



quarterly



WINTER 2007

JAMES RENWICK ALLIANCE

Spring Craft Weekend Offers Something for Everyone

By Reba Immergut, Spring Craft Weekend Chair

The JRA 25th Anniversary Spring Craft Weekend (SCW) celebration from Friday, Apr. 20 to Sunday, Apr. 21, offers something for all members, guests, and craft enthusiasts, promises Chair, Reba Immergut and her committee. Weekend events will sparkle with a host of anniversary toasts to Leaders of the Gallery and Founders and Presidents of JRA.

Friday is designed for Caucus members and weekend patrons. Craft Leaders Caucus Day includes visits to the homes of two collectors followed by lunch in a country inn-like restaurant. In a special 25th Anniversary tribute, Melvin and Ryna Cohen will be recognized for their creation of an endowment gifted to the Smithsonian American Art Museum. (See page 3, Renwick Invitational.)

The Patron's dinner on Friday evening will be at the craft-filled home, refurbished with the help of board member Mallory Lawson, of Debra Lee, chairman and CEO of BET Network, on Friday night. The patron's committee members promise a wonderful evening of music and merriment.

Saturday's activities include the symposium at the McEvoy Auditorium, Smithsonian American Art Museum, in the morning. (See page two, "President's Message," for detailed description.) Following the symposium is a special tour of the invitational exhibition at the Renwick Gallery, led by two curators of the show Lloyd Herman and Jane Mislosh. The tour will be limited in number so be sure to RSVP for events promptly.

The gala dinner/silent and live auctions at the Fairmont Hotel on Saturday evening will feature a wide range of objects across all craft media. Cynthia Boyer, silent auction chair, has carefully selected a diversity of objects for bidders with modest and extravagant auction budgets. And note the special 25th anniversary offering as well. (See Cohn-Snyderman Craft-Filled Weekend, this page.)

The live auction has an anniversary feature as well: an opportunity to bid on objects from all of the five awardees of the Masters of the Medium: Rudy Autio who donated a ceramic platter, John Cederquist, wood, Kay Sekimachi, fiber, Ginny Ruffner, glass sculpture, and Joyce J.

Scott, metal. "There is a huge sense of respect for the Alliance among the artists," said Sharon Buchanan, live auction chair, adding that she was deeply impressed by the generosity of the artists and their commitment to the Renwick Alliance. About 20 objects are in the live auction.

The weekend events will conclude with Masters of the Medium award brunch and presentations on Sunday at the Four Seasons Hotel, honoring the five 2007 Masters of the Medium. (See pages 4-5 for detailed information.)

All Alliance members who do not sign up to be weekend patrons are cordially invited to attend all the non-patron functions: the gala dinner/auction, the Saturday morning symposium and the Sunday brunch honoring the Masters of the Medium. (See pages 4-5.) We hope to see everyone at some or all of the weekend events.

More information about events and tickets are in the invitation to be mailed in early March or call the JRA office 301-907-3888. Weekend Patrons are invited to all events but must return the RSVP card for each event.

Live Auction Bid: Extraordinary CRAFT-FILLED Weekend in Philadelphia

This year's 25th Anniversary auction will feature a new and exciting bidding opportunity for 26 lucky people to experience in an extraordinary weekend in Philadelphia on Saturday, May 19, and Sunday, May 20, 2007.

Radnor, PA craft collectors and art patrons Norman and Suzanne Cohn will host a banquet dinner in their treasure-filled home on Saturday evening. A gourmet dinner with exquisite wine will be served on elegant dinnerware and stemware selected from the Cohn's large collection, commissioned by Suzanne and made by studio artists. The Cohns also are known for their hand crafted desserts, created individually for the visiting group. On Sunday, gallery caucus members

Rick, a JRA Board member, and Ruth Snyderman will share their knowledge of the art scene in Philadelphia while escorting participants to important collections and art venues in the city. Following the tour, they have invited the group to brunch at the fabulous Snyderman Gallery.

What a wonderful way to support JRA programs and enjoy a one-of-a-kind weekend at the same time! The bid for the weekend package is \$550 per person, limited to only 26 people. Bidding will be available on the website at www.jra.org after Apr. 1 and during the auction at the gala. Bid early, bid often, bid to win!



Photo courtesy of the artist

SIT DOWN AND RAISE YOUR BID CARD HIGH, because all the proceeds from the sale of this ceramic platter, donated by Rudy Autio, the 2007 Master of the Medium of ceramics, go into the coffer of the James Renwick Alliance. This piece is one of 20 in the live auction on Saturday night.

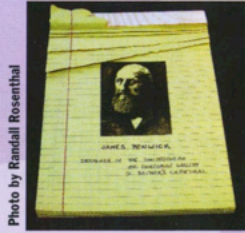


Photo by Randall Rosenthal

SOMEONE IS SELLING A YELLOW PAD? Wood artist Randall Rosenthal, JRA artist member, who does not hide the fact that the object is made from wood, donated "James Renwick Yellow Pad," to the silent auction. His piece is only one of 40 spectacular objects in the silent auction.

JAMES RENWICK
ALLIANCE
Quarterly
Winter 2007

The Quarterly is published three times a year by the James Renwick Alliance, an independent national non-profit organization, created to celebrate the achievements of America's craft artists; and to foster scholarship, education, and public appreciation of craft art. Founded in 1982, the Alliance helps support the nation's showcase of contemporary American craft, the Renwick Gallery of the Smithsonian American Art Museum, Washington, D.C. The opinions expressed therein are not those of the James Renwick Alliance, its board of directors, or the Smithsonian American Art Museum Renwick Gallery and its staff.

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From the President . . .



It's hard to believe that time has flown so quickly. It has been 25 years since The James Renwick Alliance was formed to support the Renwick Gallery which was established 35 years ago. In 2007, we celebrate the JRA's silver anniversary.

We will be celebrating our anniversary all year, including at Spring Craft Weekend (SCW), Apr. 20-22. As in past years, the weekend will be a wonderful opportunity to spend time with your fellow craft enthusiasts, but SCW 2007 will be a very special one and will contain many surprises including one I am going to share with you right now: Founding Renwick Gallery Director, Lloyd Herman, and former Curator-in-Charge Michael Monroe will be attending SCW to celebrate with us!

Michael Monroe will be moderating our symposium entitled "The American Studio Craft Movement; Remembering the Past/Looking Forward to the Future." The symposium will be at the Renwick Gallery, Saturday morning, Apr. 21, from 10:30 a.m. to 12:30 p.m. This is going to be a wonderful event with discussions about highlights from the past 35 years of the American studio craft movement as well as speculating about possible future directions. Instead of having the presenters read prepared material, this symposium will be a true exchange of views among the panelists.

Panelists include Lloyd Herman, director emeritus of the Renwick Gallery, Helen Williams Drutt English, and Bruce Metcalf. Helen Drutt, often called the "hat" lady, is well known from her years of running the Helen Drutt Gallery in Philadelphia. Helen is also known for all of the exhibitions she has curated and for her scholarly writing. In the spring of 2008, the exhibition "Ornament as Art: Avant-Garde Jewelry from the Museum of Fine Arts, Houston's Helen Williams Drutt Collection" will be coming to the Renwick Gallery. The third panelist Bruce Metcalf, one of the jewelers whose work Helen has shown, is both a well-known artist and a scholar.

Reba Immergut, SCW Chair, and her committee, have gone the extra mile to create an astounding series of events punctuated with other celebration surprises to make this anniversary weekend a very special one. I'm not going to give away any more secrets, so you'll just have to come to all of the SCW! Regardless of whatever else you had planned for this weekend, join us to celebrate and toast together the JRA's silver anniversary. Even better, bring a friend! You should be receiving your invitation soon.

Back in the summer of 1990, Jerry Paulson, then president of the Alliance, wrote in the Quarterly: "Voluntary organizations that function well have a clear mission and they stick to that mission...The mission of the James Renwick Alliance is to:

1. Advance scholarship about, education in the history of, and appreciation for American crafts;
2. Assist the Renwick Gallery...to expand its permanent collection of American craft objects of artistic significance and superior craftsmanship;
3. Support scholarly research in the field of American crafts since 1900; and
4. Organize and sponsor public educational activities related to American crafts."

Seventeen years later, we have only become more passionate about this mission. This is the time of the year when we ask you to renew your memberships. You should have received a membership renewal in the mail. Thank you to all who have already renewed their memberships. If you haven't done so yet, I hope you'll do so as soon as possible. Please let us know about anyone else you think might be interested so that we can contact them. It is with your support that the JRA continues to exist and to grow.

Join in the celebration of the JRA's 25th anniversary!

Diane

25th ANNIVERSARY SPRING CRAFT WEEKEND CELEBRATION AGENDA*

April 20

Friday

Caucus Day Tour and Lunch for Caucus members and Patrons

Friday evening

Patrons Dinner at home of Debra Lee

April 21

Saturday 10:30 a.m.

Symposium: *The American Studio Craft Movement: Remembering the Past/Looking Forward to the Future* at the McEvoy Auditorium, Smithsonian American Art Museum.

All members welcome.

Open to the public

Saturday evening

Gala Dinner and Silent and Live Auctions, Fairmont Hotel, 23rd and M Streets, N.W. All members welcome.

April 22

Sunday morning

Masters of the Medium Brunch and Awards Ceremony, Four Seasons Hotel, M Street.

All members welcome.

*More information about events, times, locations and tickets are in the invitation to be mailed in early March or call the JRA office at 301-907-3888. Weekend patrons are invited to all events but must return the RSVP card for each event.

James Renwick Alliance Officers 2006-2007

President - Diane Grainer

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From the Ground Up: Renwick Craft Invitational 2007 Features four Craft Artists

Open from March 9 to July 22

A panel of three distinguished experts in American crafts and decorative arts has selected glass artist Paula Bartron, papermaker Jocelyn Châteauevert, glass artist Beth Lipman and ceramicist Beth Cavener Stichter for the 2007 Renwick Craft Invitational.

This biennial exhibition has been made possible through The Ryna and Melvin Cohen Family Foundation Endowment. The Invitational opens at the Renwick Gallery of the Smithsonian American Art Museum on Mar. 9 with a formal exhibition opening ceremony on Thursday, Mar. 29, to which James Renwick Alliance members are invited. A lecture, open to the public, will follow on Friday, Mar. 30, at 12 noon at the Renwick Gallery.)

Paula Bartron, an American artist who resides in Stockholm, Sweden, creates blown and cast glass sculptures with an

emphasis on minimal geometric forms and pure lines. Jocelyn Châteauevert, who resides in Charleston, SC, uses handmade paper and metalsmithing techniques to create ethereal jewelry, lighting designs and installations. Beth Lipman, who resides in Sheboygan Falls, WI, translates 17th and 18th century still life paintings into three-dimensional blown and lampworked glass sculpture. Beth Cavener Stichter of Portage, OH, creates clay sculptures that focus on human psychology articulated through animal and human forms.

The artists were chosen by Susanne Frantz, independent curator and former curator of 20th century glass at the Corning Museum of Glass, New York; Lloyd Herman, independent curator and founding director of the Renwick Gallery; and Jane Milosch, curator at the Renwick Gallery.

The biennial exhibition series at the Renwick Gallery was established in 2000 to

honor the creativity and talent of craft artists working today. The first in the series, "Five Women in Craft," featured Myra Mimplitsch Gray, Mary Jackson, Janel Jacobson, Sondra Sherman and Consuelo Jiménez Underwood. "Four Discoveries in Craft" followed in 2002 and showcased the work of James Koehler, Gyöngy Laky, Kristina Logan and Kim Rawdin.

The Smithsonian American Art Museum announced a \$1.2 million gift from the Ryna and Melvin Cohen Family Foundation of Bethesda, MD, to establish the Ryna and Cohen Family Foundation Endowment in 2005. This endowment supports an ongoing biennial exhibition series showcasing contemporary craft artist, to be called the Renwick Craft Invitational, and related programs at the museum's Renwick Gallery. The Cohens are James Renwick Alliance Craft Leaders Caucus members.



Photo by Susanne Frantz

PAULA BARTRON working at the Glass Symposium in Nový Bor, Czech Republic, 2000.



Photo by Liz Lepance

BETH LIPMAN working at the Museum of Glass, Tacoma, Wa, 2006.



Photo courtesy of artist

BETH CAVENER STICHTER molding belly of J'ai Une Ame Solitaire in her studio, 2003.



Photo by David Puls

JOCELYN CHÂTEAUVERT'S paper piece being made in Charleston, 2006.

Sponsor An Artist For the Gala/Auction Evening

To honor artists for their participation in James Renwick Alliance auctions, the SCW committee started a "Sponsor an Artist" program.

"Sponsor an artist" allows JRA members to contribute toward the cost of the gala dinner/auction of artists who are attending the evening's event. Contributions are welcome from all JRA members whether taking part in SCW events or not.

One may donate the entire cost of the evening of \$200 per person and thus name the artist to be invited or chose to contribute a portion of a ticket for artists in a pool. Selections of artists from the pool will be from those who have objects in the auctions this year or who have had pieces in the past. Donation values are: \$50, \$100, \$150, \$200.

Contributions may be made by contacting the JRA office or checking one's choice on the SCW invitation.

Masters of The Medium } TO RECEIVE AWARDS

Spring Craft Weekend extends onto Sunday morning, Apr. 22, when the five Masters of the Medium are presented their awards at the Four Seasons Hotel. All JRA members are invited to attend this special event.

Marilyn Barrett and Paul Parkman are in charge of the ceremony. Leslie Lane and Laurel Mendelsohn have made all the arrangements with the Four Seasons Hotel. JRA Alliance member Tony Glander will place local artists' original centerpieces on the tables which may be purchased.

The *Quarterly* presents the Masters of the Medium as seen from the eyes of their friends and patrons.

Fiber: Kay Sekimachi

By Camille Cook



Photo by Clemmer Montague

COLLECTORS, FRIENDS AND FIBER ARTISTS meet at SOFA Chicago 2006 at the Fiber Arts International lunch. The shortest and the tallest members are: Kay Sekimachi, fiber artist and JRA Master of the Medium of fiber (center front), Michael Rohde, JRA artist member and weaver, and Camille and Alex Cook, collectors and JRA Craft Leaders Caucus members.

"Kay Sekimachi is a giant talent in a 4' 10" package, remarkable for her long creative output. For more than 40 years she has invented and expanded on art from her loom," said Camille Cook, long time friend and founder of Fiber Arts International, Inc. and a JRA Caucus member.

When fiber art was originally defined (as the new tapestry), she was among the first artists whose work was exhibited in museums under this new heading. In 1962-63 her work was included in "Modern American Wall Hangings" at the Victoria & Albert Museum in London and in 1969 at the Museum of Modern Art in New York at a show called "Wall Hangings."

Later important international surveys acknowledged fiber artists from the USA and Kay was among the first Americans selected to exhibit. She showed *Nibori* at

the 6th Lausanne Biennial in 1973. It is an example of the beautiful, complex, interlocking woven-monofilament hanging sculptures (unique to Kay) which no other artist has had the skill to surpass to this day. In 1981, her piece at the 4th Triennial in Poland began a series of three-dimensional linen hangings which she continued to develop into more advanced forms.

Today she produces marvelous works using paper twine and makes Danish cord pieces which are drawings in space.

"We can expect more invention for as long as Kay dwells among us," Cook commented. For biographical information, see <http://www.aaa.si.edu/collections/oral-histories/transcripts/sekima01.htm>

Wood: John Cederquist By John and Colleen Kotelly

One of the thrills of living with John Cederquist's furniture is that it never fails to bring a smile, if not a laugh, when you look at it. It is equally a thrill to sit on it, put something into it, or to sleep on it.

The New York Times recently reviewed a studio craft exhibit named "One of A Kind" at the Metropolitan Museum of Art. "Little Wave," a tall cabinet by John, is prominent in the exhibit and was described in the review as follows: "Mr. (Robert) Arneson is not the show's only humorist. John Cederquist, who has his way with wood, weighs in with 'Little Wave' (1990-91), an elegant cabinet concealed behind a trompe l'oeil door painted and veneered to look like a battered wooden packing case with a rowdy wave tearing through it. The wave is a send-up of the one familiar from Hokusai's." (The exhibit is on view until Sept. 3.)

We first met John in 1997 at the opening of his one-person exhibit at the



Photo courtesy of the artist

BAMBOO IN WINTER. The imagery on this exquisite kimono cabinet is a snow-topped bamboo grove inhabited by glowing red birds, shown with the artist John Cederquist and his wife Sue and in the collection of Jack and Marilyn Barrett of Bethesda, MD. "John Cederquist's work is intended to make the viewer look twice. Everyone who comes to our house is always fascinated by what he has accomplished," Marilyn said. "We are happy for this special recognition from the James Renwick Alliance for an extraordinary artist and a very good friend."

Oakland Museum of California. We had gone to see our first Cederquist piece which was in the exhibit. Although we had been admiring John's work for several years, seeing the exhibit opened our eyes to John's creative genius. No one else has combined beautiful imagery of Japanese prints, pop art or comics as part of the furniture's design. Since that exhibit, we have never seen a piece by John that we did not want to own.

John and his wife Sue live in California, south of Los Angeles. The JRA has made two trips to John's studio to see where he makes his wonderful works of art. The last trip in 2005 was to view his six new kimono cabinets. There was a virtual feeding frenzy of JRA members vying to purchase one. John has been supportive of the JRA by providing a piece each year to

the auction at the Gala. There is spirited bidding for John's piece which is always a highlight of the auction.

It is fitting that John be recognized as a Master of the Medium. We look forward to having John and Sue attend the 25th JRA anniversary celebration where John will receive his award. For biographical information, see www.johncederquist.com.

Ginny Ruffner

By Miriam Bonner



Photo by Paul Parkman

MASTER OF THE MEDIUM OF GLASS Ginny Ruffner is represented by Gallery Caucus member Maurine Littleton Gallery, Georgetown, Washington, D.C.

The James Renwick Alliance (JRA) recognition of Ginny Ruffner as a Master of the Medium in glass during Spring Craft Weekend in April 2007 will be the latest of many accolades for Ruffner's artistry and skill with glass.

Over the past 25 years Ruffner has been at the forefront of exploring and transforming the perception of the artistic possibilities of a medium that until it got into her hands was better known in scientific laboratories. She did not set out to break barriers when she started working with glass rods. It was instead a combination of being intrigued with the newness of the rods as a medium, her perception of herself as an artist, and a desire to be creative and make art.

An avid reader with wide-ranging interests, Ruffner incorporates references to science, art history, literature, and other subject matter into her work. The titles, often humorous, are a tip-off to her intent. Ruffner said she tries not to tell people what to think, but wants them to ask, "What is this about? What is she trying to say?" If the viewer asks these questions, Ruffner feels she has achieved her goal. Recognizing and understanding the references she builds into her work is less important than being provoked to wonder and think about what her work says. The humor expressed in the titles and work itself reflects Ruffner's belief, "It is impor-

tant to laugh, particularly at one's self and not take things too seriously. The concept of play is important for mental health."

Her recent work takes a look at a controversial issue in contemporary science - genetic engineering - from a unique perspective. Ruffner decided to express the cross-kingdom, cross-species possibilities of genetic engineering as art. The result is a series called "Aesthetic Engineering", where an emotion crossed with a plant becomes a "Woo Flower" representing romance. A fish crossed with a flower becomes a "Chrysanthemum Carp" with the gills and tail made of flowers, and flower pedals becoming the scales on the fish's body. A landscape combined with a portrait becomes a "still life." In conceiving the series, Ruffner said she thought, "What the heck! I can make stuff if I put everything together. I can do art history; I can do the sky. It is wonderful being an artist you can make up everything you want."

Another project Ruffner is working on is an "imagination cycle" concept for a book. The book will be designed with pop-outs; when the end is reached, the reader can turn the book over and read it from "back" to "front," then turn the book over and start again. "The idea is to create a never-ending book," said Ruffner. An earlier book on creativity, Creativity - the Flowering Tornado was published in 2003.

Ginny Ruffner is represented in Washington, D.C. by the Maurine Littleton Gallery, a JRA Gallery Caucus member. See www.littletongallery.com. For biographical information, see www.ginnyruffner.com.

Ceramics: Rudy Autio
By Leatrice Eagle*

Some people's biographies tell you everything that you need to know about the person, but if you stopped there with Rudy Autio, you'd miss his most important qualities. He is an artist of originality and accomplishment, so the impact of his work can only be sensed and appreciated if it is seen. To truly appreciate the depth and significance, it is best lived with or least studied carefully.

He has had a career in teaching that involved more than 50 years. He has been the source of inspiration and training for large numbers of artists and teachers in his university career and has been a substantial influence on many ceramicists and collectors



Photo by Josh Eagle

FRIENDS OF CERAMICS ARTIST RUDY AUTIO Leatrice and Melvin Eagle are in their home in Potomac, MD, home with one of his sculptures. Autio is the JRA Master of the Medium of Ceramics for 2007.

through giving many workshops. Finally, because of his warm, generous personality, and his thoughtfulness, he is truly admired by the people who have benefited from being with him as he makes large waves in life.

Rudy has blazed his own unique trail that has melded working with clay as a sculptural medium with working on the surface of the clay to create stunning visual effects. The figurative abstractions that he is so well known for are as beautiful and riveting on a three dimensional clay sculptures as in two dimensions on the wall. They are stunning whether created in multicolored on a glazed surface or in black ink or crayon on paper. His drawings of women, horses and canines that suggest both closeness and, at the same time, a mysterious separation, communicate powerful messages to the observer

Rudy had a long and distinguished career in teaching ceramics, sculpture and other areas of craft art at the University of Montana and is now Professor Emeritus. His teaching has produced many people with training to take their work in the crafts to the limit of their capabilities, and, if they were to chose to leave working as a craft artist, to appreciate the work of others. See www.rudyautio.com for biographical information.

*Text used to mark presentation of the American Craft Council's Gold Medal award to Rudy Autio, November 1999.

James Renwick Alliance History, A Reminiscence*

By Paul Parkman

It was all very informal at the beginning. It was the fall of 1980 when we saw our friend Charlie Gailis at an opening at Jackie Chalkley's Gallery here in Washington, DC. Charlie said that he had recently seen the Renwick's Founding Director, Lloyd Herman, who told him about the lack of funding for the Renwick's public programs. It was clear that this would adversely affect Lloyd's ability to sponsor lecture series. Elmerina and I had been attending all of them and were unhappy to hear of this turn of events. Charlie had discussed with Lloyd the idea of forming a "Friends of the Renwick" group, and we were immediately enthusiastic about the idea.

And so in the early spring of 1981, a steering committee was formed which began to lay out the structure of this new organization.

This initial group of supporters included: Charles and Ann Gailis, (Charlie became the first president), my wife Elmerina and me (Elmerina became the second president and I was the sixth), Eleanor and Sam Rosenfeld, John and Jean Michael and Lloyd Herman, ex officio. And at a second meeting, several weeks later the group was enlarged to include Ruth Jamison and Ronald and Anne Abramson.

Almost all of the founding JRA Board members have since focused their major support on other charitable organizations. Only Elmerina and I remain involved in the Alliance. It is hard to know whether this is extreme

dedication or simply reflects a lack of imagination!

It was decided to call the new organization the *James Renwick Collectors Alliance*. It was later understood that our membership included many more people who were interested in the crafts but who would not think of themselves as collectors. Thus, in 1987 "Collectors" was dropped and the organization became simply the *James Renwick Alliance*.

The year 1981 was what I think of as the "Golden Age" of the Alliance. There were wonderful dinner parties that were rotated among the homes of this group, where we looked at each others' collections, and laid great plans but did not actually have to do any real work!

In those days, the Smithsonian did not encourage help from outside organizations, nor wish us to become a part of them. So we adopted the strategy of becoming an independent national nonprofit organization dealing broadly with American crafts, but hoping to gradually build trust and ease our way into the Smithsonian's good graces. The strategy was successful and, assisted by changes in the Smithsonian's policies, allowed us to be where we are today – focusing our efforts exclusively on the Renwick Gallery.

We commenced dealing with the organizational



THE PLATE, BY IRMA STARR, was commissioned for the 30th anniversary of the Renwick Gallery in 2002 and is 14" in diameter. A larger version is in the permanent collection. From the collection of Norman and Sandy Mitchell

formalities – bylaws were prepared using as a model those of another craft organization and we received our 501c(3) status under the tax code as a nonprofit charitable organization. (This is the part of the tax code that allows donations to be tax deductible.) Ron Abramson's legal skills helped here in easing our way through this process. All of this was completed by March of 1982 and we were official!

In the spring of 1982, by self-assessing the Board for \$1,500, we sponsored the Jody Klein quilt project. Jody came to the Renwick's Grand Salon to conduct a five-day public program for making the "Renwick Commemorative Quilt." Jody's Quilt was our first acquisition for the Renwick.

We again assessed Board members for stamps and stationery money, and in the fall of 1982, mounted our first membership drive. We collected mailing lists from many sources and, in our mailing, invited people to join us in supporting American crafts. Presto, we had 100 members! For the first time we had a real treasury.

Our second purchase, in 1983, was Richard Mawdsley's "Feast Bracelet," which has become an icon of the Renwick's collection of contemporary jewelry. It is currently on view in the Renwick's permanent collection galleries and is often shown on a poster affixed to the Renwick's sidewalk railing.

The forerunner event of what eventually became our major fund raiser, the *James Renwick Alliance Spring Craft Weekend*, took place in 1983. It was timed, as it has been ever since, to coincide with the Smithsonian Women's Committee Craft Show. The initial event included a Saturday morning symposium dealing with connoisseurship and collecting. Our weekend featured arts advocate Joan Mondale and Smithsonian Secretary Dillon Ripley as speakers. Not bad for beginners!

The Alliance has grown over the years and become more sophisticated with several levels of membership and many more activities. We have gone from a time when the Board members did all of the JRA's work – the hundreds of tasks that our organization requires, from licking stamps for mailings on up – to the services of a part time assistant working from home, and finally, to a real office with a full time staff person.

But through the almost 25 years of the Renwick Alliance's existence, the Board and the presidents who have steered the organization have tried to adhere to the concepts consistent with those developed at the beginning: supporting the Renwick's activities and public programs by: providing educational opportunities to increase appreciation for and scholarly research in American crafts through lectures, fellowships, workshops, craft study tours, outreach and activities for our members and others; and expanding the Renwick's collection to make it the nation's premier showcase for American crafts.

MARSHALL JACOBS: A Good Neighbor And Friend

As told by Vivian Pollock

When asked to write a few words about Marshall Jacobs, Vivian Pollock, neighbor and close friend, said she would rather tell a story about Marshall.

She began, "My husband and I were in the beginning process of building a new house about a block from the Jacobs. Marshall, ever curious about what was going on, came over to inspect the proceedings.

We discovered in excavating the land that a grove of walnut trees had been cut down and covered up with soil. Marshall asked if he could have the stumps and took them home with him.

Excavation continued, and the house was built, finished and we moved in.

One day Marshall came over and brought with him a house warming present, a gift of a beautiful, large turned wood bowl, made from the stump of the walnut tree he took home with him that day.

That was Marshall: curious, kind, thoughtful and modest. That is the kind of neighbor and friend he was," Vivian concluded.

Marshall was Shirley Jacobs' staunch supporter of all the community activities in which she has been involved for many years. James Renwick Alliance members remember him as a warm and caring husband and father and a master craftsman.

Marshall died on Oct. 27, 2006.

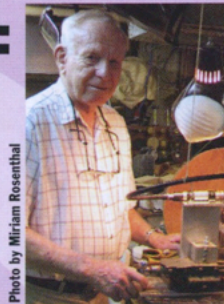


Photo by Miriam Rosenthal

A MASTER CRAFTSMAN Marshall Jacobs showed members of the James Renwick Alliance his studio during the craft leaders study tour in October which stopped for a visit to the Jacobs home.

The organization has a “working board” which consumes an enormous amount of effort from the Board as well as Alliance members and other volunteers.

For the first 17 years, our relationship with the Smithsonian American Art Museum’s Renwick Gallery, although close, was informal. At that time, however, the Smithsonian decided that we should formalize our support in order that our relationship with the Renwick Gallery be consistent with those of other Smithsonian Institution support groups.

Our Memorandum of Agreement went into effect on June 1, 1999. This arrangement has helped to stabilize the Alliance’s relationship with the Museum.

It has always seemed that the James Renwick Alliance’s growth is nothing short of miraculous. The 15-member board of the early 1980’s has grown to 40-members. Over the years it has accomplished many useful and important things.

It has: helped the Renwick to acquire 136 exceptional objects for the permanent collection (well over a million dollars’ worth); initiated and funded the James Renwick Alliance Fellowships, the first fellowships for scholarly research in American crafts (and perhaps still the only major support for scholars who wish to study the crafts); provided major funding for the reinstallation of the Renwick’s permanent collection; supported the publication *Skilled Work* (1998) the first book about the Renwick Gallery and its collection; sponsored workshops, lectures, and special events by artists, museum curators, scholars, and educators; organized a series of educational craft study tours to visit artists’ studios and private collections; initiated the Quarterly to provide news of Alliance activities and Renwick programs; funded the Renwick’s outreach and education programs; and established the alternating biennial awards, the Masters of the Medium and Distinguished Educators Awards to honor the makers and the teachers.

All this has been accomplished in addition to many other activities to benefit and increase membership in our organization, such as the gala festivities of Spring Craft Weekend that provides a major funding source for our annual pledge to the Renwick Gallery

Now the Alliance is a mature organization. Its past has been characterized by imaginative leadership and a clear understanding of its position in the realm of museums and donors. It is an important but small cog in the wheels that turn to help make the Smithsonian a world famous institution. The Alliance must continue its role in supporting the Renwick and strive to do so efficiently and with good will – a goal of its original founders.

The Alliance has a proud history. On a personal note, I congratulate you on your willingness to become members of the James Renwick Alliance. Thank you all for your help.

***This article is an adaptation of a talk that has been given every year since 1998 to incoming James Renwick Alliance Board members.**

How the Renwick Gallery Was Started

As told by Lloyd Herman
Director Emeritus, Renwick Gallery
PART 1

***Editor’s note: This is part I of a two part article, written by Lloyd Herman about the beginning of the Renwick Gallery.**

My first job at the Smithsonian in 1966 was as administrative officer to the director of the National Museum (now the Smithsonian American Art Museum), Frank A. Taylor (a job that later became an assistant secretary). He was on the “Renwick committee,” composed of a Smithsonian staff, trying to figure out a use for the former Court of Claims building at 17th and Pennsylvania Avenue, NW, that had been designed in 1859 by James Renwick as the first Corcoran Gallery of Art. To know something about all of Mr. Taylor’s activities to assist him, I had read all of the minutes of the “Renwick committee” meetings. S. Dillon Ripley, Secretary of the Smithsonian, expressed interest in a gallery of arts and crafts with a bookstore and a multilingual manager.

While Mr. Taylor was away on a long trip in 1968 I conceived the “Renwick Design Centre” as a showcase for temporary exhibitions. I always visited the Design Centre in London and had wished we had such a place in the U.S., so my idea was to develop a changing exhibition program much like that I was responsible for in the Arts and Industries Building, which we were beginning to reinvigorate as the Smithsonian Exposition Hall with me as director. But this program would include not only industrial design, but craft and folk art. I had already booked exhibitions on chairs, British contemporary crafts, and row house architecture, from the American Federation of Arts, and had enhanced the “Plastic as Plastic” exhibition that Paul Smith (Paul Smith was the director of what is now the Museum of Arts & Design – MAD) had organized for the Museum of Contemporary Crafts for its Exposition Hall installation, so I had ideas for exhibition sources.

When my boss returned, he found on his desk a six-page proposal for the Renwick Design Centre to be operated under his office as a companion to the Smithsonian Exposition Hall. It would be a venue for appropriate shows offered by the Smithsonian Institution Traveling Exhibition Service-also under Taylor’s purview and those

from other sources. The proposal also proposed the Grand Salon as an elegant tearoom with a few choice pastries and sandwiches and Ripley’s bookstore with a multilingual manager.

I was too timid to ask Mr. Taylor what he thought of my proposal, and it was two years before he came into my office and told me he had given it to Robert Tyler Davis, the assistant director of the National Collection of Fine Arts (now Smithsonian American Art Museum), who had taken responsibility for the “Renwick project.” At Mr. Taylor’s suggestion, I met with Mr. Davis, who described a mish-mash of period rooms, a few exhibit cases with decorative objects that had languished in his museum’s collection, and other temporary exhibits. I was busy researching the objects in Smithsonian collections that had come in 40 freight cars from the Philadelphia Centennial Exposition in 1876 that had established the first National Museum at the Smithsonian (in the Arts and Industries Building, designed in exposition building style), so had little interest in Davis’s ideas.

When Mr. Davis suffered a heart attack-maybe a year late, the new director of the NCFCA, Dr. Joshua Taylor, found my proposal in a stack on Davis’s desk, liked it, interviewed and hired me to implement it! This was in February, 1971, 11 months before the Renwick Gallery was to open.



THE FIBER PIECE BY B.J. ADAMS, JRA artist member is a four sided box with images of the Renwick Gallery and hands displaying the five craft media and was made in 1993. Each side is 11.5”hX14.5”w. From the collection of Norman and Sandy Mitchell

SAAM ACCEPTS GIFTS FOR THE RENWICK GALLERY'S COLLECTION

The Smithsonian American Art Museum has accepted the following objects as gifts for its Renwick Gallery's permanent collection during 2006.

Hank Murta Adams, born Philadelphia, PA 1956. Ogunquit Outing 1982 glass and enamel. Gift of Elmerina and Paul Parkman.

Chunghi Choo, born Incheon, Korea 1938. Blooming Vessel 2004. copper with silver-plating. Gift of the James Renwick Alliance.

Jane Burch Cochran, born Louisville, KY 1943. Ring Around the Roses, Ring Around the Moon 1989 various fabrics, buttons, beads, paint and canvas. Gift of Helen Williams Drutt English.

Dan Dailey, born Philadelphia, PA 1947. Parkman Coupe Study 1988. watercolor and ink on paper. Gift of Elmerina and Paul Parkman

Ron Desmett, born Clearfield, PA 1948. Lidded Trunk Vessel No. 7 2005. glass. Museum purchase through the Renwick Acquisitions Fund.

Fritz Dreisbach, born Cleveland, OH 1941. Art vs Craft Reversibles: A Tribute to Will Rogers, "A Ropin' Fool" 1988. glass. Gift of Elmerina and Paul Parkman.

Eric Franklin, Distend 2005. glass and neon gas. Gift of Lloyd E. Herman, Director Emeritus, Renwick Gallery.

Chris Gustin, born Chicago, IL 1952. Vessel #0508 2005. stoneware. Gift of the James Renwick Alliance in memory of Charles R. Gailis, founder and first President of the James Renwick Alliance, 1982-1984.

James R. Harmon, born Warsaw, NY 1952. Untitled (Double Vessel) 1979. glass. Gift of Elmerina and Paul Parkman.

Maurice Heaton, born Neuchatel, Switzerland 1900-died Valley Cottage, NY 199. Untitled 1977. glass and enamel. Gift of Elmerina and Paul Parkman.

Maurice Heaton, born Neuchatel, Switzerland 1900-died Valley Cottage, NY 199.

Untitled 1977. glass and enamel. Gift of Elmerina and Paul Parkman in memory of Frances Duncan.

Janel Jacobson, born Minneapolis, MN 1950. Untitled (Studies for Coiled Snake) 1996 graphite on paper. Gift of Fleur and Charles Bresler.

Howard Kottler, born Cleveland, OH 1930-died Seattle, WA 1989. American Gothic: Playmate Conditioner 1972. commercial porcelain plate and decal with silver luster glaze. Gift of Helen Williams Drutt English.

Carolyn Kriegman, born Orange, NJ 1933-died New York City 1999. Neckpiece 1971 sterling silver and found beach glass. Gift of Sam Kriegman.

Carolyn Kriegman, born Orange, NJ 1933-died New York City 1999. Plastic Neckpiece (clear) 1969. Plexiglas. Gift of Sam Kriegman.

Carolyn Kriegman, born Orange, NJ 1933-died New York City 1999. Plastic Neckpiece (green and blue) 1969. Plexiglas. Gift of Sam Kriegman.

John Lewis, born Berkeley, CA 1942. Untitled (Moon Bottle, Glossy) 1971. glass. Gift of Elmerina and Paul Parkman.

John Lewis, born Berkeley, CA 1942. Untitled (Moon Bottle, Matte) 1975. glass. Gift of Elmerina and Paul Parkman.

Tom Lundberg, born Belle Plaine, IA 1953. Fire Starter Badge 1987. acrylic paint on Masonite, pine, metal and wool with cotton, silk and metallic threads. Gift of Lloyd E. Herman, Director Emeritus, Renwick Gallery.

Dante Marioni, born Mill Valley, CA 1964. Green Leaf Vase 1998. glass. Gift of Lloyd E. Herman, Director Emeritus, Renwick Gallery.

Richard Marquis, born Bumblebee, AZ 1945. Crazy Quilt Silhouette Wizard Teapot 1985. glass. Gift of Elmerina and Paul Parkman.

Richard Marquis, born Bumblebee, AZ 1945. Venetian Waldglas Fish Goblet (FWS #44)

1980. blown, fused, and cold-fabricated glass with silicone prints. Gift of Elmerina and Paul Parkman.

Tom McGlauchlin, born Beloit, WI 1934. Untitled (Vessel with Air Traps) 1972. glass

Gift of Elmerina and Paul Parkman.

Frank Patania, Jr., born Santa Fe, NM 1932. Symmetry ca. 1960s. sterling silver. Gift of the artist in memory of Frank Patania, Sr.

Zack Peabody, born New London, CT 1968. Turbine Bracelet 1997. stainless steel and titanium. Gift of the artist.

Mark Peiser, born Chicago, IL 1938. Untitled 1969. glass. Gift of Elmerina and Paul Parkman.

Binh Pho, born Saigon, Vietnam 1955. Journey of Destiny 2003. oak, maple, gold leaf, acrylic paint and dye. Gift of Jane and Arthur Mason.

Narcissus Quagliata, born Rome, Italy 1942. The Man Behind the Star #2 2002. glass Gift of Lloyd E. Herman, Director Emeritus, Renwick Gallery.

Else Regensteiner, born Munich, Germany 1906-died Chicago, IL 2003. Red and Blue 1969. wool and other fibers. Gift of Helga Regensteiner Sinaiko.

Binnie Fry Organizes Artists Series and JRA Workshops

Binnie Fry, JRA board member, has been planning and executing the Distinguished Artist Workshop Series and Distinguished Artist Lecture Series for the past two years. She devotes extraordinary effort and thought to these programs, and her introductions of the artists at the lectures at the Renwick Gallery tell how seriously she takes these events. The Quarterly is pleased to feature Binnie as a "board member to watch."

We talked to Binnie about the workshops, lectures and her life in the art world.

"I believe the Distinguished Artist Workshop Series is a terrific vehicle for broadening the reach of the Renwick Gallery into the worlds of younger and working artists. It is also a good way to increase membership. I am interested in a broad range of activities, and I want to ask the Renwick Alliance members for feedback in telling us what to offer. I would hope that we can combine hands-on workshops, demonstration workshops, tours and site visits, and educational workshops and critiques into an exciting and varied program. And, as much as possible, I would like to engage the studios of working artists as our host venues. The workshops seem to have a lot of energy, and it is amazing how they help people become aware of the Renwick Alliance," she said.

"Although my profession has been business, art and craft was my original love. Unfortunately, various circumstances moved me away from art. When I was in college, I learned to weave and throw pots. I also took courses in stone carving and always drew and painted on my own, as well as at the Brooklyn Museum Art School where I received a scholarship as an extension of my college work. It was really a wonderful time, and I've always been somewhat sorry I left that world. However, I've never really left. I have followed craft and art throughout my business career, attended many shows, read as much as I could, and built my own collection, which includes craft, painting, prints and photography as well as foreign decorative arts. Over the last 20 years, I've

traveled with an artist-sketchbook group, drawing my way through many countries.

"I segued from a career as a high-end tile dealer to working independently as a consultant and advisor to public art projects. I work on these projects mostly in our area, but have been involved with some quite far away. I've worked on the Performing Arts Center in Fort Worth, Disneyland and Yale University. At home, projects I've supplied help and tile to include the Hopscotch Bridge behind Union Station, the Downtown Silver Spring Fountain, and right now, the Southwest Freeway Tunnel project in front of the Maine Avenue fish market. That one will be done next year, and it is a technological triumph, because we are setting mosaics in the tunnel on steel.

"When I sold my business eight years ago, I got back into art activities, primarily curating and jurying. I've juried for GRACE, Touchstone and the Northern Virginia Fine Arts Festival, among others. I was offered an opportunity to take over the management of Eleven Eleven Sculpture Space three years ago. I had been producing shows there before I took on both managing and curating. Many of our shows were very well received and grew from the restrictions of the space; namely I chose to show craft and sculpture because of wall limitations, but it was an important niche in the Washington Art Scene, and the gallery attracted a lot of attention that many public galleries do not get. I would have continued that had I not had to take a medical leave, but I might go back at some time, at another venue if not at Eleven Eleven," she concluded.



Photo by Clemmer Montague

BINNIE FRY in the Renwick Gallery Grand Salon is in charge of the Distinguished Artist Lecture Series and the JRA workshops. She is a member of the JRA board of directors.

SAAM Fellows Lectures, December 4, 5, 2006

Marie Frank
James Renwick Postdoctoral Fellow
in American Craft
University of Massachusetts, Lowell

Denman Ross and the Theory of Pure Design

Denman Waldo Ross (1853-1935) was a design theorist, collector, educator, and artist. He taught at Harvard from 1899 to 1935. He worked out a new pedagogy for design instruction that he termed the theory of pure design, which attracted the attention of Prairie School architects, Ashcan School artists, Arts and Crafts artisans, and Beaux Arts supporters. The theory garnered attention in part because Ross developed exercises with abstract design elements (dot, line, shape and color) that were intended to activate the creative faculties of the mind rather than promote a particular style. Because he drew on contemporary psychology, philosophy, and scientific methods, his design theory offers a fruitful means to consider formalist aesthetics in a wider cultural context.

Kimberly Hyde
James Renwick Pre-doctoral Fellow
in American Craft
Case Western Reserve University

Masters of Color and Light: Women at Work in Tiffany Studios

The name Louis Comfort Tiffany has become synonymous with design excellence in stained glass and decorative art. It is known that from the early days of Associated Artists to the last days of Tiffany Studios, Tiffany worked with talented artists and craftsmen to produce the art objects that bore his name. However, the role of these men and women has never been closely analyzed. This paper will focus on the more surprising aspects of Tiffany's career, such as his role in educating female artists and the major role women played as both designers and artisans within his enterprise. The large creative role that he assigned to women in his firm reveals Tiffany was not only an innovator in the arts, but also an innovator in his business practices, since his support of professional female artists seems to have been a significant ingredient in his artistic and business success.

Photo by Clemmer Montague



RENWICK FELLOWS Kimberly Hyde and Marie Frank are with Renwick curator Jane Milosch in the Grand Salon at a James Renwick Alliance event.

Women's Committee presents "A Discerning Eye for Craft"

By Suzanne Noonan
Smithsonian Women's Committee

The Smithsonian Resident Association, in collaboration with the 25th Anniversary Smithsonian Craft Show, sponsored by the Smithsonian Women's Committee, is presenting a panel discussion titled "A Discerning Eye for Craft" on Thursday, Apr. 19 at 6:30 p.m.

Panelists are Renwick Gallery Curator Jane Milosch; Michael Monroe, executive director of the Bellevue Arts Museum, Bellevue, WA; and Paul Greenhaugh, director and president of the Corcoran Gallery of Art. All three are closely associated with the 25th Anniversary Craft Show.

Michael Monroe served as one of three expert jurors, sifting through more than 1,000 applications and helping to select the 120 stellar craft artists whose work will be seen at the National Building Museum in Washington, DC Apr. 19 - Apr. 22. Milosch and Greenhaugh make up two thirds of the panel of distinguished judges who will select the gold, silver, and bronze awards to be given to this year's outstanding exhibitors.

The panel discussion, illustrated with

visuals, will focus on the criteria that distinguish the best, most innovative craft. The program will appeal to beginners and experienced collectors alike, providing insight into creative use of materials, trends in craft and ways to adorn your home ... and yourself ... with a unique and personal sense of style.

Admission for Resident Associate Members is \$20; general admission is \$30. Price of admission includes a ticket to the 25th Anniversary Smithsonian Craft Show. For further information or to purchase tickets, please contact 888-832-9554 or visit www.smithsoniancraftshow.org



JAMES
RENWICK
ALLIANCE

SAVE THE DATES! } EVENTS IN 2007

This will be up-dated by e-mail as additional events are added

MARCH 2007

- 9 Biennial Craft Invitational, Renwick Gallery through July 22
- 11 Craft Leaders Caucus Evening of Learning with Gallery Caucus Members Ruth and Rick Snyderman
- 17 JRA Distinguished Artists Series, Barbara Lee Smith will work with participants on how to critique their own work. \$45 for JRA Members, to reserve 301-907-3888
- 17 Potluck for Barbara Lee Smith, e-mail invite
- 18 Distinguished Artist Lecture Series, Barbara Lee Smith discusses her work. Renwick Gallery, 3:00 p.m.
- 29 Opening Reception: From the Ground Up: Renwick Craft Invitational 2007. 7:30 p.m. - 9:30 p.m.
- 30 The Smithsonian Women's Committee Program on American Craft: From the Ground Up: Renwick Craft Invitational 2007 Artists' Roundtable, 12 noon to 1:30 p.m. at the McEvoy Auditorium, Smithsonian American Art Museum, 8th and F Streets, N.W., Washington, D.C.

APRIL 2007

- 18 Smithsonian Craft Show Opening
- 19-22 Smithsonian Craft Show
- 20-22 JRA Spring Craft Weekend
- 20 Caucus Day (Caucus members and patrons only)
- 20 Patrons Event (Patrons only)
- 21 Educational Symposium
- 21 Gala Dinner and Craft Auction
- 22 Masters of the Medium Brunch
- 26-29 JRA Members Craft Study Tour to Boston and Pioneer Valley

MAY 2007

- 5 JRA Distinguished Artists Series, Ron Desmett will lead a workshop Reservations Required: 301.907.3888
- 5 Potluck for Ron Desmett, e-mail invitation
- 6 Distinguished Artist Lecture Series, Ron Desmett discusses his work. Renwick Gallery, 3:00 p.m., followed by a reception and exhibition of his work at Project 4, 903 U Street, N.W., Washington, D.C.
- 15-19 Craft Leaders Caucus Study Tour to Copenhagen
- 30 SOFA NY Opening. JRA activities at SOFA NY (through June 2)

JUNE 2007

- 10 JRA Day Trip to Baltimore

SEPTEMBER 2007

- 6-9 JRA Members Study Tour to Minneapolis-St. Paul
- 25 JRA Annual Membership Meeting, Renwick Gallery

OCTOBER 2007

- 4 Going West: Quilts and Community opening
- 5 Going West: Quilts and Community opens to public
- 18-21 Craft Leaders Caucus Study Tour to St. Louis

NOVEMBER 2007

- 1-4 SOFA Chicago

James Renwick Alliance sponsored & co-sponsored programs are in bold type. For more information, call the JRA Office at (301) 907-3888, e-mail jraoffice@jra.org or check www.jra.org

Quarterly Welcomes Contributions

Contributions are welcome at the Quarterly. We need articles, photographs, suggestions, ideas or comments.

Pictures of JRA events are especially desirable. Quarterly volunteers cannot take part in all programs, trips, lectures, workshops, potlucks or discussions and would like help in making sure as many activities as possible get attention. So take lots of pictures and send them in. Miriam Rosenthal is a great photographer and editor of photos. She can take a poor quality photo and make it look wonderful. And you get a photo credit for all pictures published.

Identification of people in pictures would be very helpful. We do not know by face every member of the organization and do not want to publish the same people over and over again.

Please send your ideas to cl.montague@verizon.net, call at 301-248-6130, fax to 301-248-3126 or send a message to the JRA office. Katie Mazzari will make sure that we get all your ideas.

And remember that we are attempting to distribute the Spring/Summer edition of the Quarterly online for those who want it. A letter will be sent out in early May and only those who do not want to receive the Quarterly by e-mail need respond.

What We Have Done This

VISIT TO A GALLERY CAUCUS MEMBER'S GALLERY

Over 60 JRA members visited Rossdhu Gallery in Chevy Chase in early December for an exhibition of local and national craft artists. Diana Merkin, owner, described the house and the reason for the gallery. The glass plate in the background is by her son Christopher Rich of Portland.



Photo by Miriam Rosenthal

Gifts of the James Renwick Alliance to the Smithsonian American Art Museum's Renwick Gallery in 2006

Karen Stahlecker. "Vortices and Reveries" 1993. kozo paper with kozo fiber, pigment, and mixed media, partial view of installation.

SOFA CHICAGO, November 9-12, 2006

Photos by Clemmer Montague



WHAT'S A BRUNCH FOR BUT TO RENEW friendships and make new friends. Gallery Caucus owners Duane Reed and Glenn Scrivner met with JRA artist member Komelia Okim at the JRA brunch on Saturday, Nov. 11.

DEL MANO GALLERY OF LOS ANGELES is a gallery caucus member, represented by Jan Peters, center. Sharon and Robert (Bob) Buchanan met with the gallery staff during SOFA. del Mano is a gallery which shows turned wood objects and sculpture, fiber including baskets.



CERAMICS IS THE TOPIC among certain collectors, Marge Kalodner, left, Gloria Kamm of Los Angeles, a donor member and teapot enthusiast, Phillip Kalodner of Philadelphia, ceramics collectors, and Donald Clark, ceramicist and gallery caucus member (Ferrin Gallery.) The Kalodners are Craft Leaders Caucus members.

KATIE AT SOFA

Katie Mazzari designed the JRA "booth" in the Resources area at SOFA Chicago. The Resources area allows non profit groups a space to use during the three day event. The flowers were donated by JRA members.



Chunghi Choo. "Blooming Vessel" 2004. copper with silver-plating.



Photo courtesy of the artist

Year...



Photo by Mildred Baldwin



Photo courtesy of The Works Gallery

Chris Gustin,
"Vessel no. 0508" 2005. stoneware.
Gift in memory of Charles R. Gailis,
founder and first president of the
James Renwick Alliance, 1982-1984.

Mission Statement:

The JRA fosters the education, scholarship, and public appreciation of American craft and promotes the achievements of its artists and support of the Smithsonian American Art Museum's Renwick Gallery.

POTLUCKS, WORKSHOPS, TRIPS, LECTURES



Photo by Clemmer Montague

POTLUCKS ARE FOR FOOD, FRIENDS AND good conversation. This potluck tells it all: David Montague past president; Gerry Ostrove; Jane Milosch, Renwick Gallery curator; Mary Roehm, ceramist, who conducted a workshop and lectured in October at the Renwick Gallery about her work; and Cynthia Boyer. The potluck was at the home of Jack and Marilyn Barrett.

HURRICANE KATRINA inspired jeweler and metal worker Thomas Mann of New Orleans to create a body of work of detachable jewelry pieces depicting scenes from the destruction, called The Katrina Series. The original 19 pieces emerged into traveling museum exhibition and is still expanding past 30 objects. Mann addressed Renwick Alliance members in the Grand Salon on Tuesday, Nov. 14 (with Clemmer Montague in the Grand Salon.)



Photo by Miriam Rosenthal



Photo by Clemmer Montague

A POT IS NOT A POT when Chris Gustin, ceramist, finishes manipulating the clay. Gustin demonstrated techniques of making very large ceramic vessels at his workshop on Saturday, Jan. 20, followed by his lecture at the Renwick Gallery on Sunday, Jan. 21.

BILL MOORE TALKS ABOUT HIS WORK in his studio during the Bethesda trip in October. Participants were Bonnie Herschberg and Jack Spear and Marilyn Hardis.



Photo by Miriam Rosenthal

BEGINNING THEIR WORK ON JRA projects as new Alliance Board members. Larry Hawk, Miriam Bonner, Marilyn Barrett, Margaret Boozer, and Tim Tate, in back, and Wanda Rappaport, not present.



Photo by Miriam Rosenthal

The Business Side of Craft

By Nancy Schneider, Planning and Nominating Committee Chair

As a craft supporting organization, we need to constantly examine who we are and how we conduct business.

At its last meeting, the Board of Directors amended the by-laws to:

- Allow for voting on specific matters (just not by-law changes!) via e-mail and other electronic mechanisms;
- Grant permanent membership on the JRA Honorary Board to certain specified JRA award recipients.

By resolution, the Board of Directors voted to:

- Allow for awards to be given by the JRA that might honor important contributors to the craft field, e.g., artists (Master of the Medium), teachers (Distinguished Educator), curators, collectors, scholars.
- Involve the general JRA membership in the selection of all awardees. Nominations may now come from any member; and, in the case of Master of the Medium, the membership will also continue to make the final selection of each awardee;
- Simplify the process we use to select Masters of the Mediums and Distinguished Educators.

Masters of Medium Cont.

Metal: Joyce J. Scott
By Miriam Bonner



JANE MASON shows off jeweler Joyce Scott's white necklace which she purchased when the voice of the maker said, "You do have the chest to wear it!"

Baltimore artist Joyce J. Scott will be honored as Master of the Medium in Jewelry during the James Renwick Alliance Spring Craft Weekend in April 2007. Scott is known for her distinctive beadwork that fuses social commentary, cultural reflection, humor and the African-American experience. Not content to lie around the neck as docile adornment, Scott's necklaces say to the wearer - and anyone else nearby, "Look at me, I have a story to tell."

A valued tradition in all cultures, storytelling has a richness in African and African-American culture. Scott's earliest exposure to art came from her mother, renowned fiber artist, Elizabeth Talford Scott, who recorded community stories, family heritage, and her own memories in her quilts, using unconventional appliqué

Joyce J. Scott's Necklace Fits the Wearer By Jane Mason

Joyce J. Scott wants the James Renwick Alliance to know how honored she is to be acknowledged for the artwork she has done. For a black person to be celebrated as a Master of the Media thrills her.

I fell in love with Joyce's white necklace at Maurine Littleton's gallery. Should I buy it? "Well," came a voice, "You do have the chest to wear it!" The voice came from Joyce J. Scott, a sculptor and jeweler

I swallowed my embarrassment, decided I agreed with the voice and bought it.

She calls such necklaces "pectorals" and brings to them the same messages we see in her sculpture - screams against the injustices of society. Perhaps those who wear her jewelry, though we do not realize it, are quietly speaking of our angst for the underbelly of society.

I asked her who her role model is. Frederick Douglas. Her motto is "Agitate, Agitate, Agitate." If one woman could shake us all out of everyday malaise, it would be Joyce, but in such a beautiful, tantalizing way.

and embroidery techniques to create compelling designs. Scott absorbed those techniques, often using them in her fiber work and in stitching jewelry. Scott's stories have a different outlook though. Whether in jewelry, mixed media sculpture, printmaking, installation art, or as a performance artist, her stories are less introspective and family-oriented, and more about society's handling of issues such as prejudice and stereotypes. Her humor blunts the sharpest edges, but there is no escaping the incisive commentary. The beads that are her medium reference the use of trading beads in Africa; their simplicity of form evokes the "nothing" out of which Scott's parents and ancestors made "something."

Born in 1948, and raised in Baltimore by parents, Scott grew up in the 1960s when the Civil Rights Movement was changing America. With her parents support, she pursued a B.F.A. degree in art education from the Maryland Institute College of Art (1970) and a M.F.A. in crafts from the Institute Allende in Mexico. "Art is my language, my medium," said Scott. "It is the place I inhabit fully." Scott's education major was influenced by her father's views. "My father wanted me to have a practical occupation. My Mother nourished my soul. She worked in different (service) jobs and had heard everything. She told me that I had one life to live to the fullest, if I wanted to be an artist, I should 'go for it.'"

Scott's decision to continue her education in Mexico was a carefree decision of the 1970s environment, but proved to have a lasting impact. Immersion in the Mexican culture was "invaluable," said Scott. The manner in which people lived with history every day and the Mexican ability to "build amazing artwork" out of simple material such as plastic bottles and wire fascinated her. "Mexico was a positive experience," she said. "I'm happy to live in the U.S., but when you travel you see how human we all are and it informs my work all the time."

Scott's role as an educator has led her to teach a number of workshops at different venues throughout her career. She honored her mother by establishing a scholarship fund for African-American visual and literary artists to study at the University of Minnesota's Split Rock Arts Program. Scott taught summer workshops there for several years, but observed few African-Americans among the student body. Suspecting funding might be an issue, Scott

used her stipend one year to create the scholarship fund, which has enabled several African-American artists to attend workshops. "The size of the fund and the scholarships are not large," said Scott, "but I will try to keep it going as long as I can."

"I try to be progressive in my art and life," said Scott. "I don't want to be the same Joyce Scott today as I was 20 years ago or even five years ago. I feel blessed. With this great gift, I'm going for that place that is divine...that devotion helps me to handle the rest of the world." For biographical information, see www.marylandart-source.org/artists/detail_000000136.html

SAAM Accepts Gifts Cont.

Eise Regensteiner, born Munich, Germany 1906-died Chicago, IL 2003. Ovals 1967. wool and other fibers. Gift of Helga Regensteiner Sinaiko.

Terry Rosenberg, born 1954. Setters (section of thirty tiles) 1979-1982. porcelain with oxides and glaze. Gift of Derek Mason in memory of Daniel Jacobs.

Jerry Rothman, born New York City 1933. Eagle Tureen 1975. stoneware. Gift of Helen Williams Drutt English.

Rudolf Staffel, born San Antonio, TX 1911-died Alfred, NY 2002. Untitled 1937. earthenware. Gift of Claudia and Matthew Drutt.

Karen Stahlecker, born Chicago, IL 1954. Vortices and Reveries 1993. paper from kozo fibers with pigments and mixed media. Gift of the James Renwick Alliance.

Dirk Staschke, born 1971. Impediment 2005. stoneware, porcelain slip and glaze. Gift of Elisabeth and Michael Kalogris.

Toshiko Takaazu, born Pepeekeo, HI 1922. Anagama ca. 1980s. stoneware. Gift of the artist.

Toshiko Takaazu, born Pepeekeo, HI 1922. Canary Yellow ca. 1990s. porcelain. Gift of the artist.

Toshiko Takaazu, born Pepeekeo, HI 1922. Cobalt Blue ca. 1990s. porcelain. Gift of the artist.

Toshiko Takaazu, born Pepeekeo, HI 1922. Cranbrook Copper Red with Black 1952. porcelain. Gift of the artist.

Toshiko Takaazu, born Pepeekeo, HI 1922. Cranbrook Small Turquoise Bowl 1952. porcelain. Gift of the artist.

Toshiko Takaazu, born Pepeekeo, HI 1922. Sophia 2002. stoneware. Gift of the artist.

Toshiko Takaazu, born Pepeekeo, HI 1922. Untitled ca. 1990s. stoneware. Gift of the artist.

Toshiko Takaazu, born Pepeekeo, HI 1922. Untitled ca. 1980s. porcelain. Gift of the artist.

Toshiko Takaazu, born Pepeekeo, HI 1922. Untitled ca. 1980s. porcelain. Gift of the artist.

Toshiko Takaazu, born Pepeekeo, HI 1922. Zeus 2000. stoneware. Gift of the artist.

Unidentified, n.d. The Corcoran Gallery of Art ca. 1885. hand-colored photomechanical print. Gift of James Goode.

Barbara Walter, born Clarendon Hills, IL 1952. Poise and Ivy Class Ring III 1994. cast sterling silver. Gift of Lloyd E. Herman, Director Emeritus, Renwick Gallery.

J. Fred Woell, born Evergreen Park, IL 1934. Come Alive, You're in the Pepsi Generation 1966. sterling silver, copper, brass, steel, glass and found objects. Gift of Kathleen Kriegman.

J. Fred Woell, born Evergreen Park, IL 1934. First Class Fare 1975. sterling silver. Gift of Rose Mary Wadman in memory of Alton J. Wadman.

Brent Kee Young, born Los Angeles, CA 1946. Matrix Series: "Amphora...Save 2006. Pyrex. Museum purchase through the Richard T. Evans Fund.

Gallery Caucus Spotlights:

Ferrin Gallery

Ferrin Gallery, owned by Leslie Ferrin and Donald Clark, was one of the first galleries to become a Gallery Caucus member of the James Renwick Alliance. Ferrin Gallery has long been known as one of the nation's premier galleries, specializing in ceramic art and sculpture. When it moved in May 2004 to its new and larger location in Lenox, MA, it expanded its scope by adding new artists to its roster, many of whom work two dimensionally.

Ferrin Gallery represents contemporary two and three dimensional art and specializes in ceramic sculpture and studio pottery. Noted artists represented include Sergei Isupov, Karen Karnes, Michael Sherrill, Mark Shapiro, Tommy Simpson, and Mara Superior. The gallery also represents well known painters from the Berkshires including Bart Elsbach, Warner Friedman and Maggie Mailer.

Prior to moving to Lenox, Ferrin Gallery had been located in Northampton, MA, a college town in the Connecticut River Valley of western Massachusetts, for over 20 years. It shared its location with Pinch Pottery, a shop which featured functional ceramics and affordable handmade objects. Established in 1979, Pinch Pottery began as a studio and showroom with founding partners, Leslie Ferrin, Mara Superior and Barbara Walch. In 1987, the name was changed to Ferrin Gallery when the business moved to Main Street. Donald Clark joined the team in 1990. In July 1999, the combination shop and gallery formally separated when the Ferrin Gallery relocated.

While in Northampton, Ferrin Gallery showed work in ceramics from local and regional artists and had periodic theme shows of work in all media. It specialized in contemporary teapots. The gallery hosted annual teapot shows in Northampton, at other galleries, museums, and at the SOFA Expositions in Chicago and New York. The gallery currently works with hundreds of teapot collectors with collections that range in size up to several hundred pieces.



Photo by Glenner Montague

FERRIN GALLERY was one of the first galleries to join the JRA Gallery Caucus at the level of membership. Owners Leslie Ferrin and Donald Clark at SOFA Chicago 2006 specialize in ceramic sculpture and studio pottery.

In July, 1999, the combination shop and gallery formally separated with the Ferrin Gallery relocating to Lenox, MA.

Ferrin Gallery has a state-of-the-art website; and its owners Leslie Ferrin and Donald Clark have a strong commitment to web-based communications. "Thanks to all of you who have supported the gallery during its many transitions," Leslie and Donald said.

Contact for the gallery is at www.ferringallery.com, 69 Church Street, Lenox, MA 01240, telephone 413-637-4414, e-mail address: info@ferringallery.com.

*cross mackenzie ceramic arts

cross mackenzie ceramic arts, exhibiting sculptural and functional contemporary ceramics, is a new and welcome addition to the Washington, D.C., arts scene and as a Renwick Alliance Gallery Caucus member. The gallery opened in March 2006, with Clay the first in a series of monthly thematic group shows curated by owner Rebecca Cross, designed to explore the "rich diversity in the way people express themselves in clay." *The owners chose to use lower case letters in the gallery name.

Contemporary ceramics means more than vessels and sculptural objects to Cross, a ceramic artist. It also includes architectural ceramics and the use of clay in the creation of art in another medium. Shows exploring the contrasts in porcelain and earthenware work and the art of presenting a feast (*Black & White* and *Serve it Forth* respectively) are mixed with *Architectural Ceramics*, an installation by Washington architect Paul

Esocoff, FAIA, and *Architects Fired*, a fall 2006 show featuring the fired clay work of 12 of Washington's hottest architects. Cross will also work with designers and architects to provide custom tile work and unique art objects for residential and commercial sites.

Cross said her personal experience in dealing with galleries in promoting her own work and the architectural photography of her husband and co-owner of the gallery, Max MacKenzie, led her to open the gallery. After 25 years of working in a studio, she is interested in a larger engagement with the public and closer interaction with clients. Cross has many ideas for presenting contemporary ceramics to Washingtonians, the thematic shows are one approach. "People in Washington, D.C. are used to seeing high quality art in museum settings," said Cross, "but all too often people's experience with ceramics is limited to functional pieces displayed at street fairs." Cross said it is still an open question whether Washington will support a gallery focused solely on contemporary ceramics as an expression of fine art.

Cross is strongly committed to displaying local Washington area ceramic artists alongside nationally known artists. She believes this will open opportunities to local artists and artistically challenge them as well. Susan Beiner, Zach Duncan-Tessmer, Ray Bub, Margaret Boozer, Solvig Cox, Lars Westby, and Laurel Stevens Lukaszewski are some of the artists shown by the gallery.

cross mackenzie ceramic arts is located on the ground level of Canal Square in Georgetown. The address is 1054 31st Street NW, Washington, D.C. 20007. Gallery hours are 12 noon to 5 p.m., Tuesday - Saturday. Telephone (202) 333-7970, cell phone (202) 270-6695. Website: www.crossmackenzieceramicarts.com.



Photo by Max Mackenzie

CROSS MACKENZIE CERAMICS ARTS is one of the newest Gallery Caucus members. Owner Rebecca Cross is with Patrick Birmingham, a Canadian artist who works on terracotta sculpture at his exhibition opening in January.

New York City, Long Island Trip Focused on Textile

By Robert Sinclair

In mid-October, Craft Leaders Caucus members met for a three-day tour of studios, galleries, and collections in and near New York City. Trip leader Rebecca Stevens, assisted by Irene Sinclair, used her extensive knowledge and wide array of contacts in the textile world to organize a trip with a focus on fiber art. The tour also took in glass with an exhibit of Dan Dailey's recent work at Leo Kaplan Modern, a Gallery Caucus member; a stunning retrospective of contemporary Japanese ceramics at the Japan Society; the Pritam & Eames furniture gallery in East Hampton and *trompe l'oeil* wood artist Randall Rosenthal; and paintings at the Jackson Pollock-Lee Krasner House and Study Center in East Hampton.

The highlight was a visit to Long House Reserve, the 16-acre work of art in East Hampton developed over the last 30 years by Jack Lenor Larsen. The group first had a guided tour of the elegant grounds, with its plantings and artwork resplendent in the bright fall air. Jack took the group through Long House itself, commenting on the esthetic and practical thinking that went into its construction and on some of the pieces from his own huge collection of craft art—a room furnished almost entirely with Wharton Esherick's furniture, for instance. The group left Long House with an enriched appreciation of this iconic figure in the modern design and craft movements.



Photo by Robert Sinclair

THE HIGHLIGHT OF THE NEW YORK TRIP was a visit to Long House Reserve, the 16-acre work of art in East Hampton developed over the last 30 years by Jack Lenor Larsen. Craft Leaders Caucus members tour the grounds.

The craft riches began even before the tour's official start. Most of the Caucus group met Rebecca at the Bard Graduate Center, which not many participants had visited before the trip. There they found the exhibit, "Sheila Hicks: Weaving as Metaphor," a collection of some 150 small pieces woven by the artist through her career, from her initial experiments with the small format, using mainly cotton and wool and pre-Columbian structures, to her recent stainless-steel, fiber-slit tapestries. The tour included a visit to Julie Dale's art-to-wear gallery on Madison Avenue, where Linda Mendelson was on hand to discuss her latest work, which builds on Japanese traditions. Surrounded by an array of gorgeous articles, many participants chose to add to their collections.

The group also ventured off Manhattan to New Jersey to elegant condos on the edge of New York Harbor with a spectacular view of lower Manhattan past the Statue of Liberty. There it visited Carol Westfall's home and studio. Carol brings powerful digital imagery to her textile

work; she gave each participant a small piece showing the sun rising between the towers of the World Trade Center (she had been a horrified spectator from her condo on 9/11).

The tour included a stop at the Jack Shainman Gallery, where textile and performance artist Nick Cave spoke about the show of his "soundsuits"—elaborate costumes, some seven or eight feet tall, that he wears during his performances. And no Caucus trip would be complete without a visit to a private collection. On this tour the collector was Nan Laitman, president of the Museum of Arts & Design and an outstanding advocate and supporter of craft art. Both her superb taste and her keen wit were in evidence during the group's stop at her double apartment on Park Avenue.

An elegant dinner high up in the Millennium Plaza Hotel, with nocturnal vistas up and down the East River, provided a fitting punctuation for the rich esthetic fare of the three days.

How Do We Get Our JRA Mail? Meet Randi Jacobs



James Renwick Alliance members, who are all volunteers for the projects and programs which happen each month, are not involved in the "final tasks," insuring that information on each JRA event is mailed to the full membership.

For this service, JRA leadership has turned to RSJ Word Processing and Mailing Service, Inc., owned by Randi Jacobs, a new JRA member and daughter of Shirley and the late Marshall Jacobs.

Randi started her mailing service 16 years ago, and JRA has been one of her customers for 12 years. She is very good at what she does and is so familiar with the JRA mailing list that she can spot a wrong or dropped zip code, a misspelled name or an incorrect address. That is real service, when the provider knows the customer that well.

Randi has a political science degree from American University and is certified as a paralegal. She worked as an intern in the office of the late Maryland U.S. Rep. Gladys Noon Spellman and volunteered in the office of Illinois Sen. Charles Percy. She also worked as a real estate title abstractor before starting RSJ Word Processing and Mailing Service, Inc.

Randi likes to read, go to movies, watch television, go to restaurants and exercise, and JRA members find her at many of the events which Shirley has at her home in Chevy Chase.

For more information about RSJ Mailing Service, Inc., please call Randi at 301-656-7465.

Renwick Gallery Exhibition Schedule

From the Ground up: Renwick Craft Invitational 2007 (Renwick), Mar. 9 through July 22, 2007. See article, page 3.

Going West: Quilts and Community, Oct. 5, 2007 through Jan. 21, 2008

"Going West: Quilts and Community" reveals the essential role that quilts and the making of quilts played in the lives of women on the frontier. The Great Platte River Road was the principal route for America's western expansion as early as the 1830s. Pioneers headed for a new life in the Nebraska Territory packed their wagons with necessities that almost always included quilts. Quilts served an important purpose along the difficult journey, whether used as sturdy domestic bedding along the trail or packed tenderly in the trunk as a tie to all that had been left behind. Independent curator Sandi Fox is the guest curator for the exhibition, which will feature more than 50 quilts.



JAMES
RENWICK
ALLIANCE

JRA
Board of
Directors

2007 Meeting Dates

March 13

May 8

June 12

25th Smithsonian Craft Show Coincides with JRA's 25th Anniversary

By Suzanne Noonan
Smithsonian Women's Committee

A quarter century will be celebrated this April when the James Renwick Alliance marks its Silver Jubilee and the Smithsonian Women's Committee holds its 25th Anniversary Smithsonian Craft Show. The JRA Spring Craft weekend, April 20 - 22,

JRA's Spring Craft Weekend, Apr. 20-22, coincides with the Craft Show Apr. 19 through Apr. 22 at the handsome and historic National Building Museum. A festive anniversary celebration and preview night take place on Apr. 18.

Lloyd Herman, founding director of the Renwick Gallery, first suggested the idea of the Craft Show to the Women's Committee. Throughout the early days, both he and Michael Monroe, then curator-in-charge, provided invaluable advice and encouragement.

The Smithsonian Craft Show is now recognized as the most prestigious juried exhibition and sale of contemporary American craft. This year 120 exceptional craft artists will bring their works in basketry, ceramics, decorative fiber, furniture, glass, jewelry, leather, metal, mixed media, paper, wearable art and wood to the nation's capital. Thirty-nine artists are

first-time participants, exhibiting work that is new and challenging. Those who are returning were selected because they continue to push the envelope of creativity, innovation and technical merit.

To celebrate the 25th Anniversary, the committee is introducing Daily Booth Chats. Every hour on the half hour an artist will engage visitors in short discussions and demonstrations of their work. Another new feature, planned to attract young professionals is the Smithsonian Soiree on Friday, Apr. 20, from 5:30 to 7 p.m.

The show also features an On-Line Auction (www.smithsonianauctions.org) for bidding on items donated by current and past exhibitors. Award-winning artist Billie Ruth Sudduth has contributed one of her signature baskets, Fibonacci 21, for an outstanding Raffle prize. Created specially for the show, the basket is valued at \$10,000.

Show hours are 10 a.m. to 7 p.m. Thursday through Saturday and 11 a.m. to 5 p.m. on Sunday.

For further information or to request tickets for the preview night celebration, call the Craft Show office at 888-832-9554 or visit www.smithsoniancraftshow.org.



Photo by Miriam Rosenthal

JEWELER KIWON WANG, New York City's Chelsea area, is one of 81 returning exhibitors in the Smithsonian Women's Committee Craft Show. She uses cylinders of round newspapers strung on medal wire, studded with pearls on gold wire.



Photo by Michael Janis

GLASS ARTIST TIM TATE, Washington, D.C., a JRA artist member and member of the board of directors, is a first time exhibitor this year. "Wait until you see this piece in person," he said of this work

The Paulsons Share an Intimate Collaboration with Artists

By Miriam Bonner

***Editor's note: "A Perspective on Commissioning Art" is a continuation of a series of articles from the viewpoints of artists and the collectors.**

The commissioning of art has been described as "an intimate collaboration between artist and collector," a view shared by James Renwick Alliance Caucus members Jerry and Gwen Paulson, Alexandria, VA. Jerry is a past president.

The Paulsons see the process of commissioning as a journey in which the exchange of ideas and interaction with the artist brings them "close to participating in the creative process" and deepens the relationship with the artist whose work they admire.

Many of their commissions celebrate their wedding anniversary, a custom inspired by a visit to the art-filled home of relatives who acquired art on their anniversary rather than exchange gifts. Other reasons have led to acquisitions as well. Jerry Paulson's first commission, a display hutch by Jeff Kellar, was the result of not finding a commercial product he liked. Sometimes the work they most admire by an artist is acquired by another collector, a situation which led to a commission by Czech glass artist Petr Hora. Work acquired by the Paulsons ranges from functional objects such as furniture to sculptural art, particularly studio glass, their passion.

The first step is to understand what one wants and what one wants the artist to do. This step helps identify the skills, media and artist. The Paulsons select artists whose work they have

seen and liked at galleries, studios and craft shows. The Paulsons are interested in stretching artists to do something different, and artists have accepted the challenge.

"Expanded Reality," a glass sculpture by Jon Kuhn, is the first and only time Kuhn used a lens in his work. Linda Fifield beaded her interpretation of Hubble spacecraft photos of the galaxy on a flat surface rather than her usual turned wood form.

With most commissions the Paulsons have a concept and sometimes a particular design element in mind. For a cast glass sculpture by John Littleton and Kate Vogel who have created hands pressed together as in prayer, the Paulsons asked their hands be shown hand-in-hand.

With glass artist Emily Brock the Paulsons knew they wanted to commission a work by her but did not know what they wanted. After a delay of several years, Jerry and Gwen saw a piece by Brock that resonated with them because it included glass sculptures within the work. They described their passion for studio glass and reading to Brock who imagined a tableau of their home with miniature glass books and sculpture. Brock included representations of their magnificent sideboard and dining room table that were also commissions.

If the Paulsons first see an artist at a gallery, they feel it is ethical to tell the gallery owner they want to work with the artist. They have successfully worked through galleries, but prefer to communicate their ideas and expectations directly to the artist.

A contract between the artist and the

collector is recommended. The Paulsons let the artist, who is in the best position to estimate the cost and the time it will take him or her to do the commission, draft the contract. Since they work with artists they know and have researched the artist's price range before raising the idea of a commission, they have not been surprised by the proposed cost. Artists can be asked for an estimate during initial discussions, if the estimate is more than a collector wants to pay, discussion can end at that point. When commissioning their dining room table, the Paulsons talked to four artists and paid for a design prepared by one artist that was not used. Plans prepared by an artist are part of the overall cost. If the proposed design does not meet the collector's expectations, the collector can opt to end the commission after paying for the set of plans.

Both Jerry and Gwen Paulson emphasized it is important to be patient. If a piece is needed by a certain time and, depending on the complexity of the piece, it is a good idea to start a year or more in advance. The artist can provide an idea of the amount of time it will take to complete the commission.

Frequent email communication between artist and collector facilitates conferring on different aspects of the commission. Digital photographs taken as the work is created provide excellent documentation for the provenance of the piece. Jerry noted it is important to respect the fact that artists will be engaged in other work to earn a living while working on the commission. They acknowledged there is a certain leap of faith that the ultimate design and

Workshops Feature Fiber Critiquing and Glass Blowing

A fabric and mixed media artist and one glass maker finish the James Renwick Alliance Distinguished Craft Lecture Series for 2006-2007.

Barbara Lee Smith, Gig Harbor, WA, describes her extraordinary mixed media technique in making fabric on Mar. 18; and Ron Desmett of Oakdale, PA, near Pittsburgh, discusses his way of forming glass vessels on May 6. Both lectures are at the Renwick Gallery in the Grand Salon on Sundays at 3 p.m.

The JRA takes advantage of having distinguished craft artists in town for the lectures to conduct a workshop on Saturday the day before, followed by a potluck dinner at a member's home that evening.

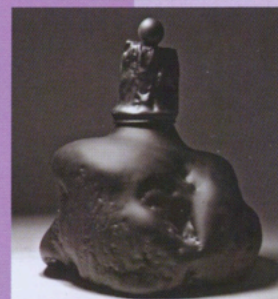
Smith's workshop is a day of critique and review of one's work. Smith has been on both sides of the critique session, as a studio artist, writer and speaker about textile artists and member of many juries. She feels that harvesting the strengths in a work is more helpful than weeding out weakness; that taking the long view about where one's work is heading

is better than seeing where it has been; that focus and planning are crucial in developing a body of work. Smith is represented by Gallery Caucus members Synderman-Works Gallery and Thirteen Moons and other galleries in the U.S. The workshop is at the Corcoran School of Art, New York Avenue and 17th Street N.W., Washington, D.C. at 10 a.m.

On Saturday, May 5, glass maker Ron Desmett will demonstrate his unique technique of forming vessels by blowing glass in hollowed out tree trunks, creating vessels and lids, and finally etching the surface. There will be some opportunity for experimentation by workshop participants. The workshop will be held at DC Glassworks, 5346 46th Street, Hyattsville, MD.

His lecture on the history of his work and his innovative approach to glass, working with nature, gives him success without preconception as to the final result is on Sunday, May 6, at 3 p.m. at the Renwick Gallery Grand Salon.

Binnie Fry, workshop chair, will send out formal announcements, locations of workshops and potlucks, and sign up information nearer the date for each.



WHEN A TREE TRUNK is not a tree trunk, but a piece of beautifully blown glass. This piece, by Ron Desmett, Lidded Trunk Vessel No. 7 2005, is now in the permanent collection of the Smithsonian American Art Museum's Renwick Gallery. Desmett lectures at the Renwick Gallery on Sunday, May 6 at 3 p.m. and conducts a workshop on Saturday, May 5.



Photo by Miriam Rosenthal

A SUCCESSFUL COMMISSION depends on how the artist and the collector understand each other. Glass artist Emily Brock used pictures and a lot of correspondence to finalize the commission incorporating elements of the Paulson's dining room to commemorate the celebration of their 14th anniversary. The result of that collaboration, part a replica of the room and part artist's fantasy, entitled "Collecting," was completed in 2003.

work will be acceptable, but feel it is important to trust the artist in knowing what works best. If the collector does the homework and likes the artist's work, they believe the collector should feel pretty confident the artist will create something of like style.

For a major important commission, the Paulsons strongly advise inviting the artist to the home to see the layout and space and measure the dimensions for where the commission will be placed. If the artist is not coming to the collector's area for other reasons, buying a ticket to bring the artist to the collector's home is a good investment, said the Paulsons. This approach was helpful to Mason Rapaport's

design of the sideboard.

The keys to successful collaboration between artist and collector, according to Jerry and Gwen, are frequent communication, trusting the artist's decisions, and being patient and flexible. Commissioning art, they noted, does not provide the instant gratification obtained by walking into a gallery and buying a work of art. Patience is a virtue. For the Paulsons, the pleasure of watching the artistry and skills which go into creating a work of art turns the process of a commission into an enjoyable journey, a journey that continues as they live with each unique work of art.

Larry Hawk Plans Tour to Minneapolis-St. Paul

By Larry Hawk

JRA Board Member and Trip Leader

The James Renwick Alliance Board of Directors and I invite the general members on a craft leaders study tour to Minneapolis-St. Paul, Thursday through Sunday, Sept. 6-9.

I am working with Northern Clay Center in Minneapolis whose directors have invited us to attend their barbecue, Friday reception and Sunday brunch, part of its planned Collectors' Weekend. The Center is also setting up visits to studios to include that of Warren Mackenzie. I also have commitments from studio potters Maren Kloppmann and Randy Johnston for visits to their studios.

I have an invitation from the Textile Center for a visit to its facility, the only textile center in the U.S., and to visit artists' studios for Friday. The Weisman Museum is set up for a visit on Thursday afternoon to see its stored ceramics collection in the study room. There are book arts, photography and print centers similar to the Textile and Clay Center with interesting programs.

Christopher Monkhouse at the Minneapolis Art Institute and David Glenn at the Minnesota Craft Council are being very helpful in planning this trip.

A written invitation to JRA members will be sent out in early May; meantime, I ask for ideas, names and recommendations from JRA members who may know of collections or craft activities in this area. I may be contacted at larry.hawk@irs.gov (202) 622-1534.

Cooperation is the Key to Success

By Suzanne Noonan
Smithsonian Women's Committee

Over the years, the collaboration between the Smithsonian Women's Committee, the Renwick Gallery and the James Renwick Alliance has continued. Michael Monroe, now executive director and curator of the Bellevue Arts Museum in Bellevue, WA, was a juror for the second annual craft show and has served three times since, most recently for the 2007 show. Gallery Curator Jane Milosch is on the distinguished panel of three judges who will select the gold, silver, bronze and "Best in Show" awards given annually to outstanding artists.

In 1999 the Smithsonian Women's Committee established a \$100,000 endowment fund for the Renwick Gallery to support a biennial lecture series. The most recent, "American Silver in the 20th and 21st Century," was held in late 2005. In November 2006, the JRA invited the Smithsonian Women's Committee to be their guests for the Thomas Mann "Storm Cycle" lecture, and 23 members enjoyed his fascinating presentation. The Women's Committee is taking a table at the JRA gala dinner and craft auction during its Spring Craft

Weekend. The JRA's "Save the Date" calendar, both print and on the web, includes the dates for the craft show.

Since 1983 the Committee has distributed over \$8 million generated by the craft show to support education, research, and outreach programs within the Smithsonian Institution. One such grant was awarded to the Renwick to fund five videos profiling the work of contemporary craft artists: basket maker Mary Jackson, wood turner Stoney Lamar, ceramist Connie Kierner, glass Alan Goldfarb, and metal Matthew Hollern. The videos, dated 2002, were produced by the Renwick Gallery and VideoArt Productions (Marty Huberman) with support from the James Renwick Alliance, The Smithsonian Women's Committee, and the Bresler Family Foundation.



JAMES
RENWICK
ALLIANCE

Join the James Renwick Alliance

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)
- Sustainer (\$500)
- Craft Leader Caucus (\$1000, \$1500 double)
- Gallery Caucus Member (\$1000)
- Benefactor (\$2500)
- Grand Salon Patron (\$5000)
- Renwick Society (\$10,000 and up)

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

\$ _____

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Name (s) _____

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

e-mail: _____

- I have friends who would be interested in learning about the Alliance. Please call me for 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
4405 East-West Highway, Suite 510
Bethesda, MD 20814

CONTRIBUTOR BENEFITS

Donor (\$100)

- The *Quarterly*, the newsletter and e-mail craft bulletin.
- 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 museum shop.

Guild (\$50) For craft artists.

- Same benefits as donor plus
- Reduced fee for workshops.

Art (Alliance for Renwick Tomorrow) (\$70)

For contributors under the age of 40.

- Same benefits as donor.

Sponsor (\$250)

- Same benefits as Donor plus
- Complimentary book/catalog of a Renwick Gallery exhibition.

Sustainer (\$500)

- Same benefits as Sponsor plus
- One annual gift membership at the Donor level.

Craft Leaders Caucus (\$1000, \$1500 double)

- Same benefits as Sustainer plus
- Vote on acquisitions to be funded by the Alliance for the Renwick Gallery.
- Invitation to special programs.
- Name listed on plaque in Renwick Gallery lobby.
- Opportunity to participate in extended craft study tours within the United States and abroad.

Gallery Caucus Member (\$1000)

- Same benefits as Craft Leader Caucus plus
- Publicity for your gallery, Web site link, and more. Call (301) 907-3888 for details.

Benefactor (\$2500)

- Same benefits as Craft Leader Caucus plus
- Private tour for four at craft collector's home.

Grand Salon Patron (\$5000)

- Same benefits as Benefactor plus
- Free admission for two to all Spring Craft Weekend activities (a \$1,200 value).
- Recognition in the invitation and Benefit Auction catalog for Craft Weekend.

Renwick Society (\$10,000 and up)

- Same benefits as Grand Salon Patron plus
- A work of art purchased by the JRA for the Renwick Gallery will honor the donor.

Questions?

contact the JRA office

301.907.3888

301.907.3855 fax

jraoffice@jra.org

Boston-Pioneer Valley Tour Still Open

Participation is great in the James Renwick Alliance craft study tour: **From Boston to Pioneer Valley: Craft Discoveries from the Boston Harbor to the Connecticut River Valley**, which takes place Thursday, Apr. 26, to Sunday, Apr. 29, has been great; there may be a few spaces left, so to accommodate all those who would like to go, the deadline has been extended.

You won't want to miss this truly unique tour, full of great stops along the way. Highlights include tours of the best craft galleries and private collections in the area, meetings with artists in various craft media, and talks with gallery owners and directors. All this is offered while enjoying the company of other JRA member craft enthusiasts.

Please call, mail, e-mail, or fax your interest to the JRA office about available space. Space is very limited. And as ever, thank you for your patronage of JRA craft study tours. Through these trips we learn more about craft and support of JRA's role in celebrating the achievements of craft art.

Solvig Cox's Mother's Show Opens in Georgia

The Georgia Museum of Art, Athens, GA, is presenting the first exhibition in 40 years of Mariska Karasz (1898-1960), fashion designer and fiber artist. A catalog accompanies the show. The exhibition opened on Jan. 20 and closes on Apr. 15.

The exhibition is sponsored by the Friends of Fiber Art International, among others. One of Karasz' embroidered wall hangings was shown in "High Fiber" at the Renwick Gallery and is in the permanent collection. She is also the mother of ceramist and long-time JRA member Solveig Cox.

Craft Events Elsewhere

By Brenda Erickson

CLAY: *The 63rd Scripps Ceramic Annual* runs through Apr. 8 at the Ruth Chandler Williamson Gallery in Pomona, CA. Tony Hepburn from the Cranbrook Academy of Art is the curator; Paul Soldner created and directed the annual show for decades.

The North Carolina Pottery Center in Seagrove is celebrating home-grown art with *Pottery of the Roan* through Mar. 24. Jeffrey Mongrain: *Sculpture* is at the Daum Museum of Contemporary Art in Sedalia, MO from Feb. 3 until May 20.

NCECA Conference, *Old Currents/New Blends: A Distillation of Art and Geography* is in Louisville, KY, on Mar. 14-17. The Kentucky Museum of Craft and Art hosts the 2007 Clay National Biennial from Mar. 14 - Jun. 23. Lots of other clay exhibitions can be seen around the area.

Don Reitz, 2007 Regis Master: New Work can be seen at the Northern Clay Center in Minneapolis, MN from Mar. 9 through Apr. 29.

WOOD: *Gifts of the Forest, Native Traditions in Wood and Bark* continues

The James Renwick Alliance is proud to acknowledge the support of the following Gallery Caucus Members

Arts Afire
Joseph Egerton
102 North Fayette Street
Alexandria, VA 22314
703-838-9785
www.artsafire.com

The Bullseye Gallery
Lani McGregor
Portland, OR 97209
www.bullseyegallery.com

cross mackenzie ceramic arts
Rebecca Cross and Max MacKenzie
1054 31st Street
NW Washington DC 20007
202-270-6695

del Mano Gallery
Jan Peters and Ray Leier
11918 San Vincente
Los Angeles CA 90049
1-800-delMano
www.delmano.com

Ferrin Gallery
Leslie Ferrin
69 Church Street
Lenox, MA 01240
413-637-4414
www.ferringallery.com

Frank Lloyd Gallery
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2525 Michigan Avenue
Santa Monica, CA 90404
310-264-3866
www.franklloyd.com

Franklin Parrasch Gallery
Franklin Parrasch
20 West 57th Street
New York, NY 10019
212 246 5360
www.franklinparrasch.com

Heller Gallery
Douglas and Michael Heller
420 West 14th Street
New York, NY 10014
212-414-4014
www.hellergallery.com

Habatat Galleries
Ferdinand Hampson
4400 Fernlee Avenue
Royal Oak, MI 48070
248-554-0590

and
222 West Superior Street
Chicago, IL 60601
312-440-0288
www.habatat.com

Habatat Galleries VA, Inc.
Lindsey and Jay Scott
8020 Tower Crescent Drive
Tysons Corner, VA 22182
infoVA@habatatgalleries.com
(telephone TBA when gallery opens)
www.habatatgalleries.com/va

Lacoste Gallery
Lucy Lacoste
25 Main Street
Concord, MA 01742
www.Lacostegallery.com

Leo Kaplan Modern
Scott Jacobson
41 East 57th Street, 7th Floor
New York, NY 10022
212-872-1616
www.LKModern.com

Maurine Littleton Gallery
Maurine Littleton
1667 Wisconsin Avenue, NW
Washington, DC 20007
202-333-9307
www.littletongallery.com

Marx-Saunders Gallery
Bonnie Marx and Ken Saunders
230 West Superior Street
Chicago, IL 60610
312-573-1400
www.marxsaunders.com

Mobililia Gallery
Libby and Jo Anne Cooper
358 Huron Avenue
Cambridge MA 02138
(617) 876-2109
www.mobililia-gallery.com

Patina Gallery
Ivan and Allison Barnett
131 West Palace Avenue
Santa Fe, NM 87501
505-986-3432
www.patina-gallery.com

Perimeter Gallery
Frank Paluch
210 West Superior Street
Chicago, IL 60610
312.266.9473
www.perimetergallery.com

R. Duane Reed Gallery
Duane Reed
7513 Forsyth Blvd.
St. Louis MO 63103
(314) 862-2333
www.rduanereedgallery.com

Rossdhu Gallery
Diana Mirkin
7608 Rossdhu Court
Chevy Chase, MD 20815
301 951 4443
www.rossdhugallery.com

Snyderman-Works Gallery
Ruth and Rick Snyderman
303 Cherry Street
Philadelphia PA 19106
(215) 238-9576
www.snyderman-works.com

Thirteen Moons Gallery
Jane Sauer
652 Canyon Road
Santa Fe, NM 87501
505-995-8513
www.thirteenmoonsgallery.com

Wexler Gallery
Lewis Wexler
201 North 3rd Street
Philadelphia PA 19106-1901
(215) 923-7030
www.wexlergallery.com

James Renwick Alliance Welcomes New Members

JRA New Members
September 1, 2006 -
January 23, 2007

- Benefactor**
Kevin and Kathleen Buchi
Newark, DE
- Dual Caucus**
Wyatt and Heejeong Latimer
Vienna, VA
Marion and Russell Burke
Greenwich, CT
- Sustainer**
Susan Straus
Washington, D.C.
- Donor**
Dr. Ruth Ashman
Pikesville, MD
Harvey and Janice Berger
Reston, VA
Lynne Brooke
Washington, D.C.
Jean Christensen
Arlington, VA
Linda Engel
Bethesda, MD
Sandra Hoexter
Washington, D.C.
Svend Hovmand
Ellicott City, MD
Randi S. Jacobs
Chevy Chase, MD
ART (Under 40)
Paul Chou and Karen Huang
Chevy Chase, MD
Guild
Jackie Braitman
Takoma Park, MD
Barbara Clemens
Arlington, VA
Tamara Laird
Takoma Park, MD
Barbara Pliskin
Silver Spring, MD
Jackie Pliskin
Silver Spring, MD
Phyllis Roderer
Manassas, VA
Gift
Denis Leroux
Washington, D.C.
Amy Lifson
Bethesda, MD
Randall Rosenthal
East Hampton, NY
Carol Westfall
Jersey City, NJ

at the UBS Paine Webber Art Gallery in New York City until Apr. 27.
A visitor can get two shows for the price of a ticket at the Bellevue Arts Museum, Bellevue, WA: *Turning Wood into Art - The Jane and Arthur Mason Collection* goes through Apr. 8 and *Barbara Cooper, re: Growth*, wood sculptures and drawings, can be seen through Apr. 22.
The Cranbrook Art Museum, Bloomfield Hills, MI is showing *Gord Petenat: Furniture Meets Its Maker* from Feb. 3 - Apr. 1.
FIBER: *Twentieth Century Tapestries* can be seen at the Montgomery Museum of Fine Arts in Montgomery, AL until Apr. 8.
Burned out by the Rising Sun: Works by Anna von Mertens is at University Art Museum in Long Beach, CA from Feb. 1 to tax day, Apr. 15.
The Guild of Book Workers 100th Anniversary Exhibition stops at the Utah Museum of Fine Arts in Salt Lake City on Feb. 10 until Mar. 18.
Betsy Sterling Benjamin, who was instrumental in bringing the Japanese *rozome* exhibition to the Massachusetts College of Art and the Textile Museum in Washington, D.C. is showing her own work in *A Sense of Place: An Artist's Tribute to the Seven Continents*, through Jun. 3 at the Peabody Essex Museum in Salem, MA. Also showing is *Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions*, through Mar. 4.
GLASS: *Richard Jolley: Sculptor of Glass* opens on Mar. 8 at the Mitchell Gallery at St. John's College in Annapolis, MD.
Janusz Walentynowicz will be the featured artist at Glasmuseet in Ebeltoft, Denmark from Feb. 10 to May 28.
Observations - Works by Ann Wolff travels to the Mint Museum of Craft + Design, Charlotte, NC through Jul. 29.

Mesa Contemporary Arts, Mesa, AZ presents *Molten: Glass and Neon Art*, which features illuminated elements in contemporary glass through Apr. 1.
Changing Definitions: Contemporary Glass from Habatat Galleries opens on Mar. 1 at the Muskegon Museum of Art in Muskegon, MI and goes to May 6.
The San Francisco Museum of Craft+Design, San Francisco, honors the 100th anniversary of the California College of the Arts with the exhibition "CCA: A legacy in Studio Glass," featuring work by 37 artists from the CCA glass program faculty and alumni through Apr. 18.
METAL: *Masterpieces of French Jewelry* is featured at the Legion of Honor Museum, San Francisco from Feb. 11 until Jun. 10
Inside RAM: Bill Reid "Wheels" can be seen at the Racine Art Museum, Racine, WI until Jun. 17.
Danske Kunstinstrumuseet in Copenhagen, Denmark has organized a retrospective of *Clas Bjerring, 30 Years in Silver and Gold* that opens on Feb. 23 and runs through May 20.
MIXED: In honor of its 75th anniversary, the League of New Hampshire Craftsmen is looking back at its historic work in *The Early Years: Pieces from the Permanent Collection, 1930-1960*, at the Gallery 205 in Concord through Mar. 16.
Changing Hands 2: Art without Reservations travels to Philbrook Museum of Art in Tulsa, OK, until Apr. 22.
Fuller Craft Museum, Brockton, MA is embarking on a series of exhibitions highlighting regional artists with *RISD Routes: Contemporary Craft by New England Alumni* through May 6.

Fiber International Symposium Planned for 2008

The Snyderman-Works Gallery along with other arts organizations in Philadelphia is planning to use an International Symposium, scheduled for March 7, 8, 9, 2008, at the University of the Arts, as a central hub around which it will organize a series of related exhibitions and events throughout the region, Rick Snyderman, JRA Board and Gallery Caucus member announced recently.
"We plan to create a series of performances, installations, and exhibitions within and beyond the boundaries of textile and fiber sculpture. The overall program will encompass of textile history, but it will also present contemporary and experimental practices," he stated.
"We expect a high level of participation by both private galleries and institutions in the Philadelphia region. Since we are in the early stages, the list of participants is incomplete but growing. At the moment, that list includes the Philadelphia Museum of Art, The Delaware Center for Contemporary Art, The Fleisher Art Memorial, Rosemont College, The University of the Arts, Temple University's Tyler School of Art, The Fabric Workshop, Moore College of Art and Design, The Philadelphia Quilt Guild, Crafts for Living (a non-profit exhibit space), and Snyderman-Works Gallery," he concluded.



JAMES
RENWICK
ALLIANCE

James Renwick Alliance
4405 East-West Highway,
510
Bethesda MD 20814

**25 Years: A Celebration of
American Craft**



Sign Up For a Fantastic Adventure To Denmark

By Miriam Bonner
Denmark Trip Leader

The spring Craft Leaders Caucus study tour to Copenhagen, Denmark, has a few spaces remaining. Caucus members are enthusiastically encouraged to sign up for this fantastic adventure from May 15-19. Alliance members who upgrade their memberships to Caucus level and new Caucus members who join JRA are invited to join the tour.

This will be a golden opportunity to see a broader spectrum of Danish ceramic, glass, metal, and fiber art. The directors of three leading galleries, Susanne Svendsen at Gallerie Norby (ceramics), Anne Merete Gronlund at Gallerie Gronlund (glass), and Bettina Koppe and Brigitte Drud at Gallerie Drud & Koppe (contemporary objects), have enthusiastically supported planning for the trip. A visit to each gallery will take place to see a current exhibit as well as the work of other artists represented by the gallery. Tour participants will have the opportunity to meet and talk with the artists, both at the galleries and during several studio visits. Meeting unfamiliar or emerging artists is one of

the enjoyable aspects of JRA trips. The gallery directors will highlight some of the emerging talent they see.

Danish design philosophy: "Design should be intrinsic to function," has had a profound impact on the world. It is one of the few, if not the only, country whose guidebooks devote a special chapter to design and well-known industrial designers. The trip to Denmark will explore 20th century design developments through visits to the Museum of Decorative and Applied Art, the Dansk Design Center which aims to act as a "window to the world" for Danish design, and the Dansk Architecture Center which provides a "visionary" role to architectural design. A special architect-guided half-day tour has been arranged to explore current Danish developments in creating sustainable communities for the future.

Other highlights of the trip are a half-day visit to Roskilde which includes visits to artist studios, the Viking Museum, and free time to walk around the medieval capital; a visit to the Louisiana Museum of Modern Art, and a guided tour of the tapestries at Christianborg Palace which were given to Queen Margrethe II as a birthday present. A general tour of Copenhagen is part of the scheduled events. Participants will have free time; however, there is much to do in Copenhagen, and adding a day or more to the trip is recommended.

For further details about the trip and to sign up, please call the JRA office at 301-907-3888 or e-mail to jraoffice@jra.org.

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