



JAMES
RENWICK
ALLIANCE

The Alliance on the Move

by Bob Sinclair

The James Renwick Alliance had a busy travel schedule this fall. Barriers of time and geography did not deter our travelers, who journeyed to places as far away as England to satisfy their passion for craft.

To New Jersey and Philadelphia . . .

For the craft study tour in September, the destination was New Jersey and the focus was on glass. Participants first visited Paul Stankard, who offered an extensive tour of his home and studio. He then demonstrated the painstaking techniques he uses for fabricating objects that might generically be termed paperweights but take the genre to unprecedented levels of size, detail, and lifelike quality. Paul was an inexhaustible source of insight and anecdote about the craft world and about his approach to his art.

After a sumptuous lunch under a tent on Paul's lawn, the tour moved to Wheaton Village, where participants had a chance to view a glassblowing demonstration and browse through the glass and other craft work on display in the village's many shops.

The Alliance was on the road again the day before Halloween. This time the first stop was the home of Marge and Phil Kalodner near Philadelphia. The Kalodners live in a lovingly restored and updated home dating from the 18th

▲ Glass artist Paul Stankard demonstrates his techniques to members of the Alliance study tour (top).

► Norman Mitchell, Mary and Peter Rousset, Brenda Erikson, and Dick Fryklund relax in the Kalodners' garden (above).

► Marge Kalodner exhibits her superb collection during the Alliance's visit to her 18th century home (below).

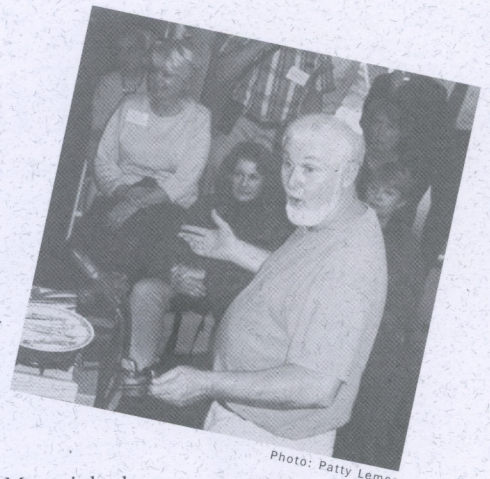


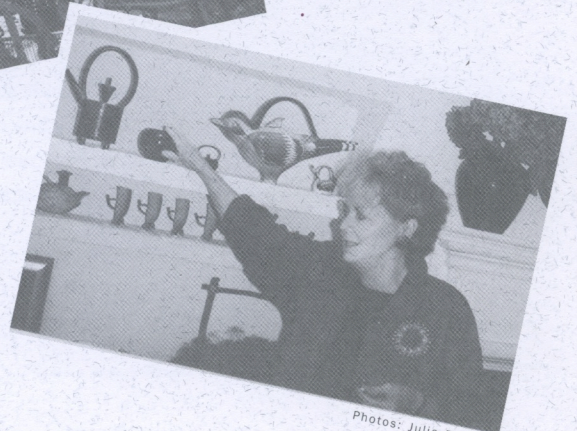
Photo: Patty Lemer

century. Marge is both an interior designer and an accomplished gardener, and the home reflects her skill inside and out. The Kalodners have a superb craft collection that centers on ceramics (Viola Frey, Betty Woodman, and many others) but also includes such objects as a piece of John McQueen basketry. Marge had cooked lunch for the entire busload. For those who are interested, the recipes for the delicious sautéed vegetables and frittatas that she served are available from Julia Brennan—yet another Alliance service!

From the Kalodners', the tour stopped at the Helen Drutt Gallery, where Mark Burns was on hand to discuss "Malice in Kinderland," his exhibit of large ceramic pieces, pieces that are sometimes grotesque and always in-your-face. It then spent a couple of hours exploring the Philadelphia craft show. Finally, it visited the Snyderman/Works Gallery, viewing an excellent exhibit of fiber art and the gallery's typically fascinating range of craft pieces. The two trips proved

once again that the Mid-Atlantic region seems to have an inexhaustible supply of artists and galleries, and Sandy and Norman Mitchell again proved adept at organizing visits to them.

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Photos: Julia Brennan

From the President



JAMES RENWICK ALLIANCE

Quarterly

Winter 1998-99

The Quarterly is published four times a year by the James Renwick Alliance, a national independent nonprofit organization created to celebrate and encourage American craft artists and their works, and to support the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC.

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One of the pleasures of heading the Alliance is the opportunity to meet the many people who comprise our membership. This I do on the trips we take together, both in the Washington area and around the country. I was recently in Chicago for the SOFA show and had the opportunity to talk with some new members. In asking them how they had become interested in crafts, I discovered that they had come via many different paths. One woman had been introduced to crafts at street fairs in the sixties; another had taught art to elementary school children and discovered that crafts offered an excellent vehicle for creative expression as well as a source of personal accomplishment. One couple I spoke with had learned about craft from their interior designer, and another had been directed to crafts by a consultant who advised them to consider crafts for an affordable contemporary art collection. Having come from different directions, all of these people had arrived at a shared passion: crafts.

Serious collector, "accumulator," maker of craft objects, scholar, perennial student, lover of beautiful things, or more than one of the above...the Alliance has programs for everyone.

Our plans for the upcoming year include more trips than ever: Washington, Richmond, Hudson Valley, New York City, New England, North Carolina, and more! As those of you who have taken our trips know, they afford the opportunity to meet craft artists, collectors, and fellow craft enthusiasts in the interest of expanding knowledge, collections, and friendships. They're a lot of fun, too!

The Renwick Gallery's Grand Salon may be closed this spring for renovations, but our Craft Workshop Series will continue, with three adult-child workshops scheduled. These provide a perfect opportunity to infect the younger generation with the craft "bug." Parents, grandparents, relatives, and friends are urged to attend with the children of their choice.

This year's Craft Weekend will take place April 16-18, and with it will come further opportunities

to learn, to collect, and especially to give. Second to membership, Craft Weekend is the main source of funds for the Alliance. Our gala benefit on Saturday night, entitled "Shake, Rattle, and Roll," will be a rollicking gambling party. Through it, we plan to raise the funds needed to give the Renwick Gallery the strong support it has come to depend on from us. In addition to 106 acquisitions for the museum, the Alliance has supported educational outreach programs to local schools, scholarships for the research and study of craft, museum publications—including the recent book *Skilled Work*—and the handsome reinstallation of the Renwick collection.

Whether you are attracted to the Alliance for its mission of nourishing the craft movement and supporting the Renwick Gallery, or for the personal opportunities of learning about, making, and collecting craft, I urge you to take advantage of what we offer. Membership renewal information will come to you shortly, and I hope you will respond without delay. We look forward to your continuing, enthusiastic participation in the James Renwick Alliance.

Susan Haas Bralove
President

Whether you are attracted to the Alliance for its mission of nourishing the craft movement and supporting the Renwick Gallery, or for the personal opportunities of learning about craft, I urge you to take advantage of what we offer. Membership renewal information will come to you shortly.

The Alliance on the Move from page 1

... *And to England*

A Cornish newspaper called it “one of the most prestigious groups of art collectors in America.” Whether or not you think the Craft Leaders Caucus merits such a label, 40 Caucus members from across the country, participating in the first Alliance trip outside the United States, found an exceptionally warm welcome in both London and Cornwall. Marc and Diane Grainer, ably assisted by Mel and Lee Eagle, provided stellar leadership, relying in particular on the knowledge and contacts that Marc has developed in his years as a part-time resident of England.

A full account of this foray into new territory—new in both geographic and esthetic terms—would be impossible.

Here are some initial, highly subjective impressions.

■ The quality of English craft is very high indeed. People like Edmund de Waal and Alison Britton in ceramics, Stephen Newell and Rachael Woodman in glass, and Wendy Ramshaw in jewelry (to pick almost at random) could hold their own in any group of craft artists.

■ English craft artists tend toward the “function” end of the form-function continuum. John Makepeace’s furniture arguably has more in common with Maloof than with Castle or Cederquist; Richard Slee’s whimsical ceramics—which share some of Mark Burns’s vocabulary but are much less biting—stand out in part because they so clearly are *not* pots.

■ Collectors are less prominent and government bodies more so in providing support to craft artists. At the top of the British structure is the Craft Council, sponsor of the annual Chelsea Craft Fair which was in progress during the Caucus visit. People of independent means who combine collecting and gallery activities play a significant role. The Caucus group was privileged to visit the homes of two such individuals: Adrian Sassoon and Nelson Woo.

► **Barbara Dickstein, Barbara Berlin, Irene Sinclair, Sue Bralove, and Judy Bloomfield warm their hands during lunch at Danny Lane’s Studio in London.**

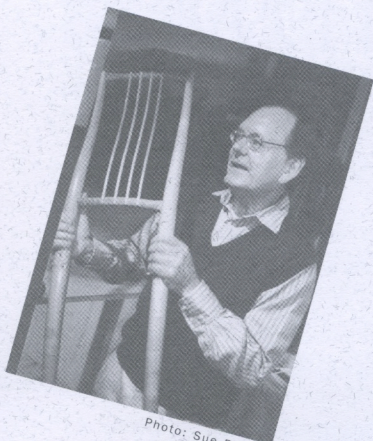


Photo: Sue Bralove

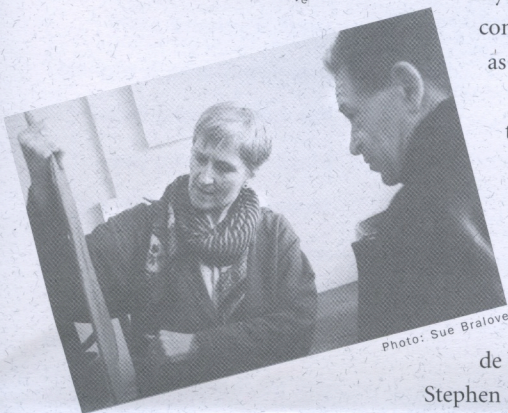


Photo: Sue Bralove

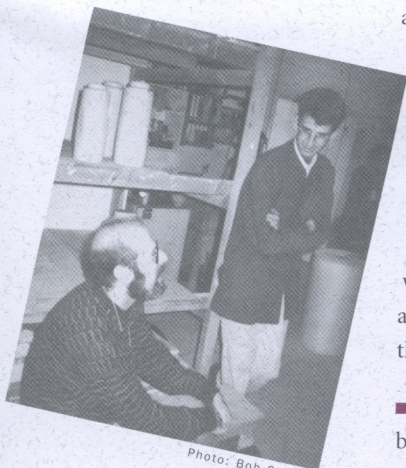


Photo: Bob Sinclair

▲ **British furniture maker John Makepeace (above). In ceramics, Alison Britton with Caucus member Norman Mitchell (center), and Edmund de Waal discusses his work with Marc Grainer (below).**

■ Because the artists visited on the tour have less contact with collectors, they welcomed the knowledgeable, enthusiastic visitors from the States. At some stops they seemed a bit overwhelmed, but they clearly enjoyed themselves. As John Middlemiss put it, “Trying to interest the British public in what I do is like banging your head on a wall. It’s wonderful to have people who are as open as you are.” John and fellow-ceramists Jenny Beavan and Jason Wasson were on such a high that they stayed up until 1:30 am talking in our St. Ives hotel with members of the Caucus group.

A meeting of the Caucus was held during the bus ride from St. Ives to Bath. In addition to making official the group’s thanks to the Grainers and the Eagles for organizing the trip, the meeting heard about plans for future trips, including a visit to North Carolina on March 18-21, 1999, led by Lisa Anderson; and a two-week expedition to Australia in the spring of 2000. Judy Bloomfield is hard at work even now on the details of that trip. Also during the meeting, Mel Eagle, who along with Lee has been involved with the Caucus since its inception, announced that he was stepping down as chair. His successor is Barbara Berlin; Donna Moog will continue as co-chair.

Trips like those to England, North Carolina, and Australia are open to Alliance members who join at the Craft Leaders Caucus level (\$1000 for a single membership, \$1250 for a double). The Caucus takes two special trips per year, and members receive other benefits as described on the *Quarterly’s* membership page. For further information, call Julia Brennan, (703) 812-4500. We encourage you to join! ■



Photo: Bob Sinclair

Spring Craft Weekend 1999

by Sue Bralove

Reminders

Be sure to register your choice for the 1999 Masters of the Medium. Ballots (see facing page) must be faxed or post-marked by January 10, 1999.

January 15, 1999 is the deadline for applications for The James Renwick Fellowship in American Crafts.

For information contact:

Renwick Gallery
National Museum
of American Art
Smithsonian Institution
Washington, DC 20560
(202) 357-2531

Craft Weekend 1999 promises to be a winner! The events, which will take place in Washington on April 16-18, take their inspiration from the Renwick Gallery spring exhibition "Shaker: Furnishings for the Simple Life." The highlight of the weekend will be a gala benefit on Saturday night, April 17. Entitled "Shake, Rattle and Roll," it will be an evening of gambling, food, music and prizes, including craft objects and special trips.

April 16 is Caucus Day. Open to Craft Leaders Caucus members (donors of \$1000 and up per year), the day features visits to private collections, including lunch at Diane and Marc Grainer's new home with the display of their expanded collection. Some special surprises are in the works and will be announced soon! An acquisitions meeting will be held at the end of the day, when Caucus and other eligible members will be able to vote on proposed Renwick Gallery acquisitions to be funded by the Alliance.

In honor of the generous patrons for Craft Weekend 1999, Deena and Jerry Kaplan will host a dinner party at their home in Bethesda on Friday evening. The Kaplans' extensive collection has been featured on Public Television and in the print media. We are delighted to be invited for an elegant evening of fine food, friends and fun.

The symposium on Saturday morning will feature Ken Hakuta, the owner of the Shaker collection on exhibit at the Renwick. Also known as Dr. Fixx, Ken will speak about how he became

interested in Shaker objects. Other presenters will give scholarly perspectives on the Shakers, their life, their work, and their continuing influence on contemporary craft and design. It promises to be an entertaining and informative program.

The weekend will wrap up on Sunday with an all-day craft study tour open to members and guests. Visits to private collections, galleries, and craft artists are being arranged for what, in the past, has been an exciting day of events.

Plans continue to evolve, and details are being filled in for a weekend packed with activities. The volunteers involved hope members and guests will take full advantage of all that is offered.

Save the dates, and help make Craft Weekend 1999 a huge success! ■

Craft Weekend 1999 promises to be a winner! The events take their inspiration from the Renwick Gallery spring exhibition "Shaker: Furnishings for the Simple Life." The highlight will be the gala benefit entitled "Shake, Rattle and Roll," an evening of gambling, food, music and prizes.

Patrons: The Privilege and the Pleasure

Spring Craft Weekend is a special time for all lovers of craft, but the weekend's Patrons occupy an extra special niche. Not only are they feted at a dinner of their own (this year at Deena and Jerry Kaplan's home); more importantly, they have

the privilege and pleasure of knowing they have gone the extra mile in support of the craft movement that is so important to all of us. If you would like to join this unique group, please call Shirley Jacobs at (301) 656-7465. ■

Masters of the Medium

CAST YOUR BALLOT

by **Bob Sinclair**

Every other year, members of the James Renwick Alliance have the opportunity to elect Masters of the Medium—craft artists notable for their consummate craftsmanship, their influence on others in their field, and their contributions to that field. All current or past members of the Alliance Honorary Board are eligible, except for those who have

already received the award. Newly elected Masters will be honored at next year's spring Craft Weekend.

Alliance members may vote for one artist in each of five fields: ceramics, fiber/baskets, glass, metal/jewelry, and wood/furniture. Members may vote for only one craftsman in each category; if they vote for more than one,

the vote in that category will not be counted. Ballots must be faxed or postmarked by January 10, 1999. They should be returned to:

James Renwick Alliance
209 N. Edgewood Street
Arlington, VA 22201
Fax: (703) 812-0300

ELIGIBLE ARTISTS

Ceramics

Rudy Autio
Ralph Bacerra
Bill Daley
Stephen DeStaebler
Ruth Duckworth
Wayne Higby
Margie Hughto
Winnie Owens-Hart
Adrian Saxe
Toshiko Takaazu
Robert Turner
Betty Woodman

Fiber/Baskets

Lia Cook
Michael James
Gerhardt Knodel
Jack Lenor Larsen
John McQueen
Cynthia Schira
Kay Sekimachi
Lenore Tawney
Katherine Westphal

Glass

William Carlson
Dale Chihuly
Dan Dailey
Fritz Dreisbach
Robert Kehlmann
Richard Marquis
Narcissus Quagliata
Ginny Ruffner
Therman Statom
Mary Van Cline

Metal/Jewelry

Jamie Bennett
Arline Fisch
William Harper
Mary Lee Hu
Stanley Lechtzin
Richard Mawdsley
Bruce Metcalf
Eleanor Moty
John Prip
Joyce Scott

Wood/Furniture

Garry Knox Bennett
Wendell Castle
John Cederquist
David Ellsworth
Mark Lindquist
Alphonse Mattia
Judy McKie
Ed Moulthrop
Wendy Maruyama
Tommy Simpson
Rosanne Somerson
Robert Stocksdale

BALLOT

Please write your choices below, one name per category.

Ceramics

Fiber/Baskets

Glass

Metal/Jewelry

Wood/Furniture

Signature

Date

James Renwick Alliance
209 N. Edgewood Street
Arlington, VA 22201
Fax: (703) 812-0300

A Primer on Gallery Etiquette for Collectors

by Bruce Metcalf, Mija Riedel, and Susan Cummins

The gallery is a primary conduit between artist and collector, and any reputable gallery works for the best interests of both. Its job is to find the best work available and have it in one place so a collector can have a good selection. A good gallery can be on the lookout for certain works for specific collectors. Furthermore, a gallery can provide the serious collector with information about an artist: resumé, articles, background, books. It's the easiest way to get a lot of relevant information quickly.

One might think that the relationship between a gallery and a collector might be simple and straightforward, perhaps like shopping at your neighborhood grocery. Not so. The business of selling high-level craft of any sort is complicated, based as much on human relationships as it is on

merchandising. And, as in any relationship, there are pitfalls and problems. This short article examines a few of the potential difficulties as well as the benefits.

One problematic behavior occurs when a collector sees a piece in the gallery and then purchases the same work directly from the artist. The collector might negotiate a steeper discount than the gallery would permit, which saves him or her some cash. However, when news of the purchase gets back to the gallery owner—as it usually does—things get dicey. The gallery owner feels

betrayed, and relations with the artist and/or the collector are often strained. Occasionally, a gallery may even dump an artist—not so much out of spite, but out of a feeling that the artist can no longer be trusted.

Why? In a true gallery-artist relationship, the gallery invests a substantial amount of time and money advancing the artist's career. A good gallery will arrange for the artist's work to be exhibited in or purchased by museums; it will encourage local and national publications to review the artist's work; it will send out mailers and press releases.

If the gallery has in addition mounted a solo exhibition, it has devoted a substantial amount of overhead directly to the artist.

At the same time, a good gallery is an excellent resource for the collector; the staff has been talking to artists, reading and seeing things for a long period of time, and it has an unusually good sense of the field. Oftentimes, the gallery will spend many hours educating potential customers.

So when a collector goes to an artist to buy work that was first seen at a gallery, the groundwork that the gallery has laid is exploited. The collector profits, to some degree, from the favorable reputation that the gallery has nurtured on behalf of the artist, and from the time and effort the gallery has spent with the collector. However, the gallery doesn't profit at all. Perhaps worst of all, the gallery feels that a relationship of trust has been violated, and this damage can take years to repair.

Discounts can present another misunderstanding. In the craft world, it appears that the practice of offering substantial discounts started in the glass galleries and has spread from there. It should be noted that glass prices often start above \$10,000 and then move upward. Under these conditions a gallery has a fair amount of "wiggle room" for negotiating discounts. However, prices in the art jewelry field are a fraction of glass prices, even for artists of comparable stature. It's this price differential that makes discounts more difficult for art jewelry galleries and artists alike.

A discount is normally offered to valuable, long-term clients, who return to the same gallery frequently. A repeat customer proves that he or she has established a relationship with the gallery; the discount is an expression of support given in return. As one gallery owner says, "You have to earn a discount." (An exception may occur when a discount is offered for large single purchases—five figures and above.) The discount is not primarily about getting a good deal, or catering to the collector's stature in the field. It's about honoring an ongoing, mutually beneficial relationship. That's

One might think that the relationship between a gallery and a collector might be simple and straightforward, perhaps like shopping at your neighborhood grocery. Not so.

Spring Workshops: A New Twist

by Solveig Cox

The three Alliance craft workshops this spring will all be in an adult-child format which will give participants a chance to learn what goes on in working with clay, silver, and hand-made books. Spending a few hours with someone who is both a skilled artist/craftsman and an experienced teacher will provide a greater appreciation for the work and skills

involved; it may also stimulate an interest in exploring these mediums further. Participants will be able to take home a work they have created.

The cost for each adult-child pair will be \$45 for Alliance members and \$50 for nonmembers. An additional child can be enrolled for \$25. There will also be a small materials fee. ■

Clay

March 27

Instructor: *Lori Ehrlich Katz*, potter-in-residence at the Torpedo Factory and instructor in the ceramics department of the Art League School

Silver

April 10

Instructor: *Dawn Benedetto*, resident artist the Torpedo Factory, instructor at the Art League School and in Arlington County

Books

May 1

Instructors: *Jane Phelan*, a mixed media artist and costume designer; and *Lynn Sures*, a painter, paper maker, and book artist now on the staff of the Corcoran School of Art

Etiquette continued from page 6

why it's usually in poor taste to ask for a discount on the first sale or to expect exorbitant discounts as part of the natural order of things.

Sometimes the gallery offers special considerations which might reduce or replace the discount. If a collector is invited to preview an exhibition, and thus is given the opportunity to select the best work before anybody else, discounts are not normally offered. If the gallery lets the collector pay by credit card, the gallery pays three percent or more to the credit card company. So if a collector receives a discount, it's certainly most considerate to pay by personal check.

Gallery visitors often complain that they encounter a forbidding atmosphere, or that the gallery staff is cold and unfriendly. However, the staff is usually trained to let the visitor view work at his or her own pace, undisturbed by constant

attention. It's assumed that the esthetic experience is a private one. Furthermore, visitors should keep in mind that staff members usually have jobs to do and deadlines to meet. But any request for help, for an explanation, or for a viewing of work by a particular artist, should get a prompt and friendly response. Ask questions! If the staff is not responsive, the gallery is not living up to its end of the deal.

A gallery is a one-on-one business. Selling art jewelry is very personal, and it depends on establishing relationships. At its best, this can be deeply rewarding for both the collector and the gallery people. And, as in any relationship, a little courtesy and consideration go a long way—in both directions.

Reprinted, with the permission of the authors, from the newsletter of the Art Jewelry Forum, an affiliate of the San Francisco Craft and Folk Art Museum. ■

www.jra.org

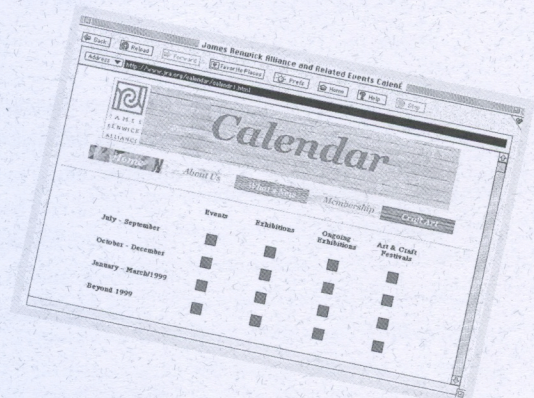
by Julianna Mahley

The James Renwick Alliance is ready for the new millennium. Our website on the Internet has been redesigned and stands ready to provide you with extensive information about what's happening with our organization and in the craft world.

The site was activated in 1996 after hard work by the website committee. Last spring, after an extensive search, the committee selected Diana Specht to redesign it. Diana, a professional website designer, has worked with other non-profit organizations, including one of the Smithsonian's museums. Working with the James Renwick Alliance, she now shows signs of catching the "craft bug."

You'll find the site by logging on to the Internet and then entering www.jra.org. What will you find? As a service to the members of the organization, the site provides quick dissemination of information, a way to keep in touch with Alliance activities. It contains a calendar that lists craft activities all over the country—pages and pages of exhibitions, workshops, and art and craft festivals. Want to know how to plan ahead for some exhibition? Planning a trip to another city? The calendar is a good place to start.

Are you interested in an expanding "virtual exhibition" of craft objects? Without leaving the comfort of your computer chair, you can see craft objects in all mediums by well-known artists. New objects are added regularly. The objects are not in the Renwick Gallery collection, and you won't find these images available elsewhere. On a cold winter's night you can sit at home and share outstanding examples of craft art with your family. You can also ask questions about the organization or crafts



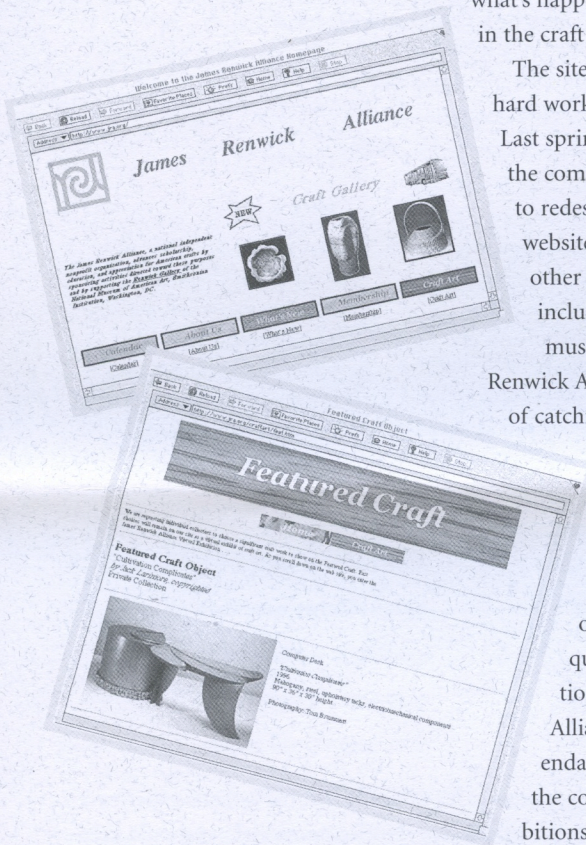
by e-mail at web.comm@jra.org.

There is an extensive history of the Alliance on the site, and you'll learn that we have donated \$767,330 to support Renwick Gallery acquisitions. There is information on all the work purchased over the last 16 years. You can find detailed information about the workshops sponsored by the Alliance and the artists involved, along with images of their work.

What can you do to help? Share the Internet address of the website with galleries and artists you may be in contact with. Do you know an artist you think should be included? Let us hear from you. Got a friend who might want to join the James Renwick Alliance? You'll find a membership form that you can print and pass to them. And you can send feedback, comments, and ideas on these or any other craft-related topics to web.comm@jra.org.

The website committee includes both "techie" and "non-techies." Got ideas about what might be interesting or helpful to include? Are you a techie who is knowledgeable about the latest computer "GIF" or search engines? Are you a non-techie who doesn't know much about this new world but finds its possibilities interesting? Maybe you should join the committee. We are always looking for new artists to include, new articles, new ways of developing items of interest to craft collectors—and you can be part of it all. Check out the website. Consider joining the website committee. And send us e-mail at web.comm@jra.org.

See you on the Internet! ■



▲ The James Renwick Alliance website has been redesigned and is ready to provide extensive information about what's happening in our organization and in the craft world.

The Renwick Fellows for 1998-1999

by Elmerina and Paul Parkman



Photo: Adam Lerner



Photo: Virginia Museum of Fine Arts

▲ **Two candidates, Elissa Auther (above) and M. Anna Fariello (below), have become James Renwick Fellows in residence at the National Museum of American Art and the Renwick Gallery.**

Thanks to the generosity of the James Renwick Alliance, not one but two James Renwick Fellows are now in residence at the National Museum of American Art and the Renwick Gallery. The NMAA provides funds for one fellow each year, but this year two exceptional candidates—Elissa Auther and M. Anna Fariello—came up for consideration. At the Alliance board meeting last April, Curator-in-Charge Kenneth Trapp and Senior Curator Jeremy Adamson suggested that this represented an opportunity for the Alliance to strengthen the Renwick's research program by providing funds for the second fellow. The board agreed unanimously, and in September Ms. Auther began a one-year residence as the James Renwick Alliance Fellow in American Crafts.

Elissa Auther, a doctoral candidate at the University of Maryland, will join a group of scholars completing their doctoral requirements at the NMAA Research and Scholars Center. She proposes to write the three concluding chapters of her dissertation, "Material that Makes a Difference: Fiber in Art and the Cultural Hierarchy of Art and Craft in the 1960s and 1970s." She plans to study the development of art fabrics, the art fiber movement, fiber in feminist art, and the fiber collection of the Renwick Gallery.

Commenting on Ms. Auther's appointment, Jeremy Adamson wrote in a letter to Alliance President Sue Bralove, "From personal experience, I know that being a fellow at the NMAA is a very rewarding experience. For a graduate student it's like being in heaven!" Ms. Auther echoed Jeremy's comment, saying that being accepted was "the best thing that ever happened to me!"

M. Anna Fariello, funded by the NMAA for a six-month fellowship, is director of Radford University Galleries in Radford, Virginia. Ms. Fariello, who has been able to conduct her research only intermittently for several years, said she was "so looking forward" to the opportunity for full-time research. Her research proposal is entitled "The Appalachian Craft Revival: Production and Distribution Model for American Craft." She will study the revival's seminal role in the growth of contemporary American crafts.

The Renwick Alliance initiated the James Renwick Fellowship Program in American Crafts in 1987 and provided funds for the two fellows selected in 1988. Since 1989 the NMAA has provided primary funding, with additional support from the Alliance as needed. Ms. Auther and Ms. Fariello will be the 16th and 17th Renwick fellows. ■

Did you know...

by Allen Bassing

◆ A map of 1803 shows exactly one building in the Renwick Gallery's "neighborhood"—the "President's house." Across the street from it were a cemetery, a tobacco farm, and an apple orchard. Seventeenth Street was nothing more than an unnamed cow-path.

◆ In the 1880s a horse-drawn trolley listed the

Corcoran Gallery (now the Renwick Gallery) as one of the destinations on its route.

◆ The two reclining lions at the entrance of the present Corcoran Gallery originally guarded the front door of what is now the Renwick. They rested there only a few years before the Corcoran claimed them for its new building. ■

Upcoming Events

James Renwick Alliance and Related Events

December

December 3 (Thursday)

Video, 10 am - 3 pm, Renwick Gallery (continuous)

Charles Fergus Binns: Father of American Studio Ceramics." Video of film footage from the 1920s showing Binns throwing and glazing. Narrated by Val Cushing. Supported by the International Museum of Ceramic Art, Alfred University, Alfred, NY.

December 6 (Sunday)

Family Day, Noon - 4 pm, Renwick Gallery

Families are invited to celebrate the season by working with craftspeople, who first demonstrate and then help with the making of objects to take home. Supported by the Windgate Charitable Foundation.

December 17 (Thursday)

Video, 10 am - 3 pm, Renwick Gallery (continuous)

(Repeat of December 3 program)

December 18 (Friday)

Craft talk, noon, Renwick Gallery

Renwick Programs Coordinator Allen Bassing surveys the use of metal as a material in craft art, using examples from the exhibit of the permanent collection.

January

January 21 (Thursday)

Video, 10 am - 3 pm, Renwick Gallery (continuous)

"Neon with Craig Kraft." Kraft covers the technical side of neon and highlights the use of light as a sculptural medium.

January 23 (Saturday)

Alliance Craft Study Tour to Richmond

January 28 (Thursday)

Video, 10 am - 3 pm, Renwick Gallery (continuous)

(Repeat of January 21 program)

January 29 (Friday)

Craft talk, noon, Renwick Gallery

Renwick Programs Coordinator Allen Bassing surveys the use of clay as a material in craft art, using examples from the exhibit of the permanent collection.

February

February 18 (Thursday)

Video, 10 am - 3 pm, Renwick Gallery (continuous)

"A Treasury of California Baskets," a journey through past and present California basket-making.

February 25 (Thursday)

Video, 10 am - 3 pm, Renwick Gallery (continuous)

(Repeat of February 18 program)

February 26 (Friday)

Alliance Craft Study Tour to Baltimore Craft Show

February 26 (Friday)

Craft talk, noon, Renwick Gallery

Renwick Programs Coordinator Allen Bassing surveys the use of fiber as a material in craft art, using examples from the exhibit of the permanent collection.

March

March 19 (Friday)

Exhibition Opening, Renwick Gallery

"Shaker: Furnishings for the Simple Life"

March 18-21

Craft Leaders Caucus Study Tour to North Carolina

April

April 14-18

Smithsonian Craft Show, Washington, DC

April 16-18

Spring Craft Weekend

Alliance-sponsored events are shown in bold italic.

For further information on upcoming events, call Julia Brennan at (703) 812-4500.

► Fall workshops and lectures: Josh Simpson with Solveig Cox, Cynthia Boyer, and Julia Brennan enjoy themselves at a post-workshop pot luck meal.

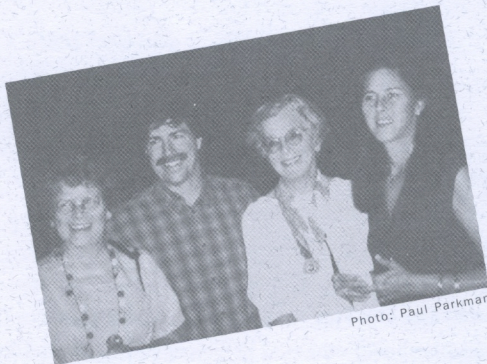


Photo: Paul Parkman

Join the James Renwick Alliance

And enjoy learning about crafts while supporting the Renwick Gallery and helping build the nation's premier collection of contemporary American craft art.

CONTRIBUTOR BENEFITS

Donor (\$100)

The *Quarterly*, the newsletter published four times yearly with information about Alliance activities, Renwick Gallery exhibits and programs, and items of general interest to craft enthusiasts, including a calendar of events. Invitations to Renwick Gallery openings and exhibitions tours conducted by artists and curators. Unique craft study tours to artists' studios, private collections, and special exhibitions.

Guild (\$50)

For craft artists

Same benefits as Donor

ART (Alliance for the Renwick Tomorrow) (\$70)

For contributors under the age of 40

Same benefits as Donor, plus

Special events for ART members, only

Sponsor (\$250)

Same benefits as Donor, plus

Complimentary book/catalog of a Renwick Gallery exhibition

One complimentary ticket to annual Spring Symposium

Patron (\$500)

Same benefits as Sponsor, plus

Two complimentary tickets to annual Spring Symposium

Craft Leaders Caucus

(\$1000, \$1250 double)

Same benefits as Patron, plus

Vote on acquisitions to be funded by the Alliance for the Renwick Gallery

Invitation to special programs during annual Spring Craft Weekend

Name listed on plaque in Renwick Gallery lobby

Opportunity to participate in extended craft study tours within the United States and abroad

The Craft Leaders Report, the biannual newsletter of Craft Leaders Caucus trips and events

Benefactor (\$2500)

Same benefits as Craft Leaders Caucus, plus

Special tour at the Renwick Gallery

Silver Benefactor (\$5000)

Same benefits as Benefactor, plus

A special evening with the president of the Alliance and Curator-in-Charge of the Renwick Gallery, including dinner for two and a private tour of the collection

Questions?

Contact Julia Brennan
Tel. (703) 812-4500
Fax (703) 812-0300

REGISTRATION

Yes, I want to join the James Renwick Alliance at the level of:

- Donor (\$100)*
 Guild (\$50)* for craft artists
 ART (\$70)* for contributors under the age of 40
 Sponsor (\$250)**
 Patron (\$500)**
 Craft Leaders Caucus (\$1000, \$1250 double)**
 Benefactor (\$2500)**
 Silver Benefactor (\$5000)***

I wish to make a contribution to the James Renwick Alliance in the amount of

\$ _____

* Entire contribution is tax deductible

** All but \$15 is tax deductible

*** All but \$115 is tax deductible

Renewal New Member

Names(s) _____
(as you wish to be listed)

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

I have friends who would be interested in learning about the Alliance. Please call me for their names and addresses.

Circle One:

Check Enclosed VISA MasterCard Discover

Please make check payable to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

If you would like to make your contribution in the form of securities, please call our office for instructions.

Please return this completed form to:

James Renwick Alliance
209 N. Edgewood St.
Arlington, VA 22201



**JAMES
RENWICK
ALLIANCE**

209 N. Edgewood Street
Arlington, VA 22201

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