Quarterly

A Masterful Craft Weekend

Renwick Alliance members come away from every Alliance event thinking it was the "best ever." Craft Weekend 2005, built around the five craft artists being honored as Masters of the Medium, was no exception. From Caucus Day on Friday, through the highly successful gala and auction Saturday night and the Masters brunch on Sunday, participation and enjoyment ran high. Especially noteworthy was the number of attendees from outside the Washington area. Many people worked to make this happen—the chairs listed in the box are only a fraction of the person-power that was mobilized.

Renwick Gallery Curator Jane Milosch (second from left) and Alliance President John Kotelly (far right) with (from left) Masters of the Medium William Morris, Lia Cook, Judy McKie, Wayne Higby, and Robert Ebendorf

Caucus Day

After renewing friendships over coffee, we visited the sumptuous penthouse apartment of Giselle and Benjamin Huberman. The Hubermans have collected some of the finest examples of paintings, sculpture and contemporary craft, and they have taken great care in the display of their art. Included in their craft collection are works by Wendell Castle, Mary Schafer, Lia Cook, Bennett Bean, Jun Kaneko, and Danny Perkins. Their paintings include works by Francisco Capdevila, Sam Gilliam, Larry Rivers, and Jose Clemente Orozoco. We were also treated to views of the city from their rooftop patio and garden.

We then went to the modernist apartment of Shari and Steve Ashman. Their interest is in painting (Reynaldo Lopez), sculpture (Lynne Chadwick, Angel Luque) and ethnic art (kachinas). They have been collecting for 26 years; many of their objects have been assembled from their travels. Present was the architect who designed their apartment, Michael Marshall.

The Caucus held its annual meeting over lunch at the Ritz Carlton Hotel. President Barbara Berlin led the meeting with introductory remarks about the Renwick Gallery's new Chief, Robyn Kennedy, and Curator, Jane Milosch. Prospective Caucus trips to Sante Fe in September and to Toronto in the fall of 2006 were outlined, and members were encouraged to sign up with the best group in the country to travel with. Barbara singled out for special

(Continued on page 3)

Craft Weekend – The Organizers

Craft Weekend Chair:	Judy Weisman
Caucus Day:	Mallory Lawson and Jere Gibber
Patrons' Dinner:	Diane Grainer and Sandy Mitchell
Symposium:	Chris With
Gala/Dinner:	Bonnie Schwartz
Auction:	Judy Weisman, with Clemmer Montague as co-chair of the silent auction
Brunch:	Leslie Lane and Linda S. Sullivan
Patron's Program:	Shirley Jacobs
Master of the Medium Awards:	Paul Parkman
Hospitality:	Laurel Mendelsohn and Judy Davis

MANY THANKS TO ALL!

JAMES RENWICK ALLIANCE

SPRING/SUMMER 2005

JAMES RENWICK ALLIANCE

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Quarterly

Spring/Summer 2005

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, eduction, 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.

Editor
Bob Sinclair

Graphic Design
Crow Designs

Contributors
Barbara Berlin
Fran Burka
Judy Davis
Brenda Erickson
Diane Grainer
Deidre Healy
John Kotelly
Leslie Lane
Norman Mitchell
Clemmer Montague
Gwen Paulson
Chris Rifkin
Bonnie Schwartz
Bob Sinclair
Elise Vinitsky

Photography
Tina Coplan
Deidre Healy
Norman Mitchell
George Mueller
Bob Sinclair

James Renwick Alliance
Deidre Healy
Executive Director

4405 East West Highway
Suite 510
Bethesda, MD 20814
301-907-3888
fax 301-907-3855
www.jra.org

From the President . . .

It is hard to believe that my two years as president of the James Renwick Alliance is about to be concluded. It has been a challenging and rewarding experience. The Alliance is a great organization and I am happy to be a part of it. Our members are knowledgeable, passionate, and fun-loving. There is an "esprit" in the Alliance that cannot be beat.

As the sole support group for the Renwick Gallery, the Alliance has provided substantial financial assistance for education, scholarship, and exhibitions. With the addition of the Renwick's new staff, Robyn Kennedy and Jane Milosch, we will also renew our support for acquisitions of craft art for the Renwick's permanent collection. I am convinced that the Renwick will continue to improve under their leadership and with our continued support.

Over the past two years, among my many wonderful memories are the Alliance's Spring Craft Weekend celebrations. Who could possibly forget Michael (Monroe) and the Renwellas (Toni Gordon, Ruth Conant, and Colleen Kotelly) singing and strutting at last year's Patron's Dinner. Or the warm and stimulating acceptance speeches by the five masters of the medium at the Sunday brunch this year. The Spring Craft Weekend events are important for fund raising, but they also provide the Alliance members with a unique opportunity to get together to share our common love of the crafts.

We also have journeyed together on many interesting trips. My favorites were Phoenix/Scottsdale and the recent Los Angeles trip. The Alliance trips are an important educational experience, and a stimulating way to see other collectors' homes and artist studios. I hope that everyone takes the opportunity to join our future trips for the sheer joy of experiencing living with craft art.

I believe that I am leaving the Alliance in excellent condition to continue its vital and important support of the Renwick Gallery. I am happy to pass the leadership of the Alliance to Diane Grainer, who will succeed me as president on July 1. Diane has the enthusiasm and ability to expand the organization and its support of the Renwick Gallery. The Alliance will be in very capable hands.

Finally, I want to thank all of the members of the Alliance for your support of the organization. I especially appreciate the dedication of our board members, volunteers, and our executive director, Deidre Healy, who work hard to make the Alliance a success. You are a great group. I hope to see you at the next Alliance event.

John T. Kotelly
President

A Message from Incoming Alliance President Diane Grainer

The support of our volunteers, including those who serve on our Board of Directors, means so much to the JRA and helps us to offer better programs and services to our members and the Renwick Gallery. There are a number of standing committees on the Board which can use additional help, among them membership, publicity, and education. We also have a number of volunteers who work very hard planning and carrying out the Spring Craft Weekend every year. In addition, the Renwick Alliance sponsors educational, fundraising and social programs for our members. We sure could use your help! If you would like to get involved, give me a call, (301) 765-0549, or email me at dmgrainer@earthlink.net, and share your thoughts and talents with the JRA.

Alliance Want Ads: MECHANICAL

The Quarterly's editor is worn out and in need of replacement, and the Alliance is looking for a successor with lower mileage. Principal qualifications for the job: a love of craft and a willingness to beat on some very nice people for contributions. The editor would be happy to provide a six-month period of on-the-job training. Interested parties are welcome to contact the editor, Bob Sinclair, at (202) 966-5204.

A Masterful Craft Weekend

continued from page 1

recognition the Caucus members from other parts of the country, in town not just for this event but for Craft Weekend as a whole.

After lunch, about a third of the group took a self-guided tour of the American Indian Museum, where, for perhaps the first time in the history of the Americas, the Indians are telling their story in the way they want it presented. The remainder of the afternoon was open.

Patrons' Dinner

The Patrons' dinner was its usual gracious success. Four of the five newly selected Masters of the Medium were present (the fifth, ceramist Wayne Higby, had been delayed back home at Alfred University, where an endowed chair in his honor was being dedicated; he would be on hand Saturday and Sunday). To honor them, Deena Kaplan and the editor of the Quarterly collaborated on new words for "Master of the House" from *Les Misérables*, and each Master in turn was spotlighted, serenaded, and fitted with a specially decorated top hat. In Wayne Higby's case a life-size photo sat in for the absent artist. Gabriel Ruiz-Bernal, the talented husband of Executive Director Deidre Healy, provided sterling piano accompaniment, and Sharon Buchanan did the honors with the top hats. The text of the serenade can be found on the next page.

This was not the only star turn for an Alliance member. "Chou Chou," the comely vocalist in Doc Scantlin and his Imperial Palms Orchestra, invited Dudley Anderson and Bob Buchanan to assist her in a song involving bubbles. Norman Mitchell's photograph makes it clear that both Dudley and Bob came through with professional aplomb.

The Symposium

With the stunning *High Fiber* exhibition at the Renwick Gallery, it was only natural that fiber should be the theme of this year's Saturday symposium at the US Navy Memorial Heritage Center auditorium. Attendees were treated to presentations by Paul Smith, longtime director of the American Craft Council's museum (now the Museum of Arts and Design); by Jane Sauer, a fiber artist in her own right and also the co-

Continued on next page

A work by glass artist Preston Singletary, a Tlingit tribe member, at the Museum of the American Indian

Architect Michael Marshall (r.) with Stanley Asrael and Sharon Buchanan at the Ashmans'

Bob Sinclair (in top hat) serenades Wayne Higby's photo

Dudley Anderson (l.) and Bob Buchanan with Chou Chou; note the bubbles on the right

A Masterful Craft Weekend

Masters Serenade

Welcome, my friends, sit yourself down,
And meet the five best craftsmen in town.
All of us here treasure their stuff,
And of their work we can't get enough.
Masters they've become
Of the medium.
The JRA brings each to the po-di-um:

Master Lia Cook, fiber's what she does,
Fabricates her images from string and fuzz.
High-tech all the way, never makes a goof,
Harnesses computers to the warp and woof.
Every subtle image worth a second look:
The JRA presents its fiber prize to Master Lia Cook.

Ebendorf is next, turning dross to gold,
Teacher and a jeweler of a different mold.
Going through the trash, using bone and gore,
Picking up his knick-knacks from the ocean shore.
Everybody loves his sea-shells
As he makes them met-a-morph,
We offer our congrats to jewelry Master Robert Ebendorf.

Judy gives us work done in wood and bronze,
We want her bestial furniture, and she responds.
Ibis under glass, chest with lion's feet,
Chairs with monkeys, tables where two dragons meet.
In her zoo we find there is ever more to see.
We celebrate that Master craftsperson, our own Judy McKie.

William Morris makes artifacts of glass,
Reliquary vessels of a better class,
Idols large and small, urns and trophies too,
Pre-Columbian themes turned into something new.
If you need a glass bird stuck upon your wall,
Then Master William Morris's number is the one that you should call.

Landscape wrought in clay, Higby does it best,
Pots that catch the essence of the great Southwest.
Canyons, mountains, streams stretch from pot to pot.
Wayne just makes it happen, that's the skill he's got.
Fav'rite of collectors, and of students too,
Ceramic Master Wayne Higby, the Renwick doffs its hat to you.

director of Thirteen Moons Gallery in Santa Fe; and by jacquard weaver (and Master of the Medium) Lia Cook.

Paul Smith took the audience through the development of fiber art in this country over the last 80 years. Fiber works before World War II were overwhelmingly functional, he said. Isolated artists, however, were exploring the possibilities of colors, textures, and materials—Dorothy Liebes in San Francisco, Lucy Morgan in North Carolina, Loja Saarinen at Cranbrook, Anni Albers after she and her husband Joseph came to this country from Germany, Ed Rossbach and Katherine Westphal at the University of California. The pace picked up after the war. The GI Bill brought more people into education, and Aileen Osborne Webb established what became the American Craft Council. Competitions and international exhibits appeared in the fifties, and the sixties saw a "cultural explosion," with Lenore Tawney ("a national living treasure") moving fiber away from the wall, the floor, and the human figure and opening the gates of non-functionality. Fiber today, he concluded is more sophisticated but less revolutionary. It "still doesn't get the attention it deserves," but Christo's Gates in New York's Central Park shows the distance it has come.

Jane Sauer offered the hypothesis that fiber has traditionally been "women's work" because women have a "deep unconscious" connection to it. She seconded the observation that fiber's place in the craft universe has grown: her gallery in Santa Fe is constantly attracting new visitors, and she counted 14 galleries at SOFA that had a strong fiber component. Working in fiber is very labor-intensive, she added; it's a "life-style choice" (one is reminded of her own work, constructed of thousands of overhand knots).

Lia Cook starts from a simple but counterintuitive insight: there is a "natural affinity" between the loom and the computer. Woven fabric is digital in the sense that one strand is either above or underneath another, and the work—unlike glass or clay, for example—is sequential. Combining the work of the hand with that of the computer, she "explores the topography of the face and its relationship to the structure of the cloth," as in the spectacular wall

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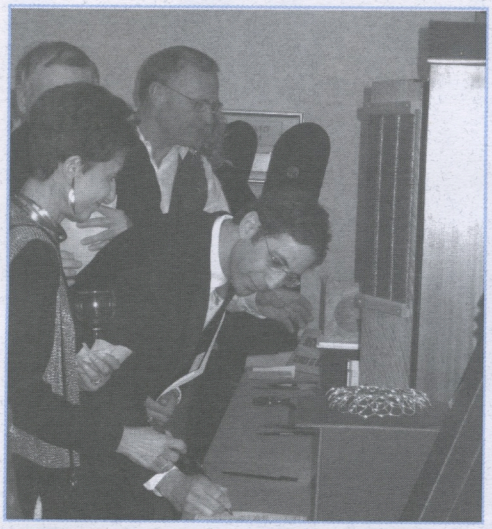
A Masterful Craft Weekend



piece in the High Fiber exhibit at the Renwick Gallery.

Like Jane Sauer, she noted the obsessiveness that characterizes those who work in fiber. Her latest experiment is to make a fabric with copper wire, to record the sound of the loom as the piece is being made, and to hook that sound back into the piece so that it is audible when the piece is displayed.

◀ **Elmerina and Paul Parkman at the Patrons' dinner**

The Gala and Auction

Pictures speak more loudly than words when it comes to this year's highly successful gala and auction at Washington's Fairmount Hotel. The participants clearly had a wonderful time as they provided financial support to the Renwick Alliance while bringing sterling examples of craft art into their homes.

One set of words does need to be included, however. The Alliance this year created a new honor, the One of a Kind Award, and named Shirley and Marshall Jacobs as its first recipients. Marshall, of course, is a skilled craft artist in his own right, and Shirley has been integral to the success of the Alliance almost from the beginning. In accepting the honor, Shirley offered the following remarks:

Thank you so much. We are happy to be here. After what Marshall and I have been through in the past few months, we're particularly pleased to be here with all of you to receive this wonderful award. I'm going to get serious for a moment. When the doctor looks you in the eye and says the word "cancer," it gets your attention. But it also gets you to focus, to sort out what's really important to you. For us, right at the top of the list are family, friends, and the Renwick. When I thought about it, I realized that in a way those things are all one. Everyone associated with the Renwick, all of you, are our dear friends, and the Renwick is like family.

So we want you to know how deeply touched we are by this honor. It means more than I can say. This award is a wonderful landmark on our journey together to make the Renwick all it can be. And Marshall and I aren't quitting; far from it. Because as the poet said, we have promises to keep, and miles to go before we sleep. Again, Marshall and I thank you from the bottom of our hearts.

▲ **Norman Mitchell with Judy McKie; Judy's live auction piece is in the background**

◀ *Left column:*

Silent auction action: Wanda Rappaport, Bill Schneider (rear), and David Schneider.

Trompe l'oeil trumped: Judy Weisman has fun with a John Cederquist piece as Diane and Marc Grainer observe

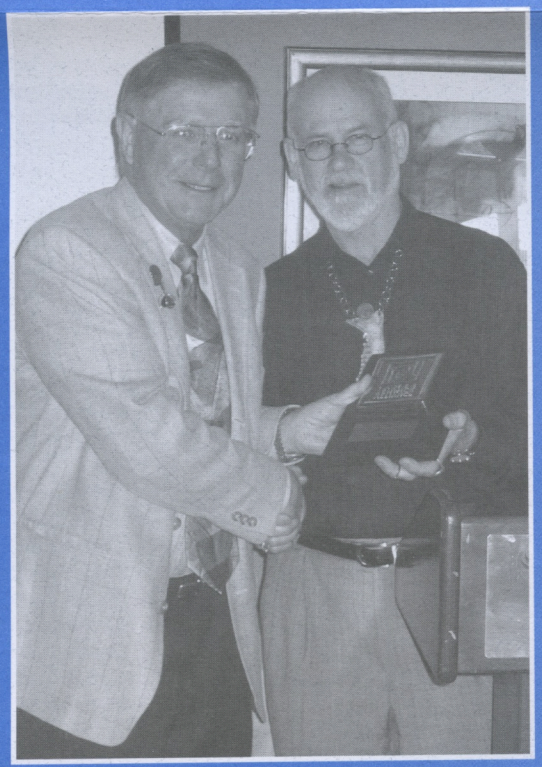
Left to right: Toni Gordon, Shirley Jacobs, Randi Jacobs, Bob Gordon, and Bonnie Schwartz

Fleur Bresler, Helen Drutt English, and Renwick Gallery Curator Jane Milosch

Continued on next page

The Masters of the Medium Brunch

On Sunday the Alliance had a chance to focus exclusively on the makers, the people without whose talent, energy, and passion there would be no craft art for the rest of us to enjoy. This was all about the five Masters of the Medium—Lia Cook, Robert Ebendorf, Wayne Higby, Judy McKie, and William Morris—and, through them, about all the craft artists who have enriched the lives of all of us.



Clockwise from left:

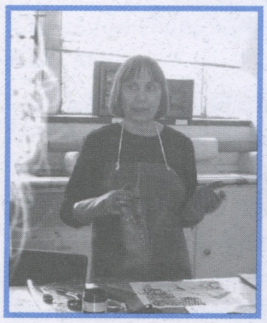
Robert Ebendorf receives his Masters award from David Montague

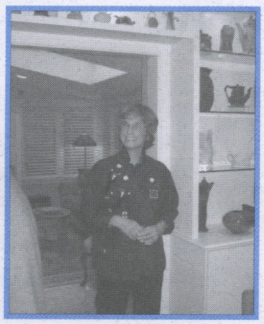
Jane Milosch and Paul Parkman present Wayne Higby with his award

Paul Parkman, William Morris, and John Kotelly

Alliance Trips, Past and Future

By Bob Sinclair





▲ *Left to right:*

Dominie Nash; Bev Denbo in her home.

Every year, Trip Coordinator Sandy Mitchell, with the help of many volunteers, organizes an exciting variety of craft trips for James Renwick Alliance members. All the trips promise enticing and educational visits to private collections, galleries, and artist studios and homes, as well as many buying opportunities. For the last half of 2005, two multi-day and two one-day trips are on the agenda.

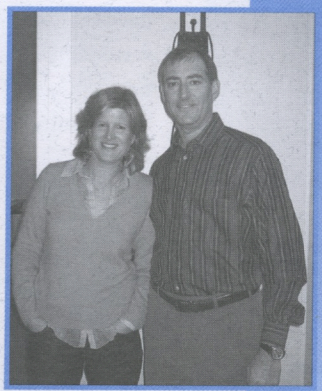
We will be traveling to Philadelphia from Friday, September 23 through Sunday, September 25, and to Knoxville, Tennessee from Friday, November 4 through Sunday, November 6. The day trips in the Washington, DC area will take place on the weekends of October 16 and December 3. You should have received information already about the Philadelphia trip; watch for the letters announcing the others. They're fun and enlightening!

One trip in 2005 is already history. In April, Sandy led a group that explored the seemingly inexhaustible resources of the Washington, DC area. The tour began at the studio of Laura Peery, who works with porcelain, polymer clay, and fabric. Her fanciful pieces contain surprising details, and the whimsical tone plays against the old look of the materials.

Next, the group visited Dominie Nash and Hillary Steel. Dominie dyes and prints all of the fabric in her works. These fabrics are layered, stitched, and embellished to create a rich and complex surface, whether the work is abstract or, as in her current series, represents unique interpretations of still life compositions. Hillary's innovative woven textiles will soon be featured in the book "Art on the Edge." She uses resist dye techniques to the threads prior to weaving, and again after the woven cloth is taken from the loom. The surface is altered and re-altered the surface to create colorful abstract narratives that reflect cycles of human life.

Lunch was at the home of Alliance members Leslie and Bruce Lane. Their custom-built home contains an eclectic collection of hand-crafted furniture, glass, fiber, wood, and ceramics. Jewelry artists Dawn Benedetto, Jan Maddox, Stefanie Taylor, and Emma Villedrouin were on hand to talk about their work and answer questions.

The final stop was the beautiful home of Bev Denbo, another Alliance member. An amateur potter herself, Bev's recently renovated colonial house is filled with a mostly colorful, often whimsical, somewhat bizarre and diverse collection of ceramics, glass, textiles and mixed media, purchased everywhere from travel market places to well- known artist studios and galleries.



▲ *Left to right:*

Laura Peery at the slab roller

Leslie and Bruce Lane

Upcoming Trips:

Philadelphia
Sept. 23 -25

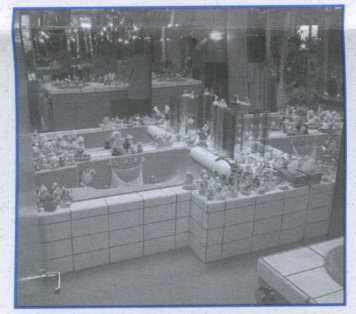
Knoxville, Tennessee
Nov.4 -6

Washington, DC
Oct. 16 and Dec. 3.

The Craft Leaders Caucus Invasion:

The descent of a merry band of shoppers and gawkers on Los Angeles

By Fran Burka, Elise Vinitsky, John Kotelly, Gwen Paulson, Bonnie Schwartz, Leslie Lane, Chris Rifkin, and Judy Davis



▲ *From top:*

Karen Koblitz with some of her work

The Kamm bathroom

Saul Levi speaks with Nancy Schneider

Our trip began Wednesday evening with cocktails in the suite of Nancy and Bill Schneider. With on-the-scene help from Jan Peters of del Mano Gallery and Frank Lloyd of the Frank Lloyd Gallery, Nancy had organized an unbelievable trip, one of the best the Craft Leaders Caucus has had!

Thursday

Our first visit on Thursday was to the studio of Karyl Sisson, a fiber artist who uses everyday objects to make sculptures. For example, she constructs baskets from tape measures and clothes pins and assembles plastic flower pots into sculptural forms. Her studio and home is located on the top of the hill, with beautiful landscaping. Next was Karen Koblitz's studio. In addition to being a clay artist in her own right, Karen chairs the art department at the University of Southern California. Her majolica work, which is included in the Renwick Gallery's permanent collection, has been greatly influenced by her travels in Italy, where she studied, and in Russia, where she has recently given workshops.

In the afternoon we visited Anna Silver at her home and studio. She makes very lovely, mostly functional ceramic objects, e.g., large plates. We then visited Gloria and Sonny Kamm, who collect teapots and glass. They have thousands of teapots, many of which are traveling to shows, but there were still plenty for us to see. Then it was on to Nancy and Sam Kunin's home. They collect glass and contemporary California painting and have an extensive historic collection of cookie jars.

The first collection of the trip was that of Saul Levi, who collects everything: glass, ceramics, teapots, walking sticks, netsuke, prints. It was a very interesting apartment, and the people who helped him select his crafts and prints were present to answer questions. After visiting the Levi collection, we went to Jan Peters's del Mano Gallery. Jan was extremely helpful in planning the trip and accompanied us in the bus throughout. Her outstanding gallery shows teapots and other ceramics, wood, and baskets. She served lunch outdoors in an area next door that was once the playground of an elementary school.

The final event of the day was dinner at the extraordinary home of Linda Sullivan. She has tried to build her house to look like a New England barn. She collects glass and chairs. Her chair collection contains some very interesting and unusual pieces.

Friday

Friday the 13th could not have been a finer day. The weather was sunny and warm as we started off to visit three private collections. All three were primarily studio glass collections, but they could not have been more different from each other. Our first stop was the home of Dan Greenberg and Susan Steinhauser. They have an extensive collection of turned wood

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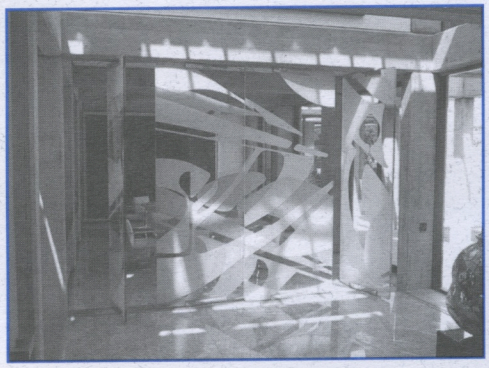

▲ **The entry at Joan Borinstein's home**

▲ **Sam Benton welcomes the Caucus group**

The Craft Leaders Caucus Invasion

bowls, Inuit sculpture, pre-Columbian jade, and photos. In addition, they have an historical glass collection that focuses on the period 1975 to 1995. We saw many fine pieces by Michael Glancy, Joel Phillip Myers, Mark Peiser, and Klaus Moje.

We next went to the spectacular home of Joan Borenstein. In front of her house was a larger-than-life-bronze horse by Deborah Butterfield, and as we walked though the enormous metal and glass door by Laddie John Dill we knew we were in for a rare treat. Joan has a fabulous collection of fiber, clay, glass and fine art. The home and collection was aptly described by one JRA member as "plus perfect." It was an experience we will not forget.

Our third stop was the home of Marilyn and Sam Benton. The house was bathed in warm sunlight, which spotlighted their glass collection to perfection. We saw wonderful examples by Martin Blank, Marvin Lipofsky, Zora Pavlova, and many more artists. The quality of the Benton collection was excellent.

We ended the morning and began the afternoon with clay works at the Frank Lloyd Gallery at Bergamot Station, a former warehouse area in Santa Monica. Clay artists Ralph Bacerra and Peter Shire were at the gallery to talk about their work. There were also early pieces by Ken Price available for purchase.

We next visited the Sculpture to Wear Gallery, which has a fabulous collection of jewelry and metal ball sculptures made of scrap metal. As Aaron Kramer said, "Trash is the lack of imagination." With over 100 galleries at Bergamot Station, there was art to choose from for every taste.

From there we went to the home of our Alliance friends, Lillian and Ellis Berkowitz. They have a lovely collection of ceramics, glass and textiles, and we basked in Lillian's wonderful rose garden. Last but not least for the day, we visited Anne and Marvin Cohen's beautiful Art Deco home, which sits on a hill overlooking a valley of homes and downtown LA office buildings. The Cohens are serious contemporary glass collectors who are patrons of Pilchuck Glass School; they too are members of the JRA. We were served wonderful finger food and cocktails while we viewed their glass and 1920s furniture collection.

Saturday

Our first Saturday stop in our Los Angeles adventure was the studio of John Mason, a former student of Peter Voulkos. He creates large, structural forms, typically with a single glaze. Much of his current work is focused on a theme of rotation around a central axis. He mixes his own clay and has the largest non-commercial kiln in the West.

We then visited the lovely home of Marianne and William Hunter, overlooking the ocean. Marianne combines exquisite enameling detail with beautiful stones to create one-of-a-kind jewelry with an Asian inspiration. Each of William Hunter's wood masterpieces reflects his consummate technical skill as well as his artistry, which is grounded in his love of nature.

Ocean breezes, sunshine, and a delightful lunch at the Long Beach Museum were next. We previewed (and bid on) a silent auction, with pieces from both familiar and unfamiliar artists. There was also a wonderful exhibit of Elsa Rady's Cycladic swing pieces.

In the afternoon we attended a party, with lots of art, people, and food, at John Cederquist's studio. We saw five new chests

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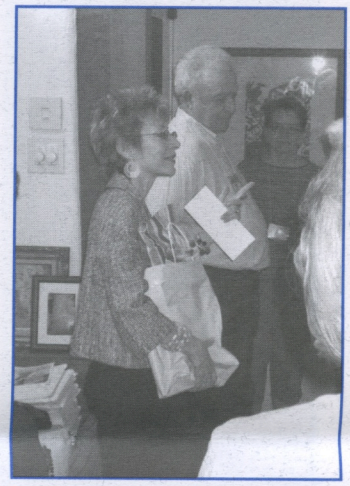

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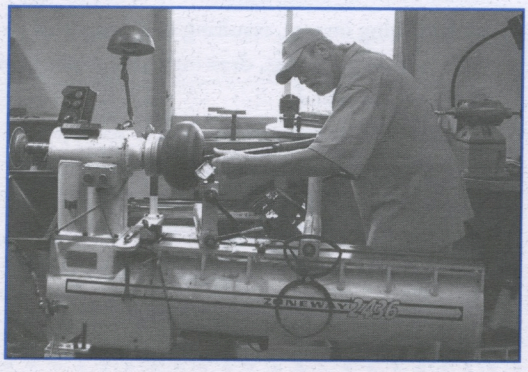
From top:

Susan Steinhouser and Dan Greenberg; at right: Miriam Bonner

Steve Klein with Gwen Paulson and Fran Burka outside the studio



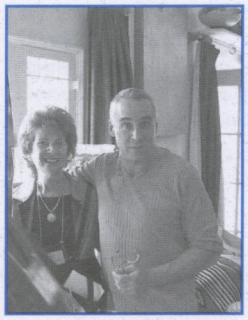
▲

William Hunter at the lathe

▲

Debbie Appler with John Cederquist. Caucus Trip Coordinator Fran Burka is at the right.

The Craft Leaders Caucus Invasion



▲ **Seth Randall with**

▲ **The scene outside Peter Shire's studio**

that were on their way to a show in New York. One member of our group said, "His work is wonderful. I never tire of it."

Glass artist Steve Klein, whose studio was the next stop, makes beautiful plates with glass balls on them. He is a friendly, gregarious man who gives his undivided attention to whatever he does. He made a career change to work in glass only nine years ago; he is receiving wide acceptance within the glass community.

Finally, we visited the Clay Gallery, owned by Cheryl and Charlie Dimont. This young couple opened the gallery a year ago because they were passionate about clay. They represent several contemporary British artists, and they were preparing for their participation at SOFA New York. The lovely, informal dinner they hosted was the perfect end to a long and stimulating day.

Sunday

The studio of Seth Randall was our first stop on Sunday. He is a glassmaker who began working in glass as a hobby after signing up for a stained glass class as a lark. He then began blowing glass and then went on to casting. His work is influenced by Greco-Roman vessels and Lalique, and has gradually evolved into his more sculptural kings and queens series. In his home and studio he collects historic Pueblo pottery.

Peter Shire's studio is in an enormous warehouse. His whimsical sculptures and teapots of clay and pottery are everywhere, inside the studio and outside. His influences have been Constructivism and Calder, which are evident in his bold colors and geometric forms.

On Sunday morning, we had a very special and unusual visit to Sam Maloof's home, museum (old home), and studio. Upon arrival, we were treated to lunch on the Maloofs' deck and helped to celebrate Beverly's birthday with song and cake. Sam gave a short demo in his studio, roughing out a chair arm on the bandsaw, while saying "no one should use a bandsaw this way". Sharon Buchanan now has her "Maloof"!

The last afternoon of the trip included visits to three artists' studio-homes and one fabulous private collection. Joan Takayama-Ogawa's ceramic works incorporate "wit and whimsy" in her signature "0" teapots, stacked cup and saucer "tea tower" forms, handbag teapots called "teabags," cup and saucers, etc. She focuses on Japanese and women's themes in amusing ways. The stacked cup and saucer tower form makes reference to dishes stacked in the sink. Joan told us that her work was "all about having a good time," but in a "scholarly way." Her surface decorations refer to Japanese decorative arts of different eras; some of her works even make political statements.

Asian influences are also evident in the works of husband and wife artists Carol and Al Sils. Carol views the elegant ceramic forms of China's Song Dynasty as a direct influence on her ceramic works and Al credits the oriental imagery and design of China and Korea as influences on his turned wood objects, many of which have metal decorative insets.

Our final visit was to the collection of Felice and Herb Reston, whose home offers a magnificent view of the Los Angeles basin, the Pacific Ocean, and Catalina Island as well as a dynamic display of wall and craft art. In their collecting, Felice stated that they made an effort to avoid works of disturbing images, resulting in a delightful collection of paintings, drawings, sculpture, glass, ceramics and wood.

Our evening farewell banquet at the hotel marked the end of our exciting trip, toasting our host collectors, trip leader Nancy Schneider and husband Bill, Jan Peters of del Mano Gallery and Frank Lloyd of Frank Lloyd Gallery with champagne. A fabulous time was had by all.

▲ **Felice and Herb Reston (at left) with Caucus visitors**

▲ **Sam Maloof speaks with trip participants**

Craft Leaders Report

News from the Craft Leaders Caucus

By Barbara Berlin

The Craft Leaders Caucus, the upper membership level of the James Renwick Alliance, is made up of many individuals devoted to the Alliance, the Renwick Gallery, craft art, and craft artists. Members especially enjoy travel together here and abroad to see what they love—in collectors' homes, in artists' studios, in galleries and museums—all with a focus on craft art, good company, and fun. We welcome new Caucus members Barbara Schwartz and Nancy and Carl Gewirz.

Caucus members are invited to special events, including Caucus Day, during the Alliance's Spring Craft Weekend. Thank you to Jere Gibber and Mallory Lawson, who for the past two years have been the chairs for the day, and have worked hard to provide us with enjoyable programs and good times together.

Thirty lucky Caucus members have recently returned from an outstanding trip to the Los Angeles area. The trip was led by Nancy Schneider, and Jan Peters from the Del Mano Gallery assisted us, accompanying us throughout the trip. Nancy's husband, Bill Schneider, and Frank Lloyd of the Frank Lloyd Gallery provided generous help as well. Caucus Trip Coordinator Fran Burka had a major role in putting together kits, and in arranging for and presenting gifts to our many gracious hosts, both collectors and galleries. In total, it was a beautifully organized trip, with teamwork at its best. Hats off to Nancy and her team!

▲ **Lillian and Ellis Berkowitz greet fellow Caucus members in their Los Angeles home.**

Future plans include a trip to Santa Fe led by Bev Denbo in the fall, and the continuation of our Evening of Learning series during the winter, under the leadership of Judy Davis. You can read more about other Caucus activities elsewhere in this issue.

If you are thinking about joining the Craft Leaders Caucus or would like to receive more information about it, call Executive Director Deidre Healy at (301) 907-3888. You will be glad you did!

Craft leaders Caucus Benefits

($1000, $1500 double)

- The Quarterly and an e-mail craft bulletin.
- Invitations to Renwick Gallery openings and exhibitions; tours conducted by artists and curators.
- Opportunity to participate in extended craft study tours to artists' studios, private collections, and special exhibitions in the United States and abroad.
- A twenty-percent discount in the Renwick Gallery shop.
- Complimentary book/ catalogue of a Renwick Gallery exhibition.
- Opportunity to give an annual donor-level membership to a friend.
- Opportunity to vote on acquisitions to be funded by the Alliance for the Renwick Gallery.
- Invitation to special programs.
- Recognition on plaque in Renwick Gallery lobby.

REGISTRATION

❑ **Yes, I want to join the James Renwick Alliance at the level of Craft Leaders Caucus** ($1000, $1500 double):

❑ **Renewal** ❑ **New Member**

Name _____

_____

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

Circle One:

Check Enclosed VISA Mastercard Discover

Please make check payble to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

Please return this completed form to:

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

See page 12 for information on other membership levels.

Join the James Renwick Alliance

CONTRIBUTOR BENEFITS

Donor ($100)

The *Quarterly* newsletter and monthly email 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

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 of 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 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 Healy

301.907.3888

301.907.3855 fax

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 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

$ _____

❑ **Renewal** ❑ **New Member**

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

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 their names and addresses.**

Circle One:

Check Enclosed VISA Mastercard Discover

Please make check payable to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

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

Please return this completed form to:

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

Leaving a Legacy

I recently received a phone call from one of our members about the possibility of leaving a bequest to the James Renwick Alliance and after our conversation realized that other supporters might be thinking about doing the same. I've decided to share her questions, in the hope that you might find an answer in them, too.

Q: Can I leave a bequest to the JRA in my personal will?

A: Yes, it's a relatively simple matter of adding the James Renwick Alliance to your will or trust as a beneficiary. Alternatively, you could name the James Renwick Alliance a beneficiary on an existing life insurance policy. We also hope to establish a planned giving program soon where your contribution could be leveraged into a Legacy Gift to the organization through the use of life insurance.

Q: Can I designate what my gift can be used for?

A: You certainly may designate a JRA project or program to benefit from your gift – say, educational programs, development or acquisitions; or if you prefer to leave a gift that can be used in the way most helpful to the organization at the time the funds are received, you need not designate a specific use. I am happy to answer any questions you might have about designating a gift to the Alliance.

As a next step, you might want to speak with your financial planner about planning a gift to the JRA. Of course, I'm available to answer any questions you might have and we work with financial planners who might also be of help to you. Thank you for a few minutes of your time, and, as always, thank you for your support of the James Renwick Alliance.

Deidre Healy
Executive Director

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

Alianza
Karen and Michael Rotenberg
154 Newbury Street
Boston MA 02116
(617) 2385
www.alianzagallery.com

Blue Spiral
38 Biltmore Avenue
Asheville, NC 28801
800.291.2513
828.251.0884
www.bluespiral1.com

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 and Donald Clark
56 Housatonic
Lenox MA 01240
(914) 271-9362
www.FerrinGallery.com

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

Leo Kaplan Modern
Scott Jacobsen
41 East 57th Street, 7th Floor
New York, NY 10022
(212) 872-1616
www.lkmodern.com

The Maurine Littleton Gallery
Maurine Littleton
1667 Wisconsin Avenue NW
Washington DC 20007
(202) 333-9307

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

Nora Fisher Designs, Inc.
Washington DC
e-mail: NFDInc@aol.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
e-mail: info@patina-gallery.com
www.patina-gallery.com

R. Duane Reed Gallery
Duane Reed
7513 Forsyth Avenue
St. Louis MO 63103
(314) 862-8557
www.rduanereedgallery.com

Sansar Gallery
Veena Singh
4805 Bethesda Avenue
Bethesda MD 20814
(301) 652-8676
www.sansar-gallery.com

Sienna Gallery
Sienna Patti
80 Main Street
Lenox MA 02140
(413) 617-8386
www.siennagallery.com

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

Marx-Saunders Gallery
Bonnie Marx and Ken Saunders
230 West Superior Street
Chicago IL 60610
(312)573-1400
marxsaunders@earthlink.net

Thirteen Moons Gallery
652 Canyon Road
Santa Fe NM 87501
Phone: (505) 995-8513
Fax: (505) 995-8507

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

Craft Events Elsewhere

By Brenda Erickson

Clay

▶ Master of the Medium ***Viola Frey*** is having a solo retrospective at the Louise Wells Cameron Art Museum in Wilmington, NC from June 2 through September 4.

▶ The Mead Art Museum in Amherst, MA is showing ***The Yixing Teapot*** until August 21.

▶ Chicago is hosting ceramic shows this summer with Ruth Duckworth, ***Retrospective,*** at the Chicago Cultural Center through July 10 and ***"Centers and Edges: Modern Ceramic Design and Sculpture, 1880-1980*** at the Smart Museum through September 18.

▶ COPIA in Napa, CA is presenting ***Ceramica y Cultura*** to October 3.

▶ Farther south, ***Beatrice Wood: The Art of a Life*** can be seen at the Los Angeles Craft and Folk Art Museum from June 3 to August 28.

▶ ***The 54th International Competition of Contemporary Ceramic Art*** begins on June 10 and goes through December 31 at the Museo Internazional delle Ceramiche in Faenza, Italy.

Fiber

▶ Another exhibition of interest to travelers, running from June 4 to September 11, is the ***5th International Textile Art Triennial: Fascinating Japanese Textiles*** at the Tapisserie at Arts du Tissu in Tournai, Belgium

▶ For those going north, ***Jack Lenor Larsen: Creator and Collector*** is at the Montreal Museum of Fine Arts in Canada until August 21.

▶ ***Batik Fashion/American Style*** and ***Batik from Courtyards and Palaces: The Rudolf Smend Collection*** continues at the American History Textile Museum in Lowell, MA through September 4.

▶ ***Faith Ringgold: A View from the Studio*** is at the Allentown Art Museum in Pennsylvania through August 14.

▶ The University of Connecticut in Storrs has two exhibitions on campus: ***Fiber Revolutions: Quilts as Art and Fiber Revolutions: Visions of Women,*** both showing through July 31.

▶ ***Quilt National 2005*** opens May 28 and goes to September 25 at the Dairy Barn in Athens, OH before beginning a national tour.

▶ ***Common Threads,*** a group exhibition from Australia, can be seen at the Belger Art Center in Kansas City, MO until August 5.

Wood

▶ Woodturning is featured at the Brookfield Craft Center in Connecticut with ***Innovative Perspective in Turning*** from June 19 through August 17.

▶ For a historical perspective, the furniture of ***John Townsend, Newport Cabinetmaker,*** is at the Metropolitan Museum of Art in New York City until September 25.

▶ Master of the Medium ***Wendell Castle: Furniture as Sculpture*** can be viewed at the Castellani Art Museum in Niagara Falls, NY until September 18.

▶ ***Curv-iture,*** a juried exhibition of furniture sponsored by the Furniture Society, is currently on tour at the Houston Center for Contemporary Craft from June 17 to August 28.

▶ For more furniture, ***The Art of the Chair*** is at the Sonoma Valley Museum of Art in California from June 4 to August 14.

Metal/Jewelry

▶ The Tacoma Art Museum in Tacoma, WA is showing ***Zero Karat: Jewelry in Non-Precious Materials*** from the Collection of the Museum of Arts & Design.

▶ ***Scents of Purpose: Artists Interpret the Spice Box*** is showing at the Contemporary Jewish Museum in San Francisco until September 5.

▶ The Racine Art Museum is showing ***Works by John Garrett*** beginning August 7 and staying until August 2006.

▶ In concert with the Society of North American Goldsmiths' metalsmith conference in Cleveland, ***Jewelry, Metalwork, Enameling: The Influence of Rock & Roll,*** will be at the Rock and Roll Hall of Fame from June 25 to August 7.

▶ The summer exhibition at the Goldsmiths' Hall in London is ***Richness and Colour: The Art of Gerald Benney*** from May 26 to July 9.

Glass

▶ ***Joyce J. Scott*** will be exhibiting her beadwork at Mesa Contemporary Arts in Arizona until August 21.

▶ Until August 7, the Raleigh Museum of Art will be showing ***Fusion: Contemporary Art Glass*** from North Carolina Collections.

▶ ***Hiroshi Yamano Solo Exhibition*** is at *Louisville Glassworks until July 23.*

Mixed Media

▶ ***Dual Vision, The Collection of Jerome A. and Simona Chazen,*** is at the Museum of Arts & Design in New York City through September 11.

▶ ***Built Books,*** which pushes the notion of the traditionally bound book, will be at the Fuller Craft Museum in Brockton, MA from June 29 to October 10. Also showing is ***Ricky Bernstein: Kitchen Dreams*** from June 18 to October 16

▶ ***The Arts and Crafts Movement in Europe and America, 1880-1920: Design for the Modern World,*** travels to the Milwaukee Art Museum in Wisconsin from May 19 to September 5.

Link onto the Alliance Web site calendar at www.jra.org for other venues on the tours and more listings of exhibitions and events.

The New Team at the Renwick Gallery

By Bob Sinclair

Earlier this year, just before the opening of the High Fiber show, we sat down with Robyn Kennedy and Jane Milosch, respectively the new Chief and the new Curator at the Renwick Gallery. At that point Jane was still "taking the vital signs" of the gallery, but she said she had sensed "a new excitement" there. Robyn, who had been deeply involved in installing the High Fiber exhibition, predicted that this spectacular show would bring in many people who were unfamiliar with craft art. It was a big plus, she added, that the security construction on Pennsylvania Avenue was finally finished. With the temporary fences gone from in front of the gallery, the Renwick's location just up the street from the White House will be an asset rather than a liability.

Both Robyn and Jane were looking forward to the Renwick's next two craft exhibitions, *Modernism in American Silver: 20th-Century Design* in September *and Ruth Duckworth, Modernist Sculptor* in the fall of 2006. The silver show, organized by the Dallas Museum of Art, has as its core the museum's Jewel Stern American Silver Collection; the Ruth Duckworth exhibition will display more than 80 of her works, including many from her own collection. Robyn and Jane were working on a thematically-based organization for the next reinstallation of objects from the Renwick's permanent collection, and they were looking forward as well to a homecoming this November for George Catlin's Indian Gallery, which has been on tour.

One was immediately struck by the enthusiasm, expertise, and engaging outlook of this team—an impression reinforced by their many interactions with Renwick Alliance members during Craft Weekend.

The James Renwick Alliance Welcomes New Members!

▶ *Benefactor*

Carl Gewirz
Bethesda, MD

▶ *Craft Leaders Caucus*

Barbara Schwartz
West Palm Beach, FL

▶ *Donor*

Terri Brady
Arlington, VA

Mr. & Mrs. Sidney Bresler
Rockville, MD

Vicki Carlson
Arlington, VA

Dorothy J. Gusler
Washington, DC

Sarah Lesser
North Potomac, MD

Jack Rachlin
Washington, DC

Dr. & Mrs. Micah J. Sickel
Durham, NC

Karen G. Singer
Glenelg, MD

M. Anne Swanson
Bethesda, MD

George Van Dyke
Annandale, VA

▶ *Dual Caucus Members*

Robert & Carolyn Springborn
Easton, MD

▶ *Guild*

Leslie Eckmann
Washington, DC

Jon Lickerman
Takoma Park, MD

Cristina Montero
Washington, DC

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Quarterly

Spring/Summer 2005

A Masterful Craft Weekend.....1
From the President.....2
Craft Leaders Report.....11
Join the James Renwick Alliance.....12
Gallery Caucus Members.....13
Craft Events Elsewhere.....14
Welcome, New Alliance Members!.....15

STOP.

Put these dates on your calendar right now!

CRAFT WEEKEND 2006, APRIL 21-23