



JAMES  
RENWICK  
ALLIANCE

FALL 2003

## To the Berkshires

by Norman Mitchell, Fran Burka, Bev Denbo, and Alan Jacobs

Located within reach of both Boston and New York, the idyllic Berkshire region of western Massachusetts has long been one of the top summer destinations in the East. On its trip there this fall, the Craft Leaders Caucus found it a hotbed of artistic activity as well. As organized by Alan Jacobs, the trip took in world class galleries, private collections, and the fantastic (in more senses than one) artworks at the Massachusetts Museum of Contemporary Art.

The experiences began the first afternoon. After a bus shuttle from the airport, we settled in at the Red Lion Inn in Stockbridge. We attended a cocktail reception at the Holsten Gallery, followed by dinner at the American Craftsman restaurant. We were entertained and educated by a wonderful slide presentation by ceramic artist Mara Superior, who discussed her latest series of works based on a lengthy stay in Italy.

The next day, we stopped first at the Joyous Spring Pottery, where Michael Marcus described his method of making unglazed pottery based on the ancient Japanese Bizen method. The pots remain in a wood-burning kiln for 12 days, during which the fire is fed every 15 minutes to maintain a temperature of 2300 degrees. The ash deposited on the clay during firing melts, forming a natural glaze.

We next visited the beautiful home of Pam and William Johnson, set on a hill overlooking a lake and surrounded by a naturalized garden with rocks and cascading water—a perfect environment for their outstanding glass collection. Then it was on to the studio of Sam Kasten in the old Great Barrington train station. The studio contains enormous looms, where Sam and his staff weave fabric for furniture and well coverings for custom orders.

After lunch at Bizen, Michael Marcus's restaurant in Great Barrington (for which he made all the

*continued on page 8*



▲ Michael Marcus explains the Bizen method of pottery making to Dick Conant, Alan Jacobs, and Bob Aptekar (top).  
Leslie Ferrin and Mara Superior (bottom).



# From the President

## JAMES RENWICK ALLIANCE

### Quarterly

Fall 2003

The *Quarterly* is published four times a year by the James Renwick Alliance, an independent national nonprofit organization created to celebrate the achievements of America's craft artists and to foster scholarship, education, and public appreciation of their art. Founded in 1982, the Alliance helps support our nation's showcase of 20th century American craft, the Renwick Gallery of the Smithsonian American Art Museum, Washington, DC.

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The James Renwick Alliance is in its 21st year, and going strong. We have an active Board of Directors, and new officers who are dedicated to providing Alliance members with another year of celebrating American Crafts; filled with interesting trips, member events, educational programs, workshops and a fun-filled craft weekend.

I want to thank our past president, Norman Mitchell, who worked tirelessly the past two years to make the Alliance a vibrant organization. Norman certainly made my job easier by providing the necessary leadership, by strengthening the financial condition of the Alliance, and by cementing our relationship with Smithsonian American Art Museum and the Renwick Gallery. Elizabeth Broun, the Margaret and Terry Stent Director of Smithsonian American Art, recently wrote to Norman and stated: "You are so dedicated to the field of crafts and the Renwick, hard-working, fair, honest and fun to talk with. It has been a pleasure for me to collaborate with you on so many activities. I hope we will remain friends and I look forward to working with your successors, building on the strong relationship established already."

This past fiscal year, the Alliance contributed \$205,000 to support the Renwick Gallery's programs, including funds for acquisitions for the permanent collection, education programs, opening receptions for exhibits, scholarly research, and partial funding for a hand-held video/audio device for visitors to receive additional information on works of craft art in the permanent collection on the second floor of the Renwick Gallery. The hand-held device has been a terrific success with visitors, and is a great reason to visit the Renwick Gallery to check it out. Presently there are two excellent exhibits at the museum: the 40-year retrospective of the jewelry and sculpture of Robert Ebendorf, and *Jewels & Gems*, a display of 130 pieces of studio craft jewelry from the permanent collection which spans the period 1960 to the present. I am certain that visitors to the Renwick Gallery will recognize it as a premier Craft Museum.

I would also like to thank Kenneth R. Trapp, Curator-In-Charge of the Renwick Gallery, for being a good friend of the Alliance. Ken has guided the Renwick Gallery these past eight years despite difficult times caused by government shut-downs, the closing of Pennsylvania Avenue, the aftereffects

of September 11, and cutbacks in Congressional funding. Throughout this period, Ken has provided leadership, outstanding exhibitions and scholarship at the Renwick Gallery. Ken is leaving the Renwick Gallery at the end of October. He will surely be missed.

The Alliance is proud of its support for the Renwick Gallery. However, the Alliance needs the generous assistance of everyone who treasures the making by hand of objects from craft materials such as wood, glass, fiber, ceramics and metals. Support for the

crafts and the Renwick Gallery comes primarily from membership in the Alliance, voluntary contributions from persons going on trips, and attendance at the events during Craft Weekend, which will take place April 23 through 25, 2004. By supporting the Alliance, you will not only be supporting crafts and the Renwick, but you will also be providing yourself with opportunities to participate in the many educational programs, trips, workshops, museum openings and festivities we sponsor. Your financial help is needed. If you are not a member, we encourage you to join one of the liveliest organizations in town today. If you are a member below the Craft Leader Caucus level, consider increasing the level of your support to take advantage of additional trips and events available to Caucus level membership and above. You can join or increase your membership level on-line by going to [www.jra.org](http://www.jra.org), or by mailing to the Alliance's office the membership application form on page nine of the *Quarterly*. No matter what your level of membership, we promise you another fun-filled and informative year.

**The Alliance needs the generous assistance of everyone who treasures craft objects. If you are not a member, we encourage you to join; and if you are a member, please consider increasing your level of support. No matter what your level of membership, we promise you another fun-filled and informative year.**

**John T. Kotelly**

President



## Alliance Gets Crafty in Philadelphia, Turns into Glass Act in New Jersey

by Betty Sweren

Under the inspired leadership of David and Clemmer Montague, last summer's Glass Weekend trip turned into a moveable feast. Before enjoying the "glass, glorious glass" in Wheaton Village, NJ, Alliance members spent a day sampling a range of craft art in Philadelphia.

Our first stop there was the Clay Studio, where Executive Director Amy Sarnier Williams led us on a tour that demonstrated the myriad ways her organization promotes clay art: the artist residencies, the school, the studio space, the educational and outreach programs such as the Claymobile, the gallery, and the permanent collection. We saw a striking exhibit, *Chinese Ceramics Today: Between Tradition and Contemporary Expression, 2002-2004*. Organized jointly by museums in Switzerland and China, it highlighted the work of 22 accomplished young Chinese ceramists. In another gallery space we saw a solo exhibition by Hide Sadohara of Japan, who is a Clay Studio resident artist and also the manager of the school's retail shop. Hide joined us to talk about his figurative pieces.

We then walked to the Wexler and Snyderman-Works galleries. At Wexler we encountered the room-sized installation, *Reductive Permutations* by Sue Wheatley, who explores the tension between functional and sculptural objects. Using automobile springs and stacks of industrial felt, she had created a row of seven strangely hypnotic, undulating forms. An impressive assemblage of first-rate craft furniture, glass, and jewelry was also on display. At Snyderman-Works we consumed an excellent box lunch while viewing the gallery's twentieth-anniversary show, *A Celebration of Studio Furniture*, in the Snyderman Gallery upstairs. This was a cross-section from more than 200 furniture and design shows mounted by Rick and Ruth Snyderman since they established the Snyderman Gallery in 1983. Downstairs, the Works Gallery was displaying its fifth annual goblet show

along with an array of ceramics, jewelry, fiber art, and wood.

Next we were welcomed by Clara and Ben Hollander, whose craft collection contains a roll call of some of the finest names in furniture (McKie, Castle, Mattia, Paley, Maruyama), glass (Ben Tre, Anderson), and ceramics (Lucero, Voulkos, Timock, Autio, Jurs). The Hollanders graciously shared their experiences as collectors, described the history of their favorite works, and pointed out special features such as the mosaic wall on the terrace by Isaiah Zagar, whose work was familiar to us from walls at Snyderman and the Clay Studio.

Back on the bus, we soon were on our way to the opening-night reception for Glass Weekend 2003 at Wheaton Village in Millville, NJ. We spent a high-octane evening at the Event Center surrounded by work by more than 200 glass artists that was displayed by galleries from all over the United States and from Australia as well. We had the opportunity to get "up close and personal" with celebrities from the world of glass including the stars of the next morning's program: Dante Marioni, Richard Jolley, and Janusz Pozniak.

The slide lectures of these three artists brought out some interesting similarities: All three work in series, and all three emphasize visual subtleties, with color as a key element. Jolley, however, explores the human narrative through figurative form, whereas both Marioni and Pozniak (who often work together in Seattle) are influenced by Venetian esthetics and techniques and are inspired by the beauty, simplicity, and subtlety of historical shapes such as goblets and vases.

These glimpses into the trio's creative processes inspired many of us to attend their demonstrations in the Glass Studio. Some, however, stayed at Heritage House, attracted by a panel discussion on the American-Czech glass collection and by

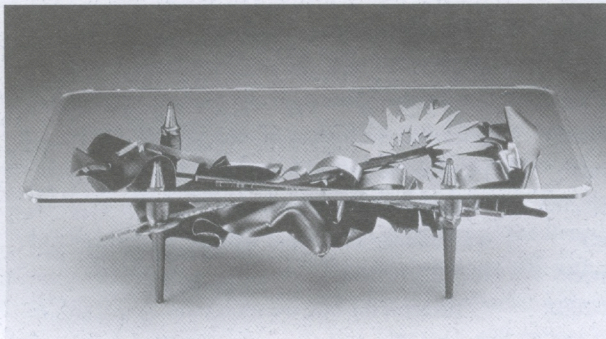
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# Alliance Exhibits, Presentations at Washington Craft Show

by **John Kotelly**

The James Renwick Alliance has been asked to create an exhibit at the Washington Craft Show that presents the works of craft artists who have been honored by the Alliance as Masters of the Medium. The exhibit will be located in the public



space in the center of the craft show, with a sunlit, glass-walled bridge leading to it. The Alliance has been invited to use this space for the next three years to promote craft art.

Elizabeth Kubie, director of the Washington Craft Show, initiated the idea of displaying the works of these celebrated craft artists as a group.

The Masters of the Medium awards, established in 1997 to commemorate the 15th anniversary of the Alliance and 25th anniversary of the Renwick Gallery, recognizes American artists for consummate craftsmanship as well as important contributions and influences in their respective fields. It is given every other year in five categories: ceramics; fiber/basketry; glass; metal/jewelry; and wood/furniture.

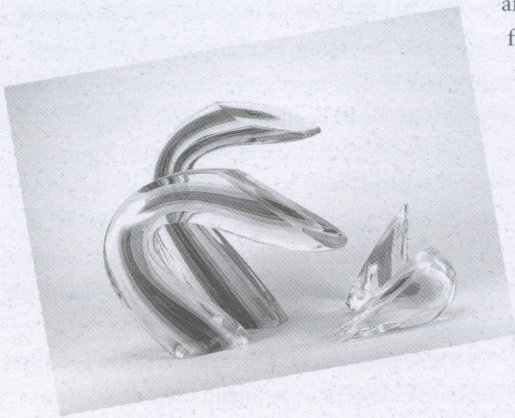
Eight legends in their field will be featured in the exhibit

this year, including Harvey Littleton, known as the father of the studio glass movement; Albert Paley, who designed and built the portal gates at the Renwick Gallery; and Wendell Castle, the pre-eminent furniture maker and wood sculptor. The works will come from the collections of James Renwick Alliance members. The exhibit will be curated by Michael Monroe, former Curator-in-Charge at the Renwick Gallery, and Toni Gordon will chair the committee coordinating the exhibit.

The Alliance will also sponsor two lectures at the Washington Craft Show on Friday, November 21 that are linked to the exhibit. At 11:00 a.m., Michael Monroe will offer insights on "Living With Craft: A Curator's Guide To Artful Display At Home;" and at 2:00 p.m., Dan Dailey, acclaimed glass artist and winner of a 2001 Masters of the Medium Award, will discuss his career in a talk entitled "Glass Art with Attitude: The Singular Sophisticated World of Dan Dailey."

The Washington Craft Show is a major event each year for craft lovers, and this new partnership with the Alliance will give added reason for our members to attend, not only to buy wonderful craft objects, but also to view the exhibit honoring these extraordinary masters of craft art.

The show will be held at the new Washington Convention Center, located at 801 Mount Vernon Place, N.W., from November 21 through 23, 2003. A Thursday evening preview will be held on November 20 to benefit the Washington Cancer Institute at the Washington Hospital Center. ■



◀ **Albert Paley: Rectilinear Table (top)**

**Harvey Littleton: Yellow Ruby Sliced Descending Form (bottom)**

IMAGES PROVIDED BY THE MAURINE LITTLETON GALLERY.



# Fellowship Opportunities in American Art, 2004-2005...

by **Elmerina Parkman**

The Smithsonian American Art Museum (SAAM) and its Renwick Gallery invite applications for research fellowships in the art and visual culture of the United States. Fellowships support independent and dissertation research. Among the fellowships is the James Renwick Fellowship in American Craft, available for research in American studio crafts or decorative arts from the nineteenth century to the present. It is funded by the James Renwick Alliance. January 15 is the application deadline for fellowships to begin on or after June 1, 2004.

For complete information about the Renwick and other fellowships, visit <http://www.nmaa.si.edu/study/opportunities-fellowships.html> and click on *SAAM Fellowships*. Or contact the SAAM Fellowship Office, (202) 275-1557 or [fellowships@saam.si.edu](mailto:fellowships@saam.si.edu).

## ... and This Year's Fellow

Tacey A. Rosolowski was the James Renwick Fellow in American Craft this past spring; her fellowship was extended through November 2003. She has a Ph.D. in Comparative Literature from

the State University of New York at Buffalo and a B.S. in Design and Environmental Analysis from Cornell University. She has published widely on culture and adornment, with cover articles in both *Metalsmith* and *American Craft*. She lectures nationwide to educational and cultural organizations.

Dr. Rosolowski was awarded the fellowship to support her research into the cultural status of contemporary jewelry. She has devoted the period to research and preliminary writing for a book. Her aim is to provide a method for describing the many layers of meaning jewelry can create because jewelry art is so closely associated with the human body and senses. She also hopes this work will introduce the world of studio and art jewelry to a broad audience.

Dr. Rosolowski has worked extensively with the Renwick Gallery's permanent collection to further her research. In addition, she assisted Kenneth Trapp with the *Jewels and Gems* exhibition, suggesting the show's categories and providing some information for the wall text. On 28 September she gave the opening lecture for the series accompanying the exhibition and the *Robert Ebendorf Retrospective*. ■



▲ Tacey Rosolowski

## Philadelphia/New Jersey Glass Weekend continued from page 3

a talk by Hank Murta Adams, who spoke of his projects linking the experiential and the fantastic through the medium of glass.

We also found time to visit an extraordinary exhibition, *20-20 Vision*, commemorating the 20th anniversary of the fellowship program conducted by the Creative Glass Center of America; to wedge ourselves into overcrowded talks by representatives of Erco Lighting and Geminart on the uses of the newest lighting technology and the latest concepts on pedestals and shelving;

and of course to scout the tempting objects at the Event Center. Most of us succeeded in enriching our collections as we provided tangible support to the work of Wheaton Village.

Over dinner at the Deep Blue Bar and Grill in Wilmington, we declared our two-day craft extravaganza a triumph. Thanks to the organizing skills and travel savvy of the Montagues it was a memorable trip, one of the best examples of why we love being members of the Renwick Alliance family. ■



# Craft Events Elsewhere

by **Brenda Erickson**

▶ **Traveling exhibitions from the Smithsonian American Art Museum** include *Masters of Their Craft: Highlights from the Smithsonian American Art Museum* at Vero Beach Museum of Art, Vero Beach, Florida from December 1 to January 12, 2004; and *Calico & Chintz: Early American Quilts* at the Speed Art Museum in Louisville from December 16 to March 14, 2004.

▶ **Jon Kuhn, Glass Sculpture**, is showing at Mint Museum of Craft + Design in Charlotte from December 8 to March 6.

▶ **The Art of Gold** travels to the Spencer Museum of Art in Lawrence, Kansas until January 4. Other jewelry may be found at the Houston Center for Contemporary Craft with **RISD on the Road: Jewelry from Alumni of the Rhode Island School of Design Metalsmithing Program**.

▶ **Leslie Bohnenkamp: Spirals in Space and Time** can be seen at the Tweed Museum of Art in Duluth, Minnesota from January 27 to March 28.

▶ **Stacey Neff: Becoming** will be at the Museum of Glass in Tacoma, Washington until March 7.

▶ **Quiet Beauty: Japanese Folk Ceramics** travels to the Honolulu Academy of Arts on January 29 to April 11.

▶ The Arizona State University Art Museum will show **Beyond Boundaries: The Yixing Influences on Contemporary American Ceramics** until January 4th. Another example can be seen in **Ah Leon: The Bridge** at the Crocker Art Museum in Sacramento, California from January 31 to April 4th. The exhibition, which began at the Sackler Gallery of the Smithsonian Institution, is accompanied by a catalog.

▶ **The 60th Scripps Ceramic Annual Exhibition** runs from January 24 to March 14. This, the country's oldest exhibition of contemporary ceramics, will honor Professor Emeritus Paul Soldner, who taught at Scripps College and helped organize the exhibitions for forty years.

▶ **Into the Woods, Contemporary Wood Sculpture**, runs to April 4 at the Long Beach Museum of Art. Also in California, **George Nakashima, Woodworker - A Retrospective** opens on November 23 to May 30 at the Mingei International Museum in San Diego.

▶ **The Maker's Hand: American Studio Furniture 1946-1990** runs through February 8 at the Museum of Fine Arts, Boston. A complementary exhibition, **Luxury and Innovation: Furniture Masterworks by John and Thomas Seymour** can be seen through February 15 at the Peabody Essex Museum in Salem. Remember the Federal side table on the "Antiques Roadshow"!

▶ Those in search of humor, or a pet that you do not need to walk, can trot to **Going to the Dogs** at the Society of Arts and Crafts in Boston through January 25.

▶ **Form and Content: Corporal Identity/Body Language** opens November 14 and runs through June 4, 2004 at the Museum of Arts and Design, New York. David McFadden, the museum's vice president and chief curator, gave a preview of this exhibition at the 2002 Washington Craft Show, in a lecture sponsored by the James Renwick Alliance. The consensus after the lecture was that this is a show that should not be missed.

▶ Also in New York are **Isamu Noguchi and Modern Japanese Ceramics** at the Japan Society through January 11, 2004 and **Marimekko: Fabrics, Fashion, & Architecture**, from November 21 - February 15, 2004 at the Bard Graduate Center Gallery. The Bard Graduate Center presents an extensive array of lectures and other events to complement the exhibition, as do the other venues. All the New York exhibitions have catalogs.

▶ **Dorothy Caldwell: In Good Repair** will continue at the Textile Museum of Canada to January 11.

▶ Across the Atlantic, **The Art of the Stitch** travels to the Nederlands Textiel Museum in Tilburg to February 22. Ann Sutton is being honored with a retrospective of her 50 years in textiles at the Crafts Council Gallery in London through January 18. The Penlee House Gallery and Museum in Penzance, UK is showing a retrospective of David Leach, son of Bernard Leach, from January 17 to March 20.

Link onto the Alliance Web site calendar at <http://www.jra.org> for other venues and more list ■



# Welcome, New Alliance Members!

## Gallery Caucus Members

Allison and Ivan Barnett  
Patina Gallery  
Santa Fe, NM

## Craft Leaders Caucus

Robert & Deanna Burger  
Atlantis, FL  
Chris and Beverly With  
Washington, DC  
*(upgrade from Donor)*

## Donors

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Montgomery Village, MD  
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Craig Thornton  
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Jack and Margrit Vanderryn  
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## Guest

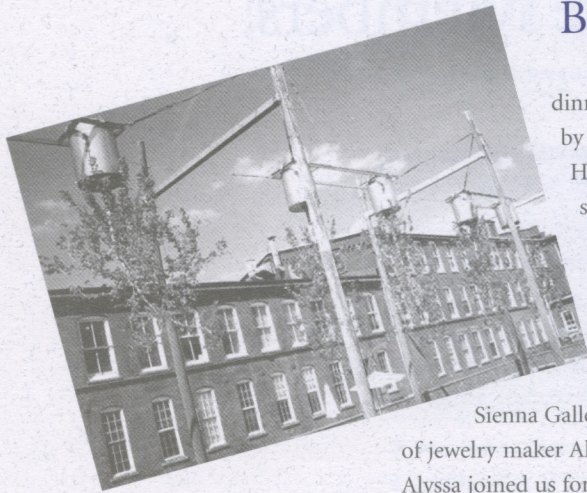
Bill Begal  
Rockville, MD  
Mr. and Mrs. Marvin Mostow  
Bethesda, MD

## Guild

Martin Glass  
Germantown, MD  
Rhode  
Westlake Village, CA  
Lisa Williamson  
Washington, DC



## Berkshires continued from page 1



dinnerware), we viewed the work by world-class glass artists at Habatat Gallery and then took a short tour of Wheatley, an elegant inn in Lenox, built in 1893 in the style of an Italian villa and landscaped by Frederick Law Olmstead. The final stop before dinner was the Sienna Gallery, where we saw the work of jewelry maker Alyssa Dee Krauss and others. Alyssa joined us for dinner and gave an informative talk on the way she works and the inspiration for her jewelry.

Leslie Ferrin's gallery was the first stop the next day. Leslie has nurtured many artists and has

been rewarded by their faith in her. She will be moving soon to space vacated by longtime gallery owner Ute Stebich, who is retiring. She was showing works by ceramists Matthew Metz and Susan Mayer, both of whom had taken nine months to prepare for the show; by Michael Sherrill's son Micah, whose handsomely decorated ceramic cups were very popular; by jewelry artists Roberta and David Williamson; and by Leah

Zulalian, whose *Otherness Series* of autobiographical ceramic sculpture reflects her interest in dolls and religious iconography.

Just up the street is Thomas Hoadley's gallery, with an eclectic array of clothing, accessories, ceramics, and jewelry along with Tom's own signature pots. Tom demonstrated the Nerikomi process, in which porcelain clay of different colors is stacked, sliced with wires, slump molded, fired six or seven times, and painstakingly sanded.

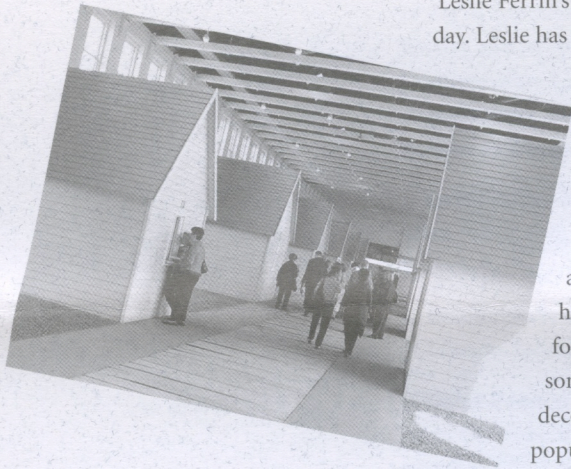
We had lunch in Ute Stebich's eighteenth-century home in Plainfield. The house is set in a glorious landscape, with a wonderful perennial garden and a huge craft collection—functional ceramics, many glass pieces by Tom Patti, works by Steven Heinemann, Beatrice Wood, Lucy Rie, and a guest house with Native American, Japanese, and Guatemalan pieces among many others.

Then to the Massachusetts Museum of Contemporary Art, known universally as MASS MOCA, in North Adams. This was a mind-bending experience. Housed in one of the abandoned factories that attest to the economic decline of New England mill-towns, MASS MOCA was designed to combine historic preservation with revitalization of the local economy. The creators did not shy away from the huge and the unconventional—a fact that becomes apparent even before you enter, when you suddenly notice live maple trees growing upside-down above you. The middle of the museum is taken up with Robert Wilson's *Stations of the Cross*, a series of small white buildings, each of them housing an installation that reflects on one of the stations. The other exhibits similarly beggar description—you really have to go there, which of course is what the museum hopes you will do.

On Saturday we left the Red Lion Inn for our one-hour bus ride to the River Studio of sculptor Andrew DeVries in Middlefield. Andrew had several bronze works in process and gave us a step-by-step lecture on the making of a sculpture. We saw the mold-making process, the wax casting followed by the wax chasing. He showed us the ceramic shell into which he poured the molten bronze. What a treat to actually witness a bronze casting! After the bronze cooled, Andrew would take days to chase the bronze piece and get the finish patina. He is one of the few American sculptors who still do all the hands-on work for every piece. Most sculptors are more interested in production and leave the finish work to other people. Andrew is currently the resident sculptor at Chesterwood Museum, which is where Daniel Chester French created many of his important works. He is preparing for an exhibit in Florence, Italy in December.

We traveled on to the studio of potter Mark Shapiro, in Worthington. Mark moved from New York City to his current studio in 1986 so he could build his own wood kilns. He likes to work on old-fashioned treadle wheels because he can use his whole body in the process. We were served herbal green and black tea in ceramic cups which he had made. Mark is a functional potter and has been making pots for 20 years. He had just returned from a week-long class of teaching pottery at

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▲ Natalie Jeremijenko's *Tree Logic: Upside-down Trees* at MASS MOCA (top).

The Caucus group tours Robert Wilson's *Stations of the Cross* at MASS MOCA (bottom).



# Join the James Renwick Alliance

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

## CONTRIBUTOR BENEFITS

### Donor (\$100)

The *Quarterly*, the newsletter 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 twenty percent discount in the Renwick museum shop.

### Guild (\$50) *For craft artists*

Same benefits as Donor, plus  
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### ART (Alliance for the Renwick Tomorrow) (\$70) *For contributors under the age of 40*

Same benefits as Donor.

### Sponsor (\$250)

Same benefits as Donor, plus  
Complimentary book/catalog  
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### 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.

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Opportunity to participate in  
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### Gallery Caucus Member (\$1000)

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### Benefactor (\$2500)

Same benefits as Craft  
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Private tour for four at  
craft collector's home.

### Grand Salon Patron (\$5000)

Same benefits as Benefactor, plus  
Free admission for two to all 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 Deidre E. Healy  
Tel. (301) 907-3888  
Fax (301) 907-3855  
jraoffice@jra.org

## REGISTRATION

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

- Donor** (\$100)
- Guild** (\$50) for craft artists
- ART** (\$70) for contributors under the age of 40
- Sponsor** (\$250)
- Sustainer** (\$500)
- Craft Leaders 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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Names(s) \_\_\_\_\_  
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**I have friends who would be interested in  
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Check Enclosed    VISA    MasterCard    Discover

Please make check payable to James Renwick Alliance

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If you would like to make your contribution  
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### Please return this completed form to:

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## Attention Sustainers, Craft Leaders Caucus, Gallery Caucus, and Grand Salon Members of the James Renwick Alliance!

Wouldn't you like to give a great holiday gift to a friend or family member who shares your interest in craft art?

Remember that as one of their membership benefits, active Alliance members at or above the Sustainer level are entitled to give a one-year gift membership to a friend! Simply enclose a note with your membership renewal, or contact our office directly with the name and contact information (address, phone, fax, email) for your friend and their Gift Membership will be processed. Note that gift memberships may be given only to persons who have never been members of the JRA, and that all gift memberships are at the Donor level of benefits. ■

Deidre E. Healy, Director  
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## Berkshires continued from page 8

Penland. We were given a tour of his two chambered wooden kiln, which he fires three times a year. The kiln will hold 800-1000 pieces. He also showed us his gas fired kiln, which holds 100 pots.

We drove back to Lenox for lunch at the beautifully restored Stoneover Farm Bed and Breakfast. Our hosts, Tom and Suki Werman, served us a delightful lunch and dessert. The Inn was originally built in the late 1800's and had many beautiful pieces of art throughout. During the afternoon we were on our own for shopping and browsing in Lenox.

Our banquet dinner and cocktail reception was held at the Old Inn on the Green in New Marlborough. Silas Kopf, our guest speaker, gave a 30 minute talk and slide presentation. The photographic overview of his career and the informative talk on how he builds and designs his beautiful furniture were certainly highlights of the trip.

To wrap it all up, we enjoyed Sunday brunch, hosted by Bob and Myrna Zuckerman at their beautiful home in Great Barrington, where we had the privilege of seeing their beautiful ceramic and craft art collection. ■



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

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**Alianza**

Karen and Michael Rotenberg  
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38 Biltmore Avenue  
Asheville, NC 28801  
(828) 251-0202  
[www.bluespiral1.com](http://www.bluespiral1.com)

**del Mano Gallery**

Jan Peters and Ray Leier  
11981 San Vincente  
Los Angeles, CA 90049  
1-800-delMano  
[www.delmano.com](http://www.delmano.com)

**Donna Schneier Fine Arts**

Donna Schneier and  
Leonard Goldberg  
*By Appointment Only*  
910 Fifth Avenue  
New York, NY 10021  
(212) 472-9175  
[www.sofaexpo.com/online/  
donna/donna.htm](http://www.sofaexpo.com/online/donna/donna.htm)

**Earth and Fire**

Beth Wiley  
144 Church Street, NW  
Vienna, VA 22180  
(703) 255-3107

**The Glass Gallery**

Sally Hansen  
4720 Hampden Lane  
Bethesda, MD 20814  
(301) 657-3487  
[www.artline.com/galleries/  
glass/glass.html](http://www.artline.com/galleries/glass/glass.html)

**Habatat Gallery**

Ferdinand Hampson  
4400 Fernlee Avenue  
Royal Oak, MI 48073  
(248) 554-0590  
[www.habatat.com](http://www.habatat.com)

**Heller Gallery**

Michael and Doug Heller  
420 West 14th Street  
New York, NY 10014  
(212) 414-4014  
[www.hellergallery.com](http://www.hellergallery.com)

**Holsten Gallery**

Kenn Holsten and Jim Schantz  
Elm Street  
Stockbridge, MA 01262  
Phone: (413) 298-3044  
Fax: (413) 298-3275  
[www.holstengalleries.com](http://www.holstengalleries.com)

**Leo Kaplan Modern**

Scott Jacobson  
41 East 57th Street, 7th Floor  
New York, NY 10022  
(212) 872-1616  
[www.lkmodern.com](http://www.lkmodern.com)

**Ferrin Gallery**

Leslie Ferrin and Donald Clark  
56 Houstatonic  
Lenox, MA 01240  
(914) 271-9362  
[www.FerrinGallery.com](http://www.FerrinGallery.com)

**Maurine Littleton Gallery**

Maurine Littleton  
1667 Wisconsin Avenue, NW  
Washington, D.C. 20007  
(202) 333-9307

**Mobilia Gallery**

Libby and Jo Anne Cooper  
358 Huron Avenue  
Cambridge, MA 02138  
(617) 876-2109  
[www.mobilia-gallery.com](http://www.mobilia-gallery.com)

**Patina Gallery**

Allison and Ivan Barnett  
131 West Palace Avenue  
Santa Fe, NM 87501  
Phone: (505) 986-3432  
Toll free: 1-877-877-0827  
email: [info@patina-gallery.com](mailto:info@patina-gallery.com)  
[www.patina-gallery.com](http://www.patina-gallery.com)

**R. Duane Reed Gallery**

Duane Reed  
7513 Forsyth Avenue  
St. Louis, MO 63105  
(314) 862-8557  
[www.rduanereedgallery.com](http://www.rduanereedgallery.com)

**Sansar Gallery**

Veena Singh  
4805 Bethesda Avenue  
Bethesda, MD 20814  
(301) 652-8676  
[www.sansar-gallery.com](http://www.sansar-gallery.com)

**Snyderman Works Gallery**

Ruth and Rick Snyderman  
303 Cherry Street  
Philadelphia, PA 19106  
(215) 238-9576  
[www.snyderman-works.com](http://www.snyderman-works.com)

**Sienna Gallery**

Sienna Patti  
80 Main Street  
Lenox, MA 01240  
(413) 637-8386  
[www.siennagallery.com](http://www.siennagallery.com)

**Sybaris Gallery**

Arlene Selik and Linda Ross  
202 East Third Street  
Royal Oak, MI 48067  
(248) 544-3388  
[www.artresources.com/guide/  
comp.ihtml?a=4334](http://www.artresources.com/guide/comp.ihtml?a=4334)

**Thomas R. Riley Galleries**

Thom Riley  
16 Central Way  
Kirkland, WA 98033  
(425) 576-0762  
[www.thomasrileygalleries.com](http://www.thomasrileygalleries.com)

**Wexler Gallery**

Lewis Wexler  
201 North 3rd Street  
Philadelphia, PA 19106-1901  
(215) 923-7030  
[www.wexlergallery.com](http://www.wexlergallery.com)





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# Quarterly

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