallery of Art, then the U.S. Court of Claims, and now for nearly 25 years the Renwick Gallery. The talk, sponsored by the Smithsonian Institution History Lecture Series and the 150th Community Committee, will take place in the Myer Auditorium, Freer Gallery of Art.

### September 14 and 15 (Saturday/Sunday)

Demonstration, 11 a.m.-3 p.m.: Chairmakers Curtis Buchanan and Brian Boggs will show how they use greenwood to make their furniture. Supported by the Pearl Rappaport Kaplan Fund and the Good Wood Alliance.

### September 15 (Sunday)

Gallery talk, 2 p.m.; lecture, 3 p.m.: Yuri Bihun, Executive Director of the Good Wood Alliance, will discuss the exhibition "Conservation by Design." The show challenged artists to explore innovative solutions for responsible wood use. Gallery talk is in the exhibit area.

### September 19 (Thursday)

29-minute video, 10 a.m.-3 p.m. (continuous): "Cut Loose: New American Furnituremakers": Craftsmen are shown using castoff industrial products, plywood, metals, and plastics. Supported by Agnes Bourne, Inc.

### September 26 (Thursday)

Video, 10 a.m.-3 p.m. (repeat of September 19 program)

### September 29 (Sunday)

Lecture, 3 p.m.: Quilt curator and historian Julie Silber will survey American quilts made during the late 18th and early 19th centuries. Supported by the Stephen Thurston Memorial Fund.

### October 6 (Sunday)

Gallery talk, 1 p.m.: Quilt historian and collector Patricia Smith will give a walking tour of her antique quilts presently on exhibition. The talk is in the exhibit area.

### October 6 (Sunday)

Lecture, 3 p.m.: Woodturner David Ellsworth will discuss texture and materials in a talk entitled "Wooden Vessels of Voice and Vision."

### October 10 (Thursday)

50-minute video, 10 a.m.-3 p.m. (continuous): "In Celebration of Trees": Discover the beauty of old-growth forests in Olympic National Park, Washington; the diversity of the Florida Everglades; and the passing of seasons in the Shenandoah Valley.

### October 11 (Friday)

Lecture, noon: Renwick Programs Coordinator Allen Bassing will talk about the conservation and display of quilts at home.

### October 13 (Sunday)

Lecture, 3 p.m.: Jewelry designer Sandra Sherman will talk about her works and the containers she makes for them. Supported by the James Renwick Alliance.

### October 20 (Sunday)

Lecture, 3 p.m.: Fiber artist Barbara Lee Smith will discuss her collages and boat-like works. Supported by the James Renwick Alliance.

### October 24 (Thursday)

Video, 10 a.m.-3 p.m. (repeat of October 10 program)

### October 27 (Sunday)

Lecture, 3 p.m.: Joe Bova, Director, School of Art, Ohio University, Athens, will discuss his ceramic art in which human and animal figures predominate. Supported by the James Renwick Alliance.

### November 3 (Sunday)

Lecture, 3 p.m.: Alphonse Mattia, Associate Professor in Furniture Design, Rhode Island School of Design, will talk about furniture and other forms he makes from wood. Supported by the James Renwick Alliance.

### November 7 (Thursday)

Video, 10 a.m.-3 p.m. (continuous): "Spirits of the Rainforest," a visit to the world's largest pristine environment, the Manu Biosphere Reserve in north-central Brazil.

### November 8 (Friday)

Lecture, noon: Renwick Programs Coordinator Allen Bassing will examine the making of early American quilts and other fabrics.

### November 10 (Sunday)

Lecture, 3 p.m.: Furniture designer Silas Kopf will discuss his furniture and marquetry designs and how he uses recycled materials. Supported by the Good Wood Alliance.

### November 16 and 17 (Saturday/Sunday)

Craft demonstration, 11 a.m.-3 p.m.: Woodturner Michael Brolley will show how he takes salvaged wood to make his sculptural work. Supported by the Pearl Rappaport Kaplan Fund and the Good Wood Alliance.

### November 17 (Sunday)

Lecture, 3 p.m.: Gillian Moss, Assistant Curator of Textiles, Cooper-Hewitt National Design Museum, New York City, will give a talk entitled "Pattern by the Yard: The Fabric of Quiltmakers' Lives." Supported by the Stephen Thurston Memorial Fund.

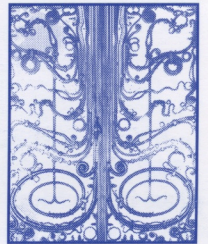
### November 21 (Thursday)

Video, 10 a.m.-3 p.m. (repeat of November 7 program)



6801 Winterberry Lane  
Bethesda, MD 20817

**James  
Renwick  
Alliance**



## **Renwick Alliance Helps Record Renwick Events**

*by Arnold Berlin*

The audio taping and video recording of lectures, symposiums, and the like are now possible at the Renwick Gallery through an equipment contribution from the James Renwick Alliance. The Alliance has purchased audio equipment including speakers, mixers, microphones and associated equipment which will insure excellent sound quality in all parts of the Grand Salon during events and allows for proper recording.

Video equipment including a high definition Camcorder, VCR's, monitors, and tape duplicating equipment has also been purchased. The equipment will allow for the video recording of speakers' presentations including slides or projections. A system, which will be administered by the James Renwick Alliance, will be established so that duplicates of both the audio and visual recordings are available to interested parties for educational purposes and the promotion of interest in crafts.

In addition a podium designed by craft artist, Henry Barrow has been ordered and will insure that speakers at the Renwick will have an appropriate and beautiful speaking platform.

### **Block Your Calendar Now...**

... for our double-anniversary craft weekend in 1997: April 26-27 for the Renwick Alliance and April 24-27 for the Craft Leaders Caucus.

And of course we will have ample opportunity to visit the Smithsonian Craft Show, which opens the evening of April 23 and runs through April 27.

We'll celebrate the 15th year of the Renwick Alliance and the 25th year of the Renwick Gallery with:

- A "Sentimental Journey" Gala Evening**
- A "Festival of Craft Education"**
- A Special Symposium Morning**
- A Sunday Tour**