



JAMES
RENWICK
ALLIANCE

Glass! Glorious Glass!

by **Kenneth R. Trapp**

Glass! *Glorious Glass!* opens to the public on September 24, 1999 and closes on January 30, 2000. Fifty-five works of art are in the exhibition: forty pieces from the permanent collection of the National Museum of American Art and fifteen objects—eleven pieces of glass and four drawings—lent as promised gifts.

Twenty-six of the forty pieces from the NMAA collection were acquired in the last two years. Eighteen of these forty pieces were direct gifts from the James Renwick Alliance or were purchased with its generous help. I am happy to report that all fifteen promised gifts come from Alliance members: three Dale Chihuly drawings from Dale and Doug Anderson; a piece by William Morris from Colleen and John Kotelly; glass pieces by Chihuly, Dan Dailey, Dominick Labino, Richard Marquis, and Mark Peiser, along with a drawing by Dailey, all from Elmerina and Paul Parkman; a piece by Jon Kuhn from Gwen and Jerry Paulson; and pieces by Chihuly, David Huchthausen, Linda MacNeil, and Tom Patti from Eleanor and Samuel Rosenfeld.

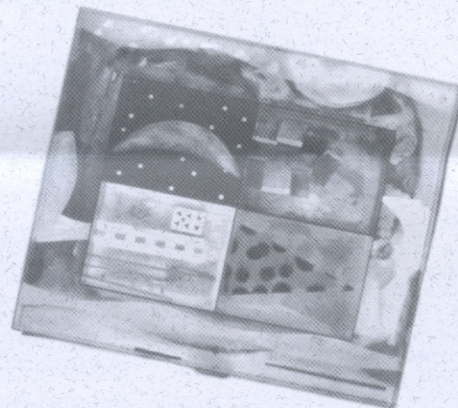
Other collectors have also been invaluable in helping the Museum develop its glass collection. This year Carol and Don Wilken of Oak Park, Illinois donated twenty pieces—the largest single gift in glass to date. Five of these pieces are included in *Glass! Glorious Glass!*

A primary goal of the exhibition is to show some of the ways in which artists have used glass with inventiveness and imagination. It is my hope that people who take glass for granted because it is such a commonplace material will see this ancient medium with new appreciation. Another goal is to assess the strengths and weaknesses of the collection and to develop a strategy to help guide future

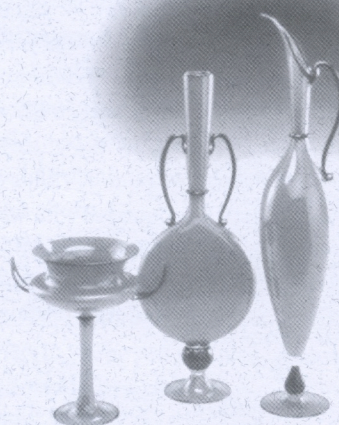
continued on page 5



◀ *Ruby Wet Foot Mongo with Kissing Serpents and Lily Pad*, 1990, blown glass with multihue filigree inclusions, 48.9 x 48.3 x 39.4 cm, Fritz Dreisbach



▲ *Arabian Seasons*, 1994, glass with paint, crayon, and mixed media, 106.7 x 91.4 x 11.8 cm, Therman Statom



▲ *Red Group*, 1995, blown glass, 85.1 x 88.9 x 38.1 cm (overall), Dante Marioni

From the President

As I begin my term as Alliance president, I consider myself most fortunate to be part of an organization so strongly dedicated to the goal of supporting craft arts. As an Alliance board member for the past six years, I have been impressed over and over again by how hard Alliance members are willing to work to support different craft activities and how generous they are in contributing both time and money to insure that Alliance activities are successful. It has been a real pleasure getting to know so many of you by working together and enjoying Alliance activities together, and while there is a great deal more we need to do together over the next two years, I most certainly welcome the challenge.

I would like to express my appreciation and that of my fellow Alliance members to Sue Bralove for the outstanding leadership she provided to the Alliance during her two-year term. Throughout the entire period, the Alliance was involved in extended negotiations with the Smithsonian Institution which resulted in the Memorandum of Agreement that was effective June 1. A wide range of views about the future direction of the Alliance was examined by the negotiating team and the Board of Directors, and ultimately a consensus emerged in support of the arrangements as set forth in the Memorandum of Agreement. Sue deserves a great deal of credit of keeping this process on track and for seeing it through to a successful conclusion.

Throughout her presidency, Sue held frequent meetings with Ken Trapp. These meetings enabled representatives of the Alliance and the Renwick Gallery to stay informed about each other's activities and to deal with issues on a mutual basis. Sue asked me, as vice president, to attend these meetings with her, so I can attest to the fact that there is a strong spirit of cooperation and a genuine desire on the part of both organizations to foster a close and productive relationship. I intend to build on this relationship and to insure the new Memorandum of Agreement is successfully implemented.

Under the terms of the agreement, the Alliance will be supporting the Renwick Gallery with a

specific pledge of money. The pledge for the next fiscal year, approved at the June meeting of the Alliance Board of Directors, is \$110,000. The Renwick, in turn, is submitting a specific plan as to how the pledged amount will be used, and this plan will be submitted to the Alliance Board of Directors at its September meeting.

This year, I am privileged to be working with a particularly fine group of officers: Vice President Norman Mitchell, Treasurer Phil Brown, and Secretary Shelley Gollust. We urge members of the Alliance to contact any of us should you wish to express an opinion or point of view or if you have any ideas as to how the Alliance can accomplish its objectives more effectively.

This fall the Alliance schedule is filled with exciting activities. Our indefatigable trip planner, Sandy Mitchell, has outdone herself, coordinating Alliance trips to the Hudson River Valley in September and to the Philadelphia Craft Show in November. In addition, the Craft Leaders Caucus will be traveling to Providence and Boston for a five-day study tour in October.

Curator-in-Charge Ken Trapp has also been hard at work, organizing a major new show, *Glass! Glorious Glass!*. An article about the show, written by Ken, appears elsewhere in the *Quarterly*. Make plans to join members of the Alliance for the exhibition opening on September 23 from 6 - 8 pm. Then plan to attend one of the two special gallery talks which Ken is offering exclusively for Alliance members on Thursday, September 30 at 12 noon or Sunday, October 3 at 3 pm. Additionally, as members of the Alliance, you will be receiving a special invitation to attend a symposium on glass scholarship and craftsmanship entitled *The Theme*

As I begin my term as Alliance president, I consider myself most fortunate to be part of an organization so strongly dedicated to the goal of supporting craft arts.

JAMES RENWICK
ALLIANCE

Quarterly

Fall 1999

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.

Editor
Bob Sinclair

Assistant Editor
Susan Haas Bralove

Graphic Design
Cox & Associates, Inc.

Contributing
Julia Brennan
Shelly Brunner
Betty R. Sweren
Kenneth R. Trapp

James Renwick Alliance
Julia Brennan,
Executive Assistant

209 N. Edgewood Street
Arlington, VA 22201

703•812•4500
fax 703•812•0300
web www.jra.org

continued on page 7

Craft in Depth: The Smithsonian Women's Committee Endowment; Upcoming Symposium and Seminars

by **Kenneth R. Trapp**

Last June the Smithsonian Women's Committee voted to endow an annual lecture series, "The Facets of American Craft: The Smithsonian Women's Committee Annual Lecture at the Renwick Gallery," with a \$100,000 contribution. The endowment will generate enough annual income to support three to five lectures in a one-day symposium each year. The Women's Committee endowment is a magnificent gift not just to the Renwick Gallery but to all who are interested in the field of craft.

I have worked with Shelly Brunner—a Renwick Alliance board member, a docent at the Renwick Gallery, and an invaluable volunteer in the

Gallery's education department—to develop a proposal for the endowment. The series is to be intellectually based and will draw upon various academic disciplines to study and interpret the craft movement. We foresee a lively exchange among academicians of American and women's studies, anthropology, art history, cultural history, economics, material culture, and medicine.

A significant goal of the series is to gather thoughtful papers that will be published intermittently. Although the craft movement in the United States

has exerted international influence, it remains largely unstudied, unexplored, and uninterpreted in a rigorous manner. The literature on crafts coming from Great Britain and Australia shows that the United States is far behind in published studies of its craft movement.

The first program in the endowment series will take place in October, 2000. But the Smithsonian's commitment to the in-depth study of craft will

bear its next fruit much earlier. You may already have received an invitation to the symposium, "The Theme is Glass," to be held at the Smithsonian's S. Dillon Ripley Center on October 1. The symposium, sponsored by the Masters Program in the History of the Decorative Arts at the Smithsonian, marks the integration of American craft in the program's curriculum. We will have six speakers, who will also participate in two panel discussions:

Dan Dailey, glass artist:
"The Artist in Glass"

Bill Warmus, historian:
"The Studio Glass Movement"

Amanda Lange, Historic Deerfield, Massachusetts:
"Historic Overview of Glass"

Vicky Clark, Pittsburgh Center for the Arts:
"Glass and Metaphor"

Richard Yelle, Urban Glass:
"Glass and Modern Technology"

Paola Antonelli, Museum of Modern Art, New York:
"Glass as Modern Material"

Looking ahead to the first part of next year, the Smithsonian will sponsor a seminar on African-American craft on February 6. The seminar, part of the Institution's celebration of Black History Month, will be sponsored by The Smithsonian Associates, working with the Masters Program in the Decorative Arts, with assistance from The Maryland Institute, College of Art, the Baltimore Museum of Art, and The Society for Contemporary Crafts in Pittsburgh. Finally, we are planning another seminar, "Crafts for the Millennium: Past, Present, and Future," in connection with the Smithsonian Craft Show next April. I hope you will plan to attend all these significant undertakings. ■

**The Women's
Committee endowment
is a magnificent gift
not just to the
Renwick Gallery but
to all who are
interested in the
field of craft.**

An Adventure in Heat and Light

by **Betty R. Sweren**

“**D**own in Southern New Jersey they make glass. By day and by night, the fires burn on in Millville and bid the sand let in the light.” Carl Sandburg’s words capture the mystique of the glass-maker, whose work continues to fascinate—as shown by the popularity of Glass Weekend.

This event, held biennially since 1985, attracts glass lovers from all over the country. A three-day program, it brings together leading glass artists, collectors, galleries, and museum curators for exhibitions, lectures, and demonstrations of contemporary glassmaking. It is sponsored by the Creative Glass Center of America and the Art Alliance for Contemporary Glass at Wheaton Village in Millville, home to both the center and the Museum of American Glass.

Many Renwick Alliance members attended Glass Weekend '99 on their own, but eighteen of us had a special and delightful tour, thanks to the hard work and gracious leadership of Clemmer and David Montague. On Friday, the Montagues planned a series

of stops between Washington and New Jersey that were tasteful in both a visual and a culinary sense. We first visited Creations Fine Woodworking Gallery in Hockessin, Delaware, where owner John Sherman was showing an array of wooden furniture, bowls, boxes, clocks, puzzles, and unusual items such as hats and ties. Two gallery artists, printmaker Nancy Hammond and papermaker Jeanne Petrosky, were on hand to speak with us. We enjoyed a scrumptious lunch at Tavola Toscana in Wilmington before taking a curator-led tour of the exhibition, “The Art of Twentieth-Century Zen,” at the Delaware Art Museum.

Then it was on to Wheaton Village and the preview reception for Glass Weekend, where fifteen galleries from Australia to New York showed contemporary glass in all its profusion: blown, slumped, sand-casted, sand-blasted, carved, cut and polished, and combined with other media. Notwithstanding the heat and the crowds, our intrepid band of enthusiasts enjoyed meeting with many of the artists, viewing the exhibits, and yes, buying some of the works on display. Most of the group ended the day with a hilarious get-together in a corner of the local Denny’s.

We began a bright, hot Saturday with a series of presentations, including Dan Dailey’s keynote speech, panels on emerging artists and collecting, and breakout sessions on photography, lighting, collecting strategies, estate planning, and charitable giving. In addition, the Museum of American Glass (air-conditioned!) offered an opportunity to cool off while looking at a collection of 6,500 objects from the eighteenth through the twentieth century—a collection that concludes with avant-garde work made by Creative Glass Center fellows over the past seventeen years.

Those who braved the heat outside and the even hotter interior of the demonstration building were privileged to watch two of the world’s most accomplished glass artists. In the morning Bertil Vallien, glass sculptor and designer for Åfors/Kosta Boda in Sweden, demonstrated his complicated sandcasting techniques. After lunch we saw a demonstration of glassblowing at its most demanding as Stephen Powell, with the help of assistants, created a large, round, mosaic-covered vessel. The climax came when Powell, standing on a high platform and blowing continuously, slowly lowered the vessel with flames around its base, and changed the shape from single- to double-round. This was indeed the highlight of the two days.

For the perfect ending, the Montagues arranged dinner at the Deep Blue restaurant in Wilmington, where we ate delicious food and shared happy memories. ■

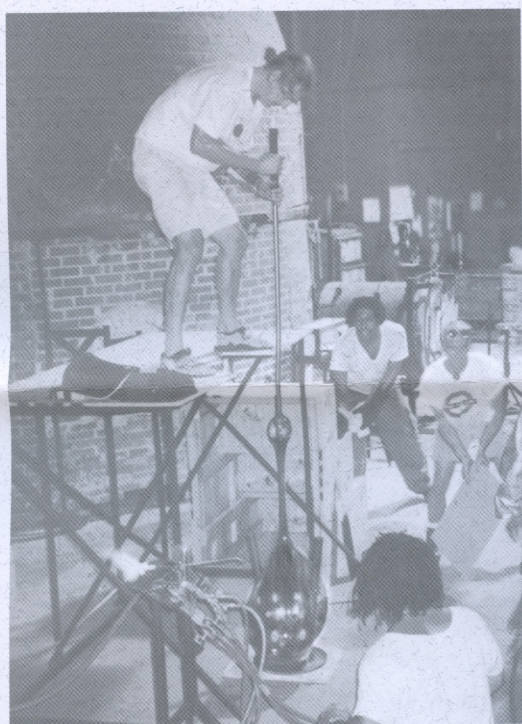


photo: Marsha Gold

▲ **Glass artist Stephen Powell and crew shape a large glass vessel.**

Renovation of the Grand Salon

by **Kenneth R. Trapp**

The Renwick Gallery's Grand Salon was closed to the public in May in order to build a mockup of a design for a new lighting system that is scheduled to be unveiled in March, 2000. It was reopened in mid-July, but it will be closed again in early October for about five months in order to complete work on a state-of-the-art lighting system.

This system is but one component of a much more ambitious program to bring the Grand Salon back to splendor. The Salon is not a period room, as museum curators understand and use the term. Rather, it is a backdrop, a room meant to suggest the opulence of a bygone era. More to the point, the Grand Salon is used for receptions, dinners, lectures, concerts, craft demonstrations, docent-led tours, and family day events. It is essential that the room not only look good but serve our needs.

The renovation will occur in carefully planned phases. Phase One has already happened: the six whaling cases that lined the south wall have been removed, along with their contents.

Phase Two begins in October with the construction of the new lighting system. The glass panes of the current system will be moved up a foot in order to accommodate individual fixtures that will encircle the light area. The system has been carefully designed for ease of maintenance, a primary concern. When it is installed, we will be able to control lighting levels in much the same way as an engineer does in a theater.

Phase Three entails the removal of all paintings and the repair and repainting of the walls, and in Phase Four the Grand Salon's works of art will be reinstalled. ■

Glass! Glorious Glass! continued from page 1

acquisitions, either through purchases or solicitation of gifts. To this end, I invited Sally and Ned Hansen, John Kotelly, Maurine Littleton, the Parkmans, and the Paulsons to meet with me to develop a master wish-list. We met twice, and the result was a list comprising suggestions from every participant.

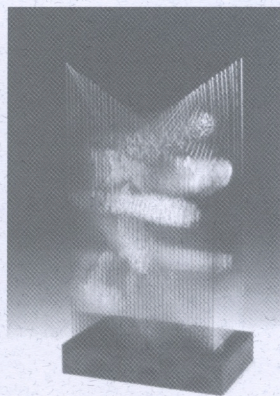
A study of the glass collection reinforced my impression: it has some superb pieces and it has serious omissions. This situation is not unusual, especially for a museum that has been collecting craft with systematic determination for only thirteen years. I can say, however, that some of the pieces in the collection are outside the so-called mainstream artists promoted and validated by galleries, collectors, and museums. While some might consider

such pieces quirky, I believe they give the collection much-needed balance and texture. The number of artists working in glass is simply too large to overlook fine quality because an artist is "unknown" or exhibits in craft shows.

Thus, along with established major artists—Dale Chihuly, Dan Dailey, Fritz Driesbach, Karla Trinkley, and Toots Zynsky—*Glass! Glorious Glass!* includes some "new" names: Alan Goldfarb, Mark Matthews, and Walter Zimmerman.

Glass! Glorious Glass! is the first in a series of projected exhibitions that will focus on the Museum's permanent collection by medium. We

hope to travel the exhibition in the near future. Recent major gifts in turned wood, ceramics, and quilts provide the foundation for future exhibitions. ■



▲ *White Fish II*, 1992, painted glass and wood, 92.9 x 51.2 x 28.2 cm, Carol Cohen

▶ *Teapot Goblets*, 1991-1994, blown glass and *zanfirico* technique, 27.9 x 55.9 x 30.5 cm (overall), Richard Marquis



From the Alliance Office ...

by **Julia Brennan**

▼ **The James Renwick Alliance Web page can be found at www.jra.org.**

I have just completed my second year as Executive Assistant for the James Renwick Alliance, and I would like to thank the Board and the many experienced volunteers who have shepherded me along. What an inspiring group to work with! It was a busy and rewarding year coordinating the myriad events, trips, workshops, and other programs offered by the Alliance, and I loved getting to know so many of you.

Some nuts and bolts: I would like to remind everyone about membership renewals. Our membership year runs from January 1st through December 31st.

Therefore renewal in the Alliance is in December and January of each year. If you have joined since July, 1999, we will extend your membership and pro-rate or bill later at mid-year. Most members will receive renewal information in December and a reminder in late January. If you want to take the tax deduction in 1999, please mail your renewal before January 1st. Making your donation with securities is very simple; please call me for instructions. And as of this year, your membership benefits include a twenty percent discount at the Renwick Gallery gift shop. If you receive an erroneous notice, have a change of address, need a confirmation of your contribution, or have any questions, don't hesitate to get in touch with me.

From time to time you receive announcements and invitations to craft-related events sponsored by other organizations. All these mailings are coordinated and mailed from the Alliance office. We do not exchange, distribute, or sell our membership list. We think notification of exciting programs is an added benefit of membership, and we hope you can take advantage of these opportunities.

Twice a year you receive the handy little "Save the Dates" calendar, a six-month glance at our upcoming trips and programs. More detailed information and a more comprehensive calendar are included in the *Quarterly*. Many events are also the subject of separate mailings. For those of you who are on-line, check out the Alliance Web site, www.jra.org, which is packed with updated trip, event, workshop, and craft information. We have increased the number of day trips for members in and near Washington, so check your mail and the Web site for registration information. Remember, these trips fill up quickly!

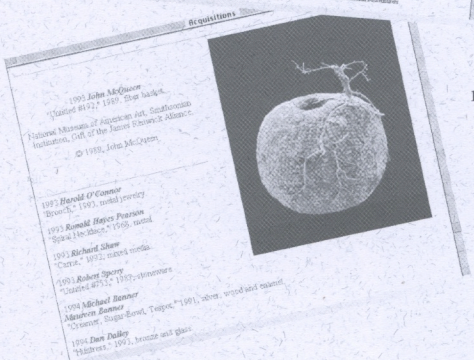
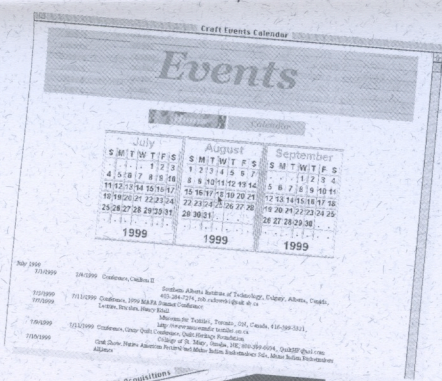
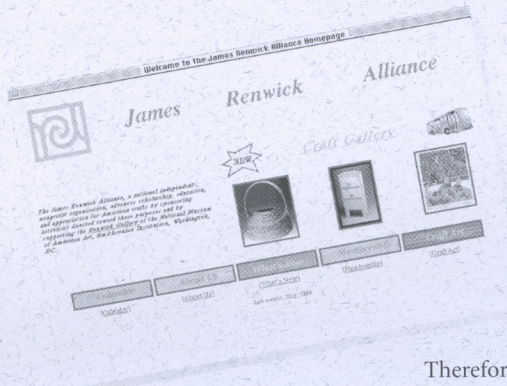
We really want your continued input so that we can remain a lively and growing organization. We welcome all suggestions and comments. And please let me know if you have friends who would like an introductory membership packet for the Alliance.

I look forward to getting to know even more of you this next year! ■

Julia Brennan

Office Hours:
Monday to Friday, 9 am to noon.
E-mail address: julia.brennan@jra.org.

► **Our membership year runs from January 1st through December 31st.**



Craft Leaders Report

News from the Craft Leaders Caucus

by **Barbara Berlin**

Welcome, readers! The Craft Leaders Caucus is the upper membership group of the James Renwick Alliance. Members are guaranteed new friends and educational craft trips. Come aboard! And a hearty welcome to new Caucus members Barbara and Allan Hurwitz, and Judy Press and Michael Mickliger.

Thank you for your enthusiastic response to our trip questionnaire. I know you want to know the results, so here goes: for international trips you chose Venice, Japan, Montreal, and Scandinavia; in the domestic category, Connecticut, Portland (Oregon), San Francisco, and Atlanta. Decisions will be made for the next trips, keeping in mind your preferences—and the availability of willing trip leaders.

We look forward to our upcoming scheduled trips:

- To Boston and Providence on October 20 - 24, 1999, led by Libby and JoAnne Cooper and Mary George Kronstadt, with assistance from Herta Loeser.

- To Captiva, Florida for an island retreat on January 20 - 23, 2000, led by Dick Conant, with hosts Jane and Arthur Mason.

- To Australia on March 25 - April 8, 2000, led by Judy Bloomfield and Norman Mitchell.

- Also, be sure to save the date for Caucus Day on April 28, 2000. This event, part of Craft Weekend, will be chaired by Jackie Chalkley.

We welcome your questions and thoughts, so that we can continue to make your Caucus involvement meaningful for you and the craft community. And if you are not yet a Caucus member, we hope you will consider making a upgrade to this very special level of membership. The annual rate is \$1,250 for couples and \$1,000 for individuals. Trip costs vary. To join the Craft Leaders Caucus, to learn more about its membership benefits, or to be in touch with Caucus members during your travels, contact Julia Brennan at (703) 812-4500. ■

From the President continued from page 2

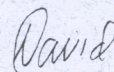
is *Glass* on October 1 from 10 am - 5 pm at the Smithsonian's S. Dillon Ripley Center.

The month of November promises to be especially busy with three major craft shows taking place: SOFA Chicago, November 5-7; the Philadelphia Craft Show, November 12-14; and the Washington Craft Show, November 19-21. The Alliance will sponsor a brunch Saturday, November 6 at 10 am at SOFA Chicago, and all Alliance members are invited to attend. At the Washington Craft Show, the Alliance is co-sponsoring two lectures: "Collecting for the Nation" with Ken Trapp on Friday, November 19 at 11 am; and "Rooms with an Attitude: Principles of Integrating Decorative Crafts into Your Environment" with Judith Weisman on Saturday, November 20 at 1 pm. Judith is an interior designer and a member of the Craft Leaders Caucus.

Elsewhere in this issue of the *Quarterly*, Alliance Executive Assistant Julia Brennan urges those of you who are on-line to check out the Alliance web site. The web site contains a wealth of invaluable information about craft activities and events.

I, too, encourage you to visit the Web site and give us your comments.

In conclusion, I would like to thank you for your support of craft arts. This millennium year promises to be a particularly exciting one in the field of crafts, and I hope that you will take advantage of the many opportunities afforded you through your membership in the Alliance to participate in craft activities.



David Montague
President

Strategic Giving Seminar to be Held September 16

With the support of American Express Financial Advisers, the National Museum of American Art and its Renwick Gallery are sponsoring a seminar, "Funding the Arts: How to be a More Strategic Donor," on September 16 in the Renwick Gallery's Grand Salon. Speakers will be Tracy Gary, author of *Inspired Philanthropy: Creating a Giving Plan*; and Linda Lichtenberg Kaplan, a board-certified appraiser and specialist in American art.

Cocktails and a light buffet will be served at 6 pm, and the seminar will start at 6:45. At its conclusion, Renwick Curator-in-Charge Kenneth R. Trapp will lead a tour of the second-floor galleries, where objects from the Renwick's permanent collection are on display.

For further information regarding this seminar call (202) 357-4836. ■

The Renwick Gallery Senior Outreach Program

by Shelly Brunner

Senior centers and assisted living facilities in the Washington area have responded enthusiastically to the Renwick Gallery's Senior Outreach Program. Funded by the James Renwick Alliance, the program has sparked the kind of feedback that makes docents eager to volunteer.

The three-part series begins at a senior center or residence, where docents present slides along with materials and objects from the museum's "Touch Pack." One week later, participants tour the Renwick Gallery's permanent collection. The culmination comes the third week when seniors create wearable art jewelry using special buttons from their own collections. The workshop is enlivened by stories and memories associated with the buttons, some of which have adorned a special-occasion garment or a husband's uniform, or have been passed down through several generations.

Docents have presented the program to a number of organizations throughout the area, including OASIS (Older Adult Service and Information System), the Jewish Community Center of Rockville, Elderhostel, and several Montgomery County and Fairfax County senior community centers. Several assisted living centers have also participated. Sharon Gobel, former director of OASIS, attests to the program's popularity. "The thrill of seeing the arts and crafts at the Renwick," she says, "and actually making a piece of jewelry was the best for many. Our members truly enjoyed these classes."

The Renwick Gallery's Senior Outreach Program will be featured in a workshop at the National Docent Symposium this October. The Renwick docents are proud to share this exciting program with other museum educators from across the United States. ■

Upcoming Events

James Renwick Alliance and Related Events

Alliance-sponsored events
are shown in bold italic.

September

September 16 (Thursday)

Seminar, Renwick Gallery, Grand Salon, 6 - 9 pm

"Funding the Arts: How to be a More Strategic Donor," by invitation/reservation

September 17 (Friday)

Craft Talk, noon, Renwick Gallery, lobby

Programs Coordinator Allen Bassing highlights the recent rotation of craft art in the permanent collection exhibition.

September 19 (Sunday)

Slide Lecture, 3 pm, Renwick Gallery, Grand Salon
Writer/photographer Paola Ginaturco and researcher/author Toby Tuttle survey the work of women textile artisans in Central and South America.

Cosponsored by the Craft Center, Washington, D.C. A Smithsonian Hispanic Heritage Month program.

September 23 (Thursday)

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

In "Josh Simpson: The Art of Glass," the artist explains the technical and creative process behind his glass "planets," as well as what it means to carry on a three-thousand-year-old tradition of glassmaking.

September 23 (Thursday)

Exhibition Opening, "Glass! Glorious Glass!"
6 - 8 pm, Renwick Gallery, by invitation/reservation

September 24 - 26 (Friday - Sunday)

Alliance Craft Study Tour to the Hudson River Valley, NY

September 25 (Saturday)

Family Day, 1 - 4 pm, Renwick Gallery, Grand Salon

Demonstrations, workshops, hands-on activities and guided tours are offered in conjunction with the exhibition *Glass! Glorious Glass!*

Supported by the Windgate Charitable Foundation.

September 26 (Sunday)

Craft Demonstration, 11 am - 3 pm, Renwick Gallery, Grand Salon

Glass researcher Francis N. Allen demonstrates glass decorating techniques including cutting, staining, molding, and enameling.

Supported by the Pearl Rapport Kaplan Fund.

September 30 (Thursday)

Video, 10 am to 3 pm, Renwick Gallery, Grand Salon (continuous-repeat of September 23 program)

September 30 (Thursday)

Gallery Tour, noon, Renwick Gallery, Grand Salon

Kenneth R. Trapp leads JRA members on a tour of *Glass! Glorious Glass!*, by reservation.

October

October 1 (Friday)

Symposium, 10 am - 5 pm, S. Dillon Ripley Center

"The Theme is Glass," by invitation/reservation.

Sponsored by the Smithsonian Masters Program in the History of Decorative Arts.

October 3 (Sunday)

Gallery Tour, 3 pm, Renwick Gallery, Grand Salon (repeat of September 30 tour)

October 8 (Friday)

Video, 10 am - 3 pm (continuous, 6 minutes), Renwick gallery, First Floor, Room 105

"The Art of Craft: Glass" features Vermont glass artist Alan Goldfarb making production and one-of-a-kind pieces. Examples of both are in the exhibition *Glass! Glorious Glass!*

Supported by the Smithsonian Women's Committee, with additional support from the James Renwick Alliance.

October 15 (Friday)

Craft Talk, noon, Renwick Gallery, lobby

Programs Coordinator Allen Bassing discusses subject matter in the permanent collection exhibition.

October 20 - 24 (Wednesday - Sunday)

Craft Leaders Caucus Tour to Boston and Providence

October 22 (Friday)

Video, 10 am - 3 pm, Renwick Gallery, First Floor, Room 105 (continuous-repeat of October 8 program)

October 24 (Sunday)

Craft Talk, 3 pm, Renwick Gallery, lobby

Renwick Curator-in-Charge Kenneth Trapp surveys the studio glass in the exhibition *Glass! Glorious Glass!*.

November

November 4 (Thursday)

SOFA Chicago, Benefit Opening

November 5 (Friday)

Video, 10 am - 3 pm (continuous, 24 minutes), Renwick Gallery, First Floor, Room 105

"Dale Chihuly in Italy and Finland," a film following Chihuly as he gives workshops and demonstrations in Europe.

November 5 - 7 (Friday - Sunday)

SOFA Chicago

November 6 (Saturday)

Alliance brunch, SOFA Chicago, 10 - 11 am, Pier Lobby, by reservation

November 12 - 14 (Friday - Sunday)

Philadelphia Craft Show

November 12 (Friday)

Alliance Craft Study Tour to the Philadelphia Craft Show

November 12 (Friday)

Video, 10 am - 3 pm, Renwick Gallery, First Floor, Room 105 (continuous-repeat of November 5 program)

November 18 (Thursday)

Preview benefit for the Washington Craft Show

November 19 (Friday)

Gallery Talk, noon, Renwick Gallery, lobby

Programs Coordinator Allen Bassing looks at glass artists who work in the state of Washington and are in the exhibition *Glass! Glorious Glass!*

November 19 - 21 (Friday - Sunday)

Washington Craft Show

November 19 (Friday)

Lecture, 11 am, Washington Craft Show, "Collecting for the Nation," Kenneth R. Trapp

November 20 (Saturday)

Lecture, 1 pm, Washington Craft Show

"Rooms with an Attitude: Principles of Integrating Decorative Crafts into Your Environment," Judith Weisman.

December

December 12 (Sunday)

Acquisitions Meeting

January 2000

January 20 - 23 (Thursday - Sunday)

Craft Leaders Caucus Retreat, Captiva Island, Florida

March 2000

March 25 - April 8

Craft Leaders Caucus Tour to Australia

April 2000

April 27 - 30 (Thursday - Sunday)

Craft Weekend 2000

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

Beginning October 4, docent-led tours of the exhibition, *Glass! Glorious Glass!* will be offered weekdays at noon. No tours will be given October 11, November 11, and November 24 to 26. Tours will start in the lobby.

Welcome New JRA Members!

Craft Leaders Caucus

Barbara and Allan Hurwitz
Judith Press
and Michael Mickliger

Patron

Mr. and Mrs. Steve Canton

Sponsor

Mr. and Mrs. Herb Lerner
Doris Rief
and Donald Woods

Donor

Ellen Ades
Sissy Ashby
Cozy Baker
Patricia Bayer
Robert Bell
Sandy Berlin
and Les Kooyman
Charlotte Brown
Pamela and Edward Carnot
Mr. and Mrs.
Theodore Davidov
Mr. and Mrs. Dan Finch
Dr. and Mrs. James Flesch
Mr. and Mrs. Bob Friedman
Mickey Galt
Carol Gentithes
and Fred Johnson
Dr. and Mrs.
Rodney Golden
Mr. and Mrs.
Edward Gross
Mr. and Mrs. Mark Hewitt
Mr. and Mrs. Bill Hickman
Dot Hodges
Jill Indyck
Clyde Jones
Jai Jones

Donor cont.

Mr. and Mrs. Robert Jones
Kathryn Kent
Patrick Kerwin
Shirley Koller
Mr. and Mrs. Philip Kotler
Mr. Robert Lehrman
Mr. and Mrs. Isaac Luski
Ruth Ava Lyons
and Paul Sires
Mr. and Mrs. Jon Mauney
Mr. and Mrs. Jerald Melberg
Timothy Nojaim
Mr. and Mrs. Ben Owen
Mr. and Mrs.
Vernon Owens
Sharron Parker
Rory Parnell
Franklin Parrasch
Susan Phillips
Elaine Reed
Dr. and Mrs. Norman Silvers
Mr. and Mrs. Vollis Simpson
Skip Sroka
Dr. and Mrs. H.A. Wellons
Rob Williams
Sharon Zimmerman



JAMES
RENWICK
ALLIANCE

Guild

Scottie Allen
Maureen Burns Bowie
Ann S. Liddle
Nina Lane Neily

Art

Susan Booth

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 exhibition tours conducted by artists and curators

Unique craft study tours to artists' studios, private collections, and special exhibitions

A twenty percent discount in the Renwick museum shop

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

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

BULK RATE
US POSTAGE
PAID
PERMIT NO. 4297
ROCKVILLE, MD

Quarterly

Fall 1999

Glass! Glorious Glass!	1
From the President	2
The Smithsonian Women's Committee Endowment; Upcoming Symposium and Seminars	3
An Adventure in Heat and Light	4
Renovation of the Grand Salon	5
From the Alliance Office	6
Craft Leaders Report	7
Strategic Giving Seminar to be Held September 16	8
The Renwick Gallery Senior Outreach Program	8
Upcoming Events	9
Welcome New JRA Members	10
Join the James Renwick Alliance	11

