



JAMES
RENWICK
ALLIANCE

Another Sterling Craft Weekend

Craft Weekend '99, that unique opportunity to meet other craft enthusiasts, have a rollicking good time, expand one's understanding of craft past and present, and support the Renwick Gallery and the James Renwick Alliance, is now history. Here are some highlights of a jam-packed few days.

Acquisitions

by Bob Sinclair

On April 23, with the collaboration of the Acquisitions Subcommittee chaired by Gary Stevens, Curator-in-Charge Kenneth R. Trapp presented three objects to the entire Acquisitions Committee (current Board members, Board members in their first 2 years after leaving the Board, founding members of the Alliance, and members of the Craft Leaders Caucus). The committee voted to fund the purchase of all three for the Renwick Gallery's permanent collection: *The Listening Point* (glass) by Mary Van Cline; *Guerra!* (fiber) by Arturo Alonso Sandoval; and *Blue Pearl* (ceramic) by Kenneth Price.

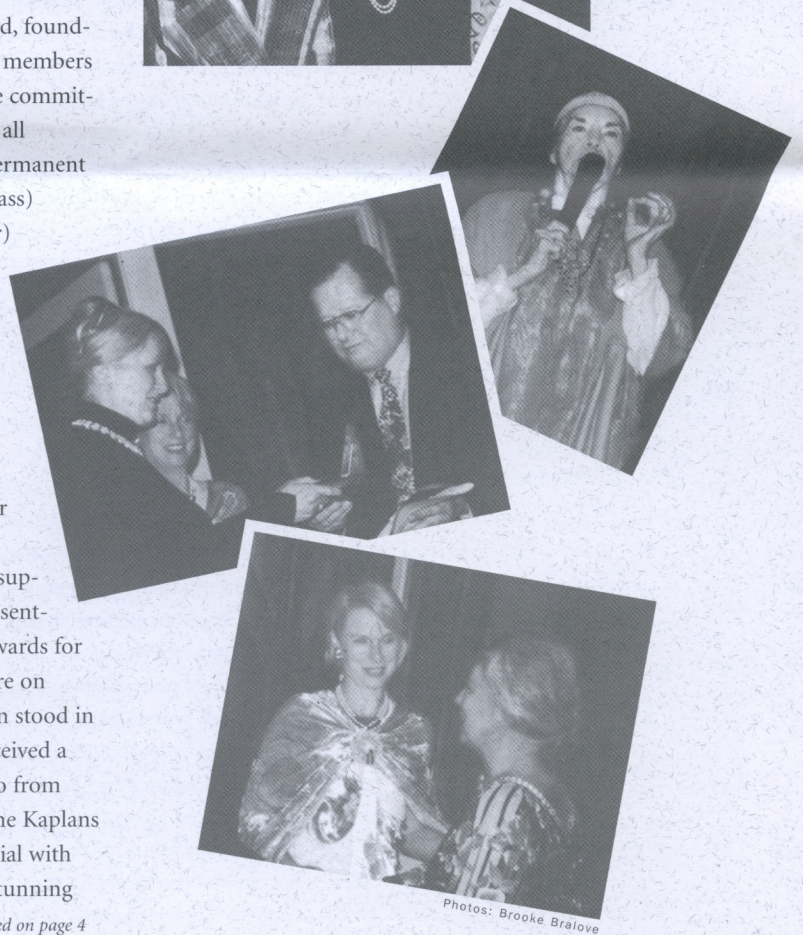


The Patrons Dinner

by Bob Sinclair

Set in a tent on Deena and Jerry Kaplan's patio, the Patrons Dinner on Friday evening was an elegant occasion for honoring the major supporters of Craft Weekend and presenting the Masters of the Medium awards for 1999. Four of the five Masters were on hand; Elmerina and Paul Parkman stood in for Dale Chihuly. Each Master received a Pewabic tile with the Alliance logo from Toni Gordon and John Kotelly. The Kaplans made the evening even more special with their warm hospitality and their stunning decorations.

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Photos: Brooke Bralove

(From top to bottom) President Sue Bralove and Patrons Dinner hostess Deena Kaplan join Master of the Medium award winner in wood, Wendell Castle.

Lenore Tawney, Master of the Medium award winner in fiber, addresses the dinner guests.

John Kotelly and Toni Gordon present Master of the Medium award in metal to Mary Lee Hu (far left).

Toshiko Takaezu accepts her Master of the Medium award in ceramics from Toni Gordon.

From the President



JAMES RENWICK ALLIANCE

Quarterly

Summer 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.

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On June 30th I will complete my term as Alliance president. It has been two years of non-stop activity, constant challenge, more than occasional confusion, and thankfully, recurring satisfactions. It has not been a job for the faint of heart.

Looking back, I find that the satisfactions have come out of working effectively with others. With long hours and technical know-how on the part of Alliance Executive Assistant, Julia Brennan, most of the day-to-day operations of the organization have been computerized. And our tireless Treasurer, Phil Brown, along with the Finance Committee, have refined the budgeting process, closely integrating program with budget and more tightly monitoring our spending. The reliable backup support of my Vice President, David Montague, and Secretary, Ruth Conant, complete a strong executive team which, along with effective committee chairs, has created and carried out all of the years' programs.

The Web site, which had a healthy start before I became president, has continued to develop and play a more significant role in the life of the organization. It not only reflects our existing programs, but it generates new ones, too. It has truly been an adventure for me to enter Cyberspace with the tutelage of our passionate and dedicated Web site Committee.

One hallmark of my term has been an increase in the number of trips the Alliance has sponsored. The only real credit I can take for this accomplishment is that I said "Yes" to our energetic Trip Chair, Sandy Mitchell. Sandy, with the assistance of her husband, Norman, and a small committee, has developed the trip program to the point where we now put on an average of one trip a month. We are all indebted to Sandy for her hard work on this project.

As we close the books on another successful Craft Weekend, I am reminded of the many, many volunteers who work together to produce one of these complex and wonderful weekends. I am truly grateful to each and every one who helped to make Craft Weekend, both this year and last, such successes. Joan Wessel should be given a huge round of applause for the dazzling, fun-filled, and profitable evening she produced for us this year as Gala Chair.

Our Acquisitions Subcommittee, chaired by Sherley Koteen and then Gary Stevens, has worked with Curator-in-Charge Kenneth Trapp to develop an acquisitions process that is more responsive to the needs and concerns of both the Alliance and the

Renwick. This process will continue to evolve under the leadership of John Kotelly.

Perhaps the most significant accomplishment of the past two years has been the signing of a formal Memorandum of Agreement between the James Renwick Alliance and the Smithsonian Institution. It has taken more than two years of meetings and serious deliberation on the part of all Board members to bring this agreement to fruition. My partners on the Alliance negotiating team deserve special credit for their fine work: Barbara Berlin, Lee Eagle, John Kotelly, and David Montague. With the signing of the agreement, the Alliance looks ahead to a cooperative and productive relationship with the Renwick Gallery and the National Museum of American Art. Elsewhere in this issue you will find David Montague's account of the agreement and the discussions that gave rise to it.

Throughout my tenure I am fortunate to have had a good working partnership with both Ken Trapp and NMAA Director Elizabeth Broun. They and their staffs have been responsive and supportive as we have worked together to achieve our common goals. For this, too, I am grateful.

My transition to the job of president was facilitated by the ready assistance of my predecessor, Barbara Berlin, and that of other former presidents who were my sounding boards and shared with me their collective wisdom. I have great confidence that the Alliance will move strongly into the future under the leadership of my Vice-President and friend, David Montague. I know that he will receive the support that I have had from a capable and committed Board and from the membership at large.

In mentioning a few individuals by name, I inevitably omit other people whose contributions are equally significant. Please be assured that I value the contributions of each and every one of you. For it has been a team of people, giving to the Alliance in unique and important ways, which has made the past two years so productive for the Alliance and so satisfying for me. My thanks go to all of you for giving me the opportunity and the privilege of serving as your president.

Susan Haas Bralove
President

P.S. In case you think this is the last you will hear from me, I reassure you that it is not. I have enjoyed working with our wonderful *Quarterly* editor, Bob Sinclair, so much that I have signed on to lend him a hand next year.

Memorandum of Agreement Signed

Between the James Renwick Alliance and the Renwick Gallery,
the National Museum of American Art, and the Smithsonian Institution

by David Montague

The James Renwick Alliance and the Smithsonian Institution have made it official! Based on a Memorandum of Agreement, signed by Alliance President Sue Bralove on behalf of the Board of Directors and by officials of the Smithsonian, the Alliance will become the official support group for the Renwick Gallery as of June 1, 1999.

“What is new and different about that?” it might well be asked. “Hasn’t the Alliance always been the support group for the Renwick?” Since its inception, the Alliance has indeed supported the Renwick Gallery, and our bylaws state that assisting the gallery in expanding its collection of American craft objects is one of the primary purposes of the Alliance. But this relationship has always been an informal and unofficial one, and there has never been a formal document which sets forth specific procedures for managing the relationship and spells out the specific duties and responsibilities of each of the parties.

For more than a year, a negotiating team composed of Barbara Berlin, Sue Bralove, Lee Eagle, David Montague, and John Kotelly met periodically with Smithsonian officials in an effort to draw up a mutually acceptable document for managing the relationship. The Smithsonian had requested that such an effort be undertaken, and the Alliance

Board of Directors had authorized the negotiating team to meet this challenge. A primary concern for the Smithsonian negotiators was “exclusivity,” namely that funds raised by the Alliance not be used to support any organization other than the

Renwick Gallery. Other Smithsonian concerns were to specify in detail how approvals to use Smithsonian facilities and Smithsonian-copyrighted materials were to be obtained and to gain greater latitude in determining how Alliance support funds were allocated. Alliance concerns were to maintain autonomy in managing its programs, to maintain final authority over how its funds are expended, and to obtain reasonable and prompt responses to requests for support in areas controlled by the Smithsonian.

The signed Memorandum of Agreement addresses the concerns of both parties. The Alliance has agreed that the Renwick will be the “exclusive beneficiary” to which it contributes funds, while the Smithsonian has recognized and agreed that the Alliance will continue to use its funds for its own events, educational programs, newsletter, Web page, trips, and other activities for the benefit of its members. Under the terms of the Agreement, the Alliance will specify by June 15 an amount of money that it will contribute to the Renwick for the following fiscal year, beginning October 1. The Renwick, in turn, is required to submit a specific spending plan as to how the pledged amount is to be expended. At least 40 percent of the amount must be designated for acquisitions, and Alliance funds cannot be used for operational or overhead expenses. Moreover, the Alliance retains final approval authority over the Renwick’s spending plan, which must be reviewed and approved by the Alliance Board by September 15 of each year. Other provisions in the Agreement cover procedures for planning activities and for coordinating public events, non-public Alliance events, and opening receptions, as well as procedures to be followed in obtaining the use of names, images, copyrights, and trademarks under the purview of the Smithsonian.

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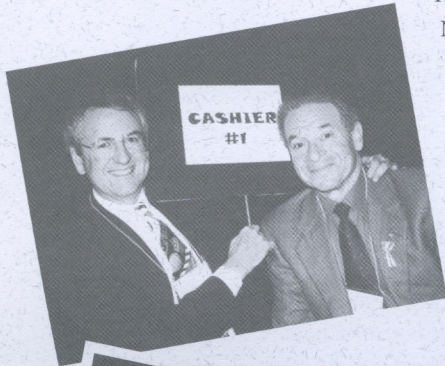
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Craft Weekend continued from page 1

The Gala: The Alliance Shakes, Rattles, and Rolls

by Julianna Mahley

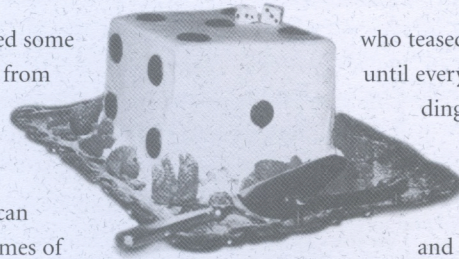
▼ **Volunteer cashiers Steve Bralove and Norman Mitchell take a break from their duties at one of the chip exchange tables.**



“Shake, Rattle & Roll” beckoned some 250 guests—Alliance members from across the country, along with representatives of the Renwick Gallery and the National Museum of American Art—to a gala evening of games of chance, dinner, and a live auction of contemporary crafts. Four of the five artists newly selected as Masters of the Medium—Lenore Tawney, Mary Lee Hu, Wendell Castle, and Toshiko Takaezu—attended, along with the many other craft artists who regularly support the James Renwick Alliance.

Joan Wessel, Gala Chair, and her committee had transformed The Galleria at Lafayette Centre into a sparkling casino, and the evening was a whirl of champagne cocktails, blackjack tables and other games, and elegant buffets. Many small tables were available to rest and eat, but most people were moving from one activity to another and one gaming table to another to take their chances with Lady Luck.

The gala culminated in a live auction conducted by Patrick O’Neill of Sloan’s,



who teased, cajoled, and encouraged until everybody was laughing and bidding. There was much impassioned bidding for a trip for two to London with collectors/savants Marc

and Diane Grainer, and for a trip for four to Atlanta that will include visits to the homes of private craft collectors and studio visits to prominent craft artists. A very select group of 19 craft objects brought about spirited bidding, including jewelry by Mary Lee Hu and work that had been donated by three nationally known artists.

The most unusual item, donated by Deena Kaplan and auctioned as a bonus, was a centerpiece with a table, three chairs, and objects honoring the Masters of the Medium—all in chocolate! And what was one to do with the gaming chips acquired during the evening? Answer: Visit the “Chip Shop,” where winnings could purchase a full range of tempting craft items such as jewelry, scarves, and handmade books.

Casinos and gaming are not often experienced in this area, but Lady Luck provided fun for everybody, wonderful craft art for the high bidders, and strong support for the James Renwick Alliance and the Renwick Gallery.

The Symposium: Focus on Shaker

by Bob Sinclair

In recognition of the special exhibition on view at the Renwick Gallery, the Saturday symposium was concerned with the Shaker heritage: the challenge of preserving and restoring the Shakers’ very perishable works, the difficulty of making Shaker artifacts relevant in present-day educational settings, and the Shaker influence on present-day craft artists.

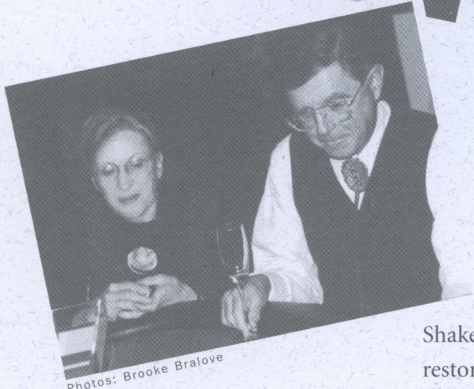
Kan Hakuta and Andy Vadnais, who between them were responsible for assembling the pieces shown in the exhibit, led off by describing how the collection came to be: how in the nineteenth-century, the Shaker community at Mt. Lebanon,

New York oversaw the sect’s other groups from Maine to Kentucky; how the property was sold to a private school in the 1920s; how Andy, when he arrived at the school as a teacher, saw an opportunity to use Shaker artifacts and buildings to work with at-risk children; how he set up a nonprofit foundation to this end; how his ideas came to naught because the school, constantly flirting with insolvency, viewed the Shaker pieces as a source of funds; how he became acquainted with Ken; and how Ken, against the advice of his financial advisers (and his own rational self), purchased the whole collection, which is now in storage. Since the school



▲ **Julianna Mahley, Jim Stockmal, and Ellen Kollar enjoy some conversation (center).**

▲ **Grace Taylor and David Montague try their luck at the blackjack table (bottom).**



Photos: Brooke Bralove

◀ Even the elegant buffet at this year's gala was said to "Shake, Rattle & Roll".

Smithsonian Seeking Volunteers

The Smithsonian Institution's Visitor Information and Associates' Reception Center is seeking volunteers to staff information desks at Smithsonian museums, including the Renwick Gallery. Volunteers serve one morning or afternoon per week, or one morning or afternoon on alternate weekends. Training classes take place next fall. For further information call (202) 357-2700 (voice) or (202) 357-1729 (TTY).

had treated these pieces like any other old furniture (this was long before the craze for Shaker things), many of them have been substantially altered, further complicating the challenge of restoration.

Furniture-maker Rosanne Somerson of the Rhode Island School of Design then spoke on the way Shaker design had influenced the work of contemporary furniture artists. She said that when Kenneth Trapp asked her to give this talk,

The Sunday Tour: These Runners, Too, Will Pass

by Stanley Asrael

Among the delights of a well-planned craft study tour is the knowledge that the tight scheduling devised by the leaders will work out to the minute—testimony to their expertise, foresight, and trial runs.

So if the group comes up against an endless procession of participants in a 15K road race passing right in front of the tour's first stop, the sense of assurance that our leaders will "overcome" (through multiple, skillful detours) allows the still happy participants to enjoy the sunshine and the excitement about the great collections and the settings that for them would constitute the day of craft riches.

Finally reaching the Porto Vecchio condominiums just south of Old Town Alexandria, the group split into three segments to avoid a crush in the condos of the Boyers, the Friedenbergs, and the Furmans.

- As is so frequently the case, fascinating techniques of display and lighting at the Boyers' added to the learning experience as the group viewed ceramics and Cynthia's textiles—and, by telescope, the osprey nest 500 yards out in the Potomac, which forms the spectacular backdrop for the building.
- The Friedenbergs' collection of paintings, glass, and prints helped demonstrate how a collection's main focus may be complemented with other works to make living with the collection even more pleasurable.
- At the Furmans' a collection of antique Asian pieces and contemporary American wood sculpture

she wondered how many links there really were between what she herself made and the Shakers' work; when she delved into the subject, the links became apparent—as her slides showed.

The final speaker was Jim Rose, a young metal-smith who makes full-sized, functional reproductions of Shaker furniture—in metal. His slides made clear the quality of his workmanship and its faithfulness to the originals. One difference: Jim said a couple of his pieces would weigh half a ton!

balanced a major collection of Sacklarian paints. Everything was bathed in light sparkling off the river just beyond their windows.

A short drive away (the runners now being history), the group visited a warehouse area in which Cynthia Boyer and Andrea Uravitch have their studios. Cynthia's felting techniques and Andrea's silk screening and insect sculpture attracted much interest, as did Shirley Koller's painted metal sculpture and Timothy Nojaim's marble and stone pieces. Also open was the studio of Foon Sham, who sculpts wood pieces of wide-ranging size.

From the warehouse the tour traveled to Chevy Chase, where Ann Milne hosted a luncheon that was graced with wine from her Maryland vineyard. As they relaxed with a delicious buffet, participants enjoyed the chance to view Ann's craft furniture, ceramics, and glass and to inspect her collection of craft jewelry.

Next, the bus took the group to the Rose home, adjacent to the Avenel golf course in Potomac. The Roses have a major collection of pottery, sculpture, and paintings from the American Southwest. This in-depth assemblage of the works of Native American artists is housed on all three floors of their home and in the garden area, as well.

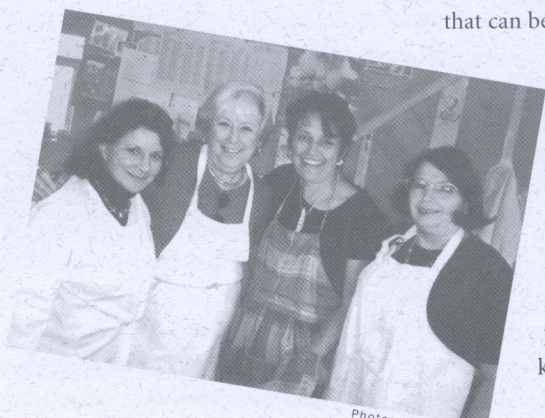
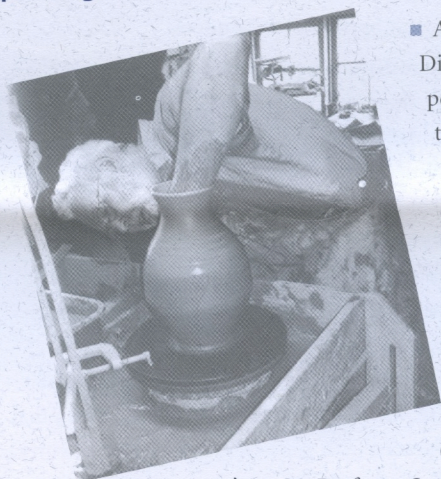
Finally, the tour visited Cozy Baker's home in Bethesda, where it was able to view and experiment with her collection of more than 800 kaleidoscopes of every conceivable variety. Enriched by the day, the group returned to the Renwick, its starting point, at 5:30—only a half hour behind schedule. ■

The North Carolina Experience

By **Bob Buchanan, Norman Mitchell, and Rebecca Stevens**

▶ **Trip leader Lisa Anderson keeps the group entertained on the bus by giving out North Carolina gourmet treats.**

▼ **Vernon Owens throws a pot at Jugtown.**



Photos: Sue Bralove

Nothing could be finer than to be in Carolina on a Caucus trip hosted by Lisa and Dudley Anderson! In March, twenty lucky souls experienced an eclectic craft and art tour covering much of the center of North Carolina. Some highlights:

- The group was introduced to fine collections of porcelain and pre-Columbian art at the Mint Museum, the state's oldest.
- At the Mint Museum of Craft + Design, Director Mark Leach led a tour of the permanent collection and the Education Resource Center; Harvey Littleton and Curator Mary Douglas conducted the group through Harvey's retrospective exhibit; and the group got a peek at the Chasenoff donation of more than 400 ceramics in the museum vaults.
- In the 21st-century world of the College of Textiles at North Carolina State University, Adjunct Professor Janet Jackson illustrated the seemingly endless possibilities of both woven and knit textiles that can be executed (after hours of training) with the click of a mouse, using the college's computer-aided design technology. She explained that once a design is selected, it is executed on state-of-the-art equipment. To prove her point, she brought in several knit and woven textiles that



she had recently produced. In the textile print studio, a charming graduate student demonstrated a machine that can print in four colors on cotton fabric as quickly as an ink-jet printer can print on a piece of paper. No more waiting for one

dye to dry before another can be printed. Using another computer-aided design program, the graduate student had complete control of the entire process. With this technology, every yard—indeed every inch—of textile print can be unique. The group returned to the bus from this stop via a giant outdoor courtyard by Jun Kaneko, reputed to be his largest work.

- In the Seagrove area, where potters have worked since the early nineteenth century, the group ventured down back roads to visit the North Carolina Pottery Center, Jugtown, and the studios of many individual artists: Carol Gentithes and Fred Johnson, Ben Owen III, David and Mary Farrell, and—on the way back to Raleigh—Mark Hewitt.
- In addition to what might be thought of as main-line craft and art, the Caucus group was treated to the whirligigs of Vollis Simpson and “Hog River Crossing,” the creation of outsider artist Clyde Jones.
- Many North Carolinians opened their homes: Sonia and Isaac Luski, who have a vast collection of glass, much of it by Penland artists whose works they collect in depth; Mindy and Bob Jones, who have another superb glass collection; Sandy Berlin and Les Kooyman, who hosted a dinner amid an eclectic collection of glass pieces and contemporary figure paintings; and Suzie and Ted Gross,

◀ **Elyse Vinitzky, Deena Kaplan, Sharon Buchanan and Clemmer Montague suit up to try their hands on the wheel at Finch Pottery.**

► **Anne Battle and Leonard Slater admire a pot by Mark Hewitt.**



Photo: Leonard Slater

▲ **Susan Klaus, Rebecca Stevens, and Sandy Mitchell visit the home of outside artist Clyde Jones.**

whose contemporary home is filled with glass and a variety of two- and three-dimensional art.

■ The group found time to visit an impressive array of galleries, notably Hodges Taylor (Harvey Littleton), Noel (African-American and Latin American artists), and Melberg (Herb Jackson's paintings).

But Lisa and Dudley saved the best for almost the end of the trip: a stop at Dudley's office and later at their home, where the group experienced a collector's dream: exquisite pieces exhibited in a caring way for the benefit of Dudley's patients in the



Photo: Sue Bralove

one location, and breathtaking works displayed to perfection in a domestic setting in the other.

As Sue Bralove put it in her tribute to Lisa and Dudley at the end of the trip, the Caucus group was touched by the

commitment the Andersons have made to their community as health care givers, as supporters of commercial downtown restoration, as craft patrons, and, of course, as exceptional tour guides. Questioned later, Lisa and Dudley singled out the textile stop at North Carolina State as one of the highlights for them. Another highlight, Lisa added, was the realization that their work had produced so much edification and enjoyment for the Caucus group. ■

A Note from the Editor

Look at the masthead on page 2 of this issue. It's a good example of the *Quarterly's* dependence on the contributions of Alliance members. I can't begin to count how many people I've badgered for prose over the last three years, and I lack the words to express my gratitude to the many who have cheerfully responded with articles or parts of articles. Tight deadlines don't seem to faze them, nor does the experience of seeing their compositions emerge from the editorial Cuisinart in barely recognizable form. There are far too many contributors to thank them all by name, but You Know Who You Are; you all have my sincere gratitude. (I know who you are too, of course. Be assured that past service doesn't exempt you from future harassment.)

Contributors are only part of the story, however. The list of people who make this publication possible extends out to the horizon: the Alliance members and others who provide photos of our doings; the staffers at the Renwick Gallery and the National

Museum of American Art whom I bombard with niggling editor-type questions about provenance and copyright and whether that image is available yet; and the technical wizards, first at Eagle Design and later at Cox & Associates, who actually make the finished product happen.

Special thanks are due to the Renwick Gallery's Allen Bassing, who issue after issue provides the bulk of the items in the *Quarterly's* schedule of upcoming events; to Julia Brennan, who turns up ideas the rest of us miss and helps in many other unsung ways; to Ken Trapp for his many direct and indirect contributions; and (by no means least) to the two Alliance presidents I've worked with. Barbara Berlin and Sue Bralove have provided a critically important sense of the larger picture, have helped flatten seemingly insurmountable obstacles, and have occasionally applied the necessary cattle-prod. I'm looking forward to working with David Montague in the same way. Thanks to all of you. ■

Craft Leaders Report

News from the Craft Leaders Caucus

by **Barbara Berlin**

The Caucus, the Alliance's upper membership group, continues its unbroken skein of events that combine education, support for craft, and liberal doses of fun. Our most recent trip was to North Carolina in March under the leadership of Lisa and Dudley Anderson. The trip was a magical combination of new and old, public and private. We got a good feel for the North Carolina way of life, and we'll be happy to tell you what banana pudding is like and what you must eat with your R-C Cola! The folk art was unusual and lovable. All in all, a very special trip arranged for us by two

a third of whom live outside the Washington area, "up to speed" on matters of importance to the Alliance: the new agreement with the Smithsonian, our wonderful educational program, the work of the Planning and Nominating Committee, and acquisitions procedures. We also discussed possible future trips, and Caucus members will have a chance to express their wishes in a questionnaire.

The three collections visited on Caucus Day were wonderful foils for each other. Only the Grainers' focused on craft *per se*. The huge Therman Statom installation, the Judy McKie monkey bench, the Wendell Castle furniture, not to mention the extraordinary assemblage of American and British ceramics—all of these showed to great effect in the Grainers' spacious home. Room after room was filled with world-class pieces; Herta and Hans Loeser particularly liked an apothecary cabinet in which the drawers had all been made by different artists, including their son Tom. And still, Marc said, there were many pieces that could not be shown for lack of room. Installation of the pieces had been overseen by former Renwick Curator-in-Charge Michael Monroe, who said this was the most challenging job of its sort that he had undertaken.

Corinne and Ted Davidov's apartment was a complete change of pace. The Davidovs collect Art Deco furniture, decorative art, and fine art; in a classic case of being ahead of the curve, Corinne said they could not afford their collection if they were to start it now. One particular highlight was a case filled to the brim with bakelite jewelry, napkin rings, and the like.

Finally, we visited the home of Robert Lehrman, president and administrator of the Jacob and Charlotte Lehrman Foundation and chairman of the board of trustees of the Hirshhorn Museum. Set in a garden that could not have been more exquisite,



Photo: Bob Sinclair.

▲ **Marc Grainer (center) welcomes the Caucus group to the Grainers' spacious home. In the background are Sandra Oken, Caucus head Barbara Berlin, Norman Mitchell, and Jason Grainer.**

very special Caucus members, Lisa and Dudley Anderson. (See the article on page 6.)

Our next event, orchestrated by Norman Mitchell, was Caucus Day in Washington during the annual Craft Weekend. On a weather-perfect day, so many members participated that we needed two busses. To prepare us for next year's Caucus trip to Australia, Norman first took the group to the Australian Embassy for an informative lecture on the country's crafts by Robert Bell, curator of crafts at the Gallery of Western Australia. Robert and his wife, jewelry artist Eugenie Keefer Bell, accompanied the group for the rest of the day.

We also visited three wonderful private collections, including the home of Marc and Diane Grainer, where we had lunch and held the Caucus annual meeting. At the meeting, the Board's selection of David Montague as President-Elect, succeeding Sue Bralove, was announced. But the main item of business was to bring members,

The Caucus, the Alliance's upper membership group, continues its unbroken skein of events that combine education, support for craft, and liberal doses of fun.

the home is a showcase for what Mr. Lehrman calls "art of our times"—contemporary European and American paintings by the likes of De Kooning, Jasper Johns, and Gerhard Richter. Works from antiquity were an excellent foil.

The day concluded with an acquisitions meeting at the Renwick Gallery, where Caucus members exercised the privilege of voting on funding for acquisitions proposed by Renwick Curator-in-Charge Kenneth R. Trapp.

▶ Caucus members should save the following dates for trips and other events led by enthusiastic and knowledgeable volunteers:

To Boston and Providence on October 21-24, 1999, led by Libby and JoAnne Cooper and Mary George Kronstadt

To Captiva, Florida on January 20-23, 2000 for a retreat hosted by Jane and Arthur Mason and led by Dick Conant

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

Last but not least, Craft Weekend 2000 including Caucus Day, April 27-30, 2000.

▶ The Caucus Steering Committee is determined to make all Caucus members feel welcome and to offer more opportunities to be together. We established a hospitality committee for Craft Weekend this year under the able leadership of Elyse Vinitzky, and we have added the retreat at Captiva for the enjoyment and enlightenment of our members. We are eager to receive questions and suggestions so that we can continue to make membership meaningful for Caucus members and the craft community.

▶ We welcome the newest Caucus member, Franklin Parrasch. And we hope those who are not yet Caucus members will consider making an upgrade to this very special level of membership. The annual rate is \$1250 for couples and \$1000 for individuals. Trip costs vary. To learn more, to join the Caucus, or to be in touch with Caucus members during your travels, contact Julia Brennan at (703) 812-4500. ■

Agreement Signed continued from page 3

Finally, the Smithsonian has agreed that members of the Alliance are eligible to receive a 20 percent discount at the Renwick Gallery shop.

The Memorandum of Agreement is to be in effect for five years beginning June 1, 1999, and it may be terminated by either party on six months written notice.

In expressing his enthusiasm for the signing of the Agreement, the Curator-in-Charge of the

Renwick Gallery, Kenneth Trapp, stated in a letter to President Sue Bralove that the Renwick Gallery, the National Museum of American Art, and the Smithsonian Institution all aim to work with the Alliance in a mutually beneficial relationship. We in the Alliance are, likewise, looking forward to cooperating with the Renwick Gallery to ensure its continued role of leadership in the field of contemporary American craft. ■

Upcoming Events

James Renwick Alliance and Related Events

June

June 5 and 6 (Saturday and Sunday)

Craft Demonstration, 11am - 3 pm, Renwick Gallery

Jewelry designer Douglas Zaruba sets and engraves his 18k gold "Vortex Series" rings.

Supported by the Pearl Rappaport Kaplan Fund

June 10 (Thursday)

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

"The Shakers: Hands to Work, Hearts to God," an overview of Shaker life; produced by Ken Burns, 1991

June 17 (Thursday)

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

(Repeat of June 10 program)

June 18 (Friday)

Gallery Walk, noon, Renwick Gallery

Renwick program coordinator Allen Bassing discusses craft art and exhibition design, using the work in the permanent collection exhibition.

July

July 16 - 18 (Friday - Sunday)

Glass Weekend, Wheaton Village, NJ

July 17 - 18 (Saturday - Sunday)

Alliance Craft Study Tour to Wheaton Village

July 22 (Thursday)

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

(Repeat of June 10 program)

July 23 (Friday)

Slide Talk and Gallery Walk, noon, Renwick Gallery

Programs Coordinator Allen Bassing surveys Shaker design within the context of their unique culture, where the cardinal principal was "true gospel simplicity". The Shakers believed in good workmanship and utility, combined with harmonious relationship of parts. The introductory lecture will be followed by a tour of the Shaker exhibition.

Supported by the National Gallery of Art.

July 29 (Thursday)

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

(Repeat of June 10 program)

August

August 19 (Thursday)

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

"The Armoured Horses:" Wood carving artist Joe Leonard's equine carousel carvings are often six to seven feet tall and weigh hundreds of pounds. This video features horses commissioned for Euro Disney park outside Paris.

Supported by Custom Wood Carving, Garrettsville, Ohio.

August 26 (Thursday)

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

(Repeat of August 19 program)

August 27 (Friday)

Gallery Walk, noon, Renwick Gallery

Renwick program coordinator Allen Bassing looks at functional work in the permanent collection exhibition.

September

September 24 - 26 (Friday - Sunday)

Alliance Craft Study Tour to the Hudson Valley, NY

October

October 21 - 24 (Thursday - Sunday)

Craft Leaders Caucus Tour to Boston and Providence

November

November 4 (Thursday)

SOFA Chicago, Benefit Opening

November 5 - 7 (Friday - Sunday)

SOFA Chicago

November 12 - 14 (Friday - Sunday)

Philadelphia Craft Show

November 12 (Friday)

Alliance Craft Study Tour to the Philadelphia Craft Show

Note:

Until June 18, the Renwick Gallery will conduct walk-in tours of the Di Mare and Shaker exhibits at noon every day except June 11

Alliance-sponsored events are shown in bold italic.

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

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. A 20% discount in the Renwick Gallery 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

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
julia.brennan@jra.org

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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Quarterly

Summer 1999

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