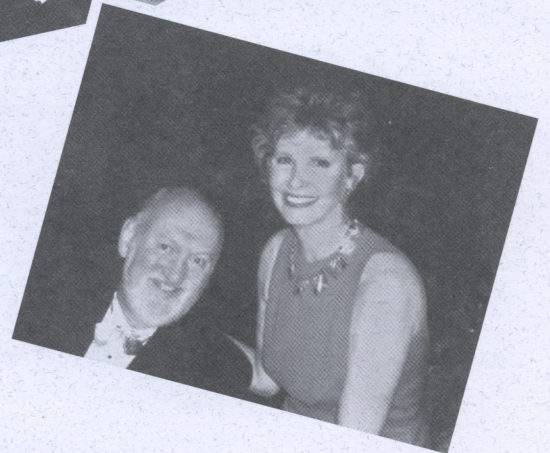


# Quarterly

## Another Magical Gala

The pictures tell the story: the Gala Benefit of Craft Weekend 2000 was a stunning success. The ground floor of the U.S. Chamber of Commerce building was packed with craft enthusiasts, who had an unprecedented array of works to choose from in four separate auctions: the classic silent and live auctions; a cyber-event on e-bay®, with experts ready to enter bids on laptops and a huge screen to track the bidding; and an opportunity to bid on the table centerpieces – works by students at craft faculties all over the country. Several craft artists and their families were on hand, including the four speakers at the symposium held earlier in the day. The Smithsonian Museum of American Art was well represented by Elizabeth Broun and Kenneth Trapp. Proceeds from the auction and the Patrons dinner the previous night gave the Alliance the funding to provide unprecedented levels of support for its own and the Renwick Gallery's programs. ■



*(From top to bottom in right column)* Marcos Underwood, Ken Trapp, Janel Jacobsen, and Consuelo Jimenez Underwood.

*Sharing a laugh* are Myra Mimplitsch Gray and Sondra Sherman.

*David Montague and Betsy Broun. Michael Monroe and Ruth Conant.*

*(Left column)* guests join in on the fast and furious online bidding.



JAMES  
RENWICK  
ALLIANCE

# From the President

**A**s I complete the first year of my term as President, I am pleased to report that this has been a year of significant accomplishments for the Renwick Alliance. A new National Resource Board has been established and has held its first meeting under the leadership of Board Chair, Norman Mitchell. Over 30 per cent of the Alliance's upper level membership category, the Craft Leaders Caucus, lives outside the Washington, DC area; and it is a most exciting prospect to have these members increasingly involved in and supportive of Alliance activities. I would also like to note that membership in the Caucus is an all-time high of 120 members.

Another new program, the Distinguished Craft Educators Award, has been successfully implemented. This award was presented to ceramist Ken Ferguson, metalsmith Arlene Fisch, and glass artist Harvey Littleton at the Patrons dinner on April 28. Pictures of the artists and a description of the award appear in the June/July issue of *American Craft*.

The success of Alliance activities is the direct result of the hard work of a large number of volunteers, and nowhere is this fact more apparent than in the outstanding programs comprising Spring Craft Weekend 2000. I commend Weekend Chair Norman Mitchell for putting together an absolutely first-rate team of Craft Weekend committee chairs: Gala Benefit and Craft Auctions, Barbara Berlin and Ruth Conant; Acquisition Meeting, John Kotelly; Craft Leaders Caucus Day, Jackie Chalkley; Craft Study Tour, Shelly Brunner and Joan Wessel; Invitation and Auction Catalogue, Reba Immergut; Patrons Committee, Shirley Jacobs and David Stearman; and Symposium, Mary George Kronstadt, Jan Maddox, and Andrea Uravitch. Also, I would like to extend a special thanks to Marilyn and Jack Barrett for hosting the Patrons dinner and to all the other hosts who so generously opened their homes during Craft Weekend.

Included in Craft Weekend were some exciting new programs: a live e-bay® auction, supervised from concept to implementation by Arnold Berlin, and a very high quality student centerpiece competition chaired by Susan Agger, with the help of

Ruth Conant and Michael Monroe. The Alliance Web site also deserves special mention for its excellent support and detailed documentation of auction items and weekend activities. The bottom line is that the weekend was very successful in financial terms. Thanks to the hard work of Shirley Jacobs and David Stearman and the generosity of the donors, Patrons' contributions exceeded \$125,000. The auction results were equally impressive; the auctions grossed over \$165,000 and netted close to \$70,000. As a result, the Alliance's net worth is at an all-time high.

These funds will enable to Alliance to substantially increase its direct support of the Renwick Gallery, to increase support for existing Alliance programs, and to develop exciting new programs. Top Alliance priorities include expansion of the Renwick's education outreach program, a significantly expanded program of craft-related activities at the museum, and new programs – for example, a members' night, scheduled for September 2000; special programs for guild members and younger members; and a seminar on art succession planning, which will explain the tax and financial planning advantages of donating art objects to museums.

I am most grateful to the large number of Alliance members whose generous contributions of time, energy, and financial resources make the Alliance such a successful organization. I look forward to continuing to work together to support the Renwick Gallery and the field of craft.

**Top Alliance priorities include expansion of the Renwick's education outreach program, a significantly expanded program of craft-related activities at the museum, and new programs.**

**David Montague**  
President

## JAMES RENWICK ALLIANCE

### Quarterly

Summer 2000

The *Quarterly* is published four times a year by the James Renwick Alliance, a national independent nonprofit organization created to celebrate and encourage American craft artists and their works, and to support the Renwick Gallery of the Smithsonian American Art Museum, Smithsonian Institution, Washington, DC.

*Editor*

Bob Sinclair

*Graphic Design*

Cox & Associates, Inc.

*Contributing*

Barbara Berlin  
Brenda Erickson  
J.G. Harrington  
Bob Sinclair  
David Stearman  
Judy Weisman

*Photographers*

Sue Bralove  
Sharon and Bob Buchanan  
Norman and Sandy Mitchell  
Paul Parkman  
Bob Sinclair

*James Renwick Alliance*

Julia Brennan,  
Executive Assistant

209 N. Edgewood Street  
Arlington, VA 22201

703•812•4500  
fax 703•812•0300  
Web [www.jra.org](http://www.jra.org)

## Four Women Talk about their Work

by Bob Sinclair



▲ Consuelo Jimenez Underwood



▲ Sondra Sherman



▲ Janel Jacobsen



▲ Myra Mimplitsch Gray

Four of the participants in this spring's Renwick Invitational, *Five Women in Craft*, spoke to a large audience in the Renwick Gallery's Grand Salon on April 29. The topic was "Artists Talk about their Lives and their Art," and the revelations came thick and fast. All four women spoke of the challenges posed by their chosen materials, be it the barbed wire that Consuelo Jimenez Underwood incorporates into her works or the overlapping and undercutting that Janel Jacobsen achieves in her delicate porcelain objects. Three of the four, moreover, add another sort of challenge through references to the world beyond craft art.

Consuelo Jimenez Underwood, the first speaker, spoke of the way her work reaches back to her roots in Mexico while also taking account of her husband's Native American background. Both men and women weave in her culture, she said, and weaving is "the true voice of the indigenous woman" as well as a way of "making magic."

Consuelo brings the traditional medium up to date, using it to speak of the strains of reaching, and then living in, the predominantly Anglo world north of the border. The barbed wire in her fiber works, as well as the reproductions of the signs along the border that warn drivers to watch out for scurrying illegal immigrants, refer not just to the obstacles at the border but to the barriers facing an immigrant after he or she arrives – among them, having to be constantly aware of being "different." Often in the background is a shadowy image of the Virgin of Guadalupe, Mexico's patron saint and a source of comfort for those in the diaspora.

Jewelry maker Sondra Sherman spent ten years under the influence of the baroque in Munich, but she now produces works that play on convention, reflect her value system, and challenge that of the wearer. Picking up on the traditional role of jewelry as gift, her jewelry evokes the undercurrents in the relationships connoted by a gift. She makes "rings of engagement" (not "engagement rings") that incorporate everyday objects – a compass, for instance – to symbolize ideals such as constancy. She also makes "disengagement rings" that are involved with mourning. Her rings, she says, encourage the wearer to think about "what's there and what's not there." Her interest in "controlling things" leads her to make presentation boxes for her larger pieces – boxes crafted to reinforce the

concept underlying the pieces they contain.

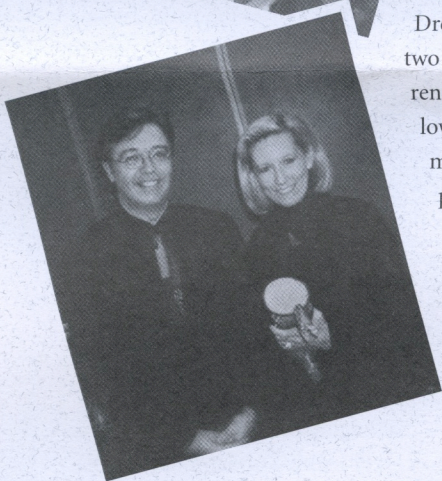
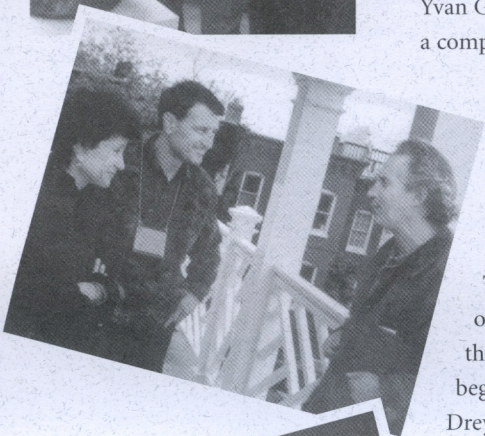
Janel Jacobsen, by contrast, works to create what Kenneth Trapp calls a "remembered moment" in nature – "wildlife on a very small scale," in her own words. She has always used the natural world in her native Minnesota for inspiration. Not wanting to be just a "hobby potter," she has developed a technique of building porcelain pieces and carving them with split bamboo tools in a way that shows wildlife in surprisingly deep relief. "I didn't have the heart to flatten the toads," she says. She has experimented with glazing her pieces and leaving them unglazed, and she has noticed that people are much more reluctant to touch the unglazed pieces. She has recently turned from porcelain to wood-carving, carrying over into the new medium her ability to depict in loving detail the natural world at the micro level.

Finally, Myra Mimplitsch Gray shared the questions her art has addressed over the years: "What do you do with decorative objects?" "How does the subject change when it's in the hand?" "What is the relevance of metalsmithing [and, by implication, craft art as a whole]?" The last question bespeaks the dialogue with the viewer that she conducts through her pieces: the recessed metal works that read like negative images of craft vessels, the found spoons with the handles artfully split (in Myra's view, a commentary on marriage), the trays covered with patterns that are vastly enlarged versions of those created in hammered metal – in every case, Myra is challenging the viewer's assumptions about the process of making something ("People are afraid of people who make things," she says; she adds that committing to an image is scary). She recently has been creating smaller, more utilitarian pieces, while continuing her search for ways to engage in challenging dialogue with the viewer.

At the time of the symposium, the renovation of the gallery's Grand Salon was substantially complete. The walls remained bare except for three huge Thomas Moran paintings, on loan from the Smithsonian American Art Museum during the museum's renovation. For a comment on the completed renovation, see Benjamin Forgey in the June 3 issue of the *Washington Post*. "'Salon-style' installation and all, it looks swell," says Forgey. "Enjoy the room to the fullest during the next three years, while it is at its best." ■

# Canada, Georgetown, and Potomac

by David Stearman, J.G. Harrington, and Bob Sinclair



An overflow crowd of Craft Leaders Caucus members joined Jackie Chalkley on April 29 for a fascinating tour of the arts in and around Washington. Appropriately enough, given the planned study trip to Montreal this fall, the tour began at the Canadian embassy, where Yvan Gauthier of the Quebec Craft Council gave a comprehensive overview of craft artists' work throughout Canada. Outstanding examples of this work were on view in the embassy's exhibit space.

The busses then crossed town to Halcyon House in Georgetown, built in 1783 by the first secretary of the navy. The house occupies a commanding site overlooking Key Bridge, the Potomac, and the Rosslyn district in Virginia. Restored beginning in 1978 by architect Edmund Dreyfuss and his sculptor son John, it now has two functions: its restored public spaces are rented for private functions, and its cavernous lower area serves as John Dreyfuss's studio. John makes huge bronze sculptures, usually for corporate spaces. He showed the group how he has integrated the computer into his work process, not as a substitute for creativity but as a way to compress the tedious, repetitive parts of the process. John could not have been more gracious and patient in discussing his work with the Caucus. All too

soon, however, it was time to trek to suburban Potomac and the home of Lee and Mel Eagle.

The Eagles were ready with lunch, served to some participants *al fresco*—on a slightly chilly day—and to others in the lower level of their contemporary home. As the waiters passed the food, Lee and Mel spoke of the refurbishment of the house and the completion of the landscaping around it, which merges almost imperceptibly with the surrounding forest. Participants wandered freely through the house, enjoying the craft art in the Eagles' collection.

The afternoon was devoted to collections of studio glass at the homes of Vera and Bob Loeffler and Laurel and Bob Mendelsohn. The Mendelsohn home featured a striking installation of Chihuly Persians in the living room, along with pieces by Dante Marioni, Toots Zinsky, and other American artists. Visitors to this house also saw several finds from the recent Australian tour, as well as candid pictures from the trip. The Loeffler tour began with a brief description of how the Loefflers came to collect the pieces they own. Their collection specializes in cast and plate glass pieces; some of their most interesting American pieces are early works by artists such as Howard Ben Tre, Hank Murta Adams, and Steven Weinberg. They also have a fascinating array of European glass work. Both the Mendelsohns and the Loefflers were gracious and accommodating hosts. ■

▲ (From top to bottom) Lee and Mel Eagle with their Peter Voulkos piece.

John Dreyfuss (right) and Judy and Bob Aptekar stand outside Halcyon House in Georgetown, built in 1783.

Yvan Gauthier presents Jackie Chalkley with a token of appreciation at the Canadian Embassy.

## Gallery Comes in First—With Alliance Support

by Bob Sinclair

The Renwick Gallery recently won first prize in the American Association of Museums' prestigious annual film competition. The winning film was "The Art of Craft: Wood," featuring Stoney Lamar. The citation reads in part: "This film is a case example of excelling by doing one thing, and doing it very well...Through beautiful close-up camerawork of wood sculptor Stoney Lamar,...matched and intercut with commentaries by Lamar himself and the Renwick's curator, we gain a unique appreciation for the artist's processes and the unique qualities

he brings to his medium....[Lamar's] voice and the curator's dovetail seamlessly against a musical backdrop; overall, this is a short but masterful piece of audio-visual artistry."

The fingerprints of the James Renwick Alliance and its members are all over this film. It was produced by Alliance member Marty Huberman. Financial support came from the Alliance and the Bresler Foundation. Congratulations to both the Renwick Gallery and the Alliance! ■

# The Sunday Tour

by **Brenda Erickson**

► (Right) Woodturners  
Phil Brown and David Fry.



A flawless spring day hinted at the glorious events to come. The first stop was breakfast at Carolyn Alper's Watergate apartment, where for 25 years she has accumulated an eclectic range of mostly American art. Craft artists represented include Wendell Castle, Judy McKie, Bennett Bean, Dan Dailey, and Albert Paley. Ms. Alper surprised the group by announcing that she still sits on Frank Gehry's paperboard chair, repairing any tears with Elmer's glue.

The studios of David Fry, woodturner, and Connie Bergfors, wood sculptor, were our next stops. Assisted by Phil Brown, David discussed the history of woodturning and gave a short demonstration on the lathe. He stated that he cannot detach himself from the beauty of wood, its features, grain, or natural defects. The craft creates an inherent tension between turning the piece and executing the best form. He noted that the closer the piece is to being finished, the closer the turner is to potential disaster. Wood transforms as it dries, sometimes cracking, sometimes shattering.

Just next door to David Fry lives Connie Bergfors, who took a class in bronze and carving at Glen Echo and never looked back. She produces large wooden pieces that possess an airiness and openness that belie their mass. For inspiration, she credits the African sculpture she



collected while a foreign service wife. Working from drawings and clay models, she takes her chain saw and starts on the logs. She noted that one needs a feeling for the space to make it work.

Lunch was on the deck of Marc and Diane Grainer's house—the only space not filled with craft art. As a special treat the Grainers had invited Randy Shull, Peter Pierobon, and Wendell Castle to speak about their furniture pieces. While the collection includes extensive furniture, the Grainers collect a wide range of other crafts, including the English ceramics that Marc collected while living in London. Marc and Diane postponed their own lunches to give everyone tours of the house.

From there we went to the Bethesda apartments of Florence and Marvin Gerstin and Eleanor and Sam Rosenfeld. The Gerstins revel in art that portrays humor. They have placed a Robert Arneson ceramic "dog" in the bathroom. Besides a wide range of ceramics, the Gerstins have collected major American painters and photographers for decades.

Eleanor and Sam Rosenfeld feel strongly about supporting the arts, art institutions, and artists. Therefore, their home displays a large range of mostly American artists' works, among them Carol Eckert, Sam Maloof, Ron Kent, Tom Patti, Jay Stanger, and Beatrice Wood. A cabinet by Tommy Simpson, which supports a broom on the side, also reveals a love of humor.

Somewhat overwhelmed but with moods as sunny as the weather, we made our way back to the Renwick, signaling the end of a delightful tour and successful Craft Weekend. ■



◀ (From top to bottom at left) John and Barb Elder with their son have lunch at the Grainers'.

Shelly Brunner (right) joins Eleanor and Sam Rosenfeld in their home.

Florence and Marvin Gerstin welcome the tour to their apartment.

Connie Bergfors, wood sculptor, shows her work.

# Fiber in Philadelphia

by Judy Weisman

**Whether you were well versed in the evolution of contemporary fiber arts or brand new to the field, the Alliance's fiber arts excursion to Philadelphia proved to be the perfect contemporary craft experience.**

Whether you were well versed in the evolution of contemporary fiber arts or brand new to the field, the Alliance's fiber arts excursion to Philadelphia proved to be the perfect contemporary craft experience for 28 fortunate individuals.

First stop: the Permanent Collection of Fiber Art at the Philadelphia Museum of Art, where seminal pieces of postwar fiber sculpture, by such masters as Lenore Tawney, Claire Zeisler, Magdalena Abakanowicz, and Ed Rossbach, were on display. You quickly learned that fiber needs to be viewed in a three-dimensional context and that the materials used to construct such pieces went far beyond the use of conventional yarns. And heaven forbid that

anyone should think of fiber art as having to be purely utilitarian!

Next stop: The Snyderman/Works Galleries, which featured the remarkable show curated by Bruce Hoffman entitled "Surface – Strength – Structure: Pertaining to Line." This exhibit was nothing if not cutting-edge in terms of what is exciting and technically masterful in the fiber arts. The pieces, elegantly displayed, were breathtaking

in scale, particularly Barbara Lee Smith's fused, synthetic fabric pilings, the smallest being a mere 7 1/2 feet while the largest was a towering 9 feet. Also noteworthy were Ritzi Jacob's coconut and linen wall construction, John Garrett's metal-hooped wall tapestry, and Gyongy Laky's vessel of apricot prunings, screws, and nails (definitely stunning) – not to mention the intricate machine embroidery of the Alliance's B.J. Adams. What was particularly interesting was being able to view many of the same artists' works in miniature form at the Helen Drutt Gallery, the next stop on the tour.

For those more interested in two-dimensional fiber pieces, the exhibition of 40 contemporary quilts at the Gross McLeaf Gallery was a highlight. Works by Michael James, Judith Larzelere, Emily Richardson, and Jane Sassaman, to name a few, were on display.

The last stop of the day was the magnificent home of Jack and Helen Bershad. Helen gave us a tour of their eclectic collection of tribal art, abstract art (mainly Helen's), alternative art and craft, and contemporary British ceramic art. The works by Baldwin, Lee, Eastman, and Rie in her collection were a joy to view.

Special thanks to Irene Sinclair and Cynthia Boyer for organizing this informative and exciting day. ■

---

## Communication from a Craft Artist

The Alliance has received a note from Arturo Alonzo Sandoval, whose fiber art piece *¡Guerra!* was the subject of Sandy Morse's article in the last issue of the *Quarterly*. Sandy had reported that *¡Guerra!* receives a more animated response from younger visitors to the Renwick Gallery than any other piece. Sandoval's note says in part: "The docent comments printed in

the *Quarterly* regarding students reactions to my piece *¡Guerra!* are wonderful and make me really feel that I am communicating to the future generations of artists, teachers, parents, art collectors, and citizens of this country. Friends have seen the flag installed in person and reported back to me how well it looks in the Renwick Gallery." ■

# A Full Menu of Fall Workshops

Mark the dates now for the five workshops the Renwick Alliance will be offering this fall. Further information and a registration form will be included in the next issue of the *Quarterly*.

**September 23**

*Ellen Wieske, metalsmith*

Ellen Wieske received her MFA from Cranbrook. She has been a metalsmith for 22 years and has taught at many academic and craft centers. Her workshop, "Tinkering with Wire," will explore ways to use this wonderfully direct material. Through demonstration, samples, slides, drawing, and discussions, participants will learn to build objects employing a variety of techniques.

**October 22**

*Intergenerational workshop—  
Erma Martin Yost, quilt artist*

Erma Martin Yost's introduction to a visual vocabulary was the quilt-making of her Mennonite mother and grandmothers. She now paints or prints most of her own fabrics and "draws" with dense machine and hand embroidery. Her work is included in *The Art Quilt* by Robert Shaw, and in twelve other books.

**November 4**

*Mary Barringer, ceramist*

Mary Barringer has been a studio artist, making both sculpture and functional pots, since 1973. Her work has been shown most recently at the

NCECA Invitational in Denver, the Pewabic Pottery in Detroit, and Baltimore Clay Works. She has taught at many craft centers and universities and has written and lectured on ceramic history.

**November 18**

*Laura Donefer, glass artist*

Laura Donefer trained as a glassblower at Sheridan College and has been using glass as the primary medium in her work for over 17 years. In her workshop, she will demonstrate some of the more non-traditional approaches to hot glass, including hand-building right on the blow-pipe. Highly experienced in teaching students at all skill levels, Laura guarantees her students a good time and a piece of glass.

**December 2**

*Ed Johnetta Miller, quilt artist*

Ed Johnetta Miller has two quilts in the upcoming exhibition at the Renwick Gallery. She is well known for her workshops, which convey her love of fiber and fabrics.

*Ellen Wieske, Mary Barringer, Laura Donefer, and Ed Johnetta Miller will be lecturing at the Renwick Gallery the day after their workshops. ■*

---

## Color and Fire: A Survey Exhibition in Los Angeles

by **Brenda Erickson**

The Los Angeles County Museum of Art is presenting *Color and Fire: Defining Moments in Studio Ceramics, 1950-2000*, a comprehensive survey exhibition of 275 works from its permanent collection of contemporary ceramics. On view from June 4 through September 17, 2000, the exhibition surveys the major stylistic movements in the

history of ceramics during the second half of the twentieth century. The exhibition then travels to the Kemper Museum in Kansas City in December, and the Tucson Museum of Art and the Memorial Art Gallery in Rochester, NY in 2001. A full catalogue accompanies the exhibition. For more details, log on to [www.jra.org](http://www.jra.org) or [www.lacma.org](http://www.lacma.org). ■

# The Caucus meets the Aussies

► (Right) Craft collector meets wallaby.

by Bob Sinclair



Earlier this spring the Craft Leaders Caucus of the James Renwick Alliance spent more than two weeks in Australia, and neither the Caucus nor the Australians may ever be the same. Except for the fact that the tour took place halfway around the world, it was in many ways a typical Alliance outing: a demanding schedule of visits to galleries, studios, and centers of learning; total immersion in craft, including plenty of interaction with wonderful Australian artists and, most emphatically, many opportunities to purchase Australian craft art; and the camaraderie that flows from traveling with a fascinating group of fellow-enthusiasts. Combine this with the chance to explore new territory and the inexhaustible friendliness and hospitality of the Australians, and you have a truly memorable experience.

Expertly organized by Judy Bloomfield and Norman Mitchell with stalwart support from Jane Burns of Craft Australia, the tour confined itself to Sydney, Canberra, Melbourne, and points in between – the region where most people live in this huge, sparsely populated country. The first stop

in each area was a center of craft education; from there the group moved to studios and centers of craft art. There was time to explore the cosmopolitan center of Sydney, including its famous opera house; to visit the parliament building in Canberra, a strikingly modern structure that is full of fascinating art; and even to get up-close and personal with some of the local fauna.

Participants could not say enough about the hospitality of the Australians – even when this meant three-hour dinners after an exhausting day of visits and purchasing. As might be expected in a country of only 18 million people, both craft artists and collectors are thinner on the ground than in the United States, but the quality of the art was first-rate. This, combined with a favorable exchange rate and the smooth shipping arrangements arranged by Jane Burns and Craft Australia, meant that many pieces found their way to this country and the group made a substantial contribution to the Australian economy. But the Aussie artists clearly were seeking something beyond just the sale of their work. They were eager for validation from these knowledgeable visitors, and this they received. ■

◀ (From top to bottom at left) David Montague with Bailleu and Sarah Myers in their family home, "Graulana".

Sharon Buchanan with Peter Rushforth, "father of Australian pottery".

The Grainers (left), Judy Bloomfield, and Norman Mitchell in the Blue Mountains.

Judy Bloomfield and Deena Kaplan express the group's thanks to Jane Burns (center).



# Welcome, New Alliance Members!

## Craft Leaders Caucus

Linda Boone  
Beverly Denbo  
Susanne and Nelson Joyner

Ruthanne and Dixon Long  
Donna Schneier and Leonard Goldberg  
Ruth and Rick Snyderman

## Sponsors

Sharon and John Amdall  
Garth Clark  
Amye and Paul Gumbinner  
Mr. and Mrs. Morton Katzenberg  
Veena Singh

## Donors

Ellen and Stanley Albert  
Allan Anderson and Susan Riecken  
Nancy and David Barbour  
Hope and Mel Barkan  
Jenelle Becker  
Helen and Jack Bershad  
Mr. and Mrs. Sidney Bresler  
Karen Brown  
Faith and Stephen Brown  
Diana and Don Buell  
Maria and Kevin Catt  
Sandy and Leonard Cave  
Patty and Paul Cobb  
Margaret Collins  
Danny Conant

Karen David  
Trisha Dean  
Paul Ellis and Freya Grand  
Sylvia and Eric Elesser  
Leslie Ferrin  
Janna Ferris  
Pamela Garvie and David Clanton  
Florence and Marvin Gerstin  
Susan and Lawrence Harris  
Bruce Hoffman  
Claudia and John Hopkins  
Virginia Insley  
Barbara Jackson  
Mr. and Mrs. Matthew Jaffe  
Bronwyn Kemp

Janet Lambert  
Harriet and Irving Malitson  
Anna and Joseph Mendel  
Judy and Eugene Mirrer  
Janna and Zack Oxman  
Irene Schroder  
Pamela and Robert Stearman  
Beverly and Jay Talpalar  
Phyllis and Chuck Tampio  
Michael Tilch  
Ilse Traulsen  
Sharon Walker and Richard Toscan  
Jill and Roger Witten  
Carol Wood

## Guild

Linda Benard  
Cindy Brandt  
Mary Alice Hearn  
Charlotte Miller  
Ursula Ilse Neuman

## ART

Ursula Schonbeck-Ceola

# Craft Leaders Report

## News from the Craft Leaders Caucus

by **Barbara Berlin**

### Craft Leaders Caucus Benefits

(\$1000, \$1250 double)

The *Quarterly*, the newsletter published four times yearly with information about Alliance activities, Renwick Gallery exhibits and programs, and items of general interest to craft enthusiasts, including a calendar of events.

Invitations to Renwick Gallery openings and exhibitions tours conducted by artists and curators.

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

A twenty percent discount in the Renwick museum shop.

Complimentary book/catalog of a Renwick Gallery exhibition.

Two complimentary tickets to annual Spring Symposium.

Vote on acquisitions to be funded by the Alliance for the Renwick Gallery.

Invitation to special programs during annual Spring Craft Weekend.

Name listed on plaque in Renwick Gallery lobby.

Opportunity to participate in extended craft study tours within the United States and abroad.

The Craft Leaders Caucus, the upper membership group within the James Renwick Alliance, continues to provide opportunities for trips, friendship, education, and (of course) fun, along with giving more financial support to the Renwick Gallery.

The latest adventure was our once-in-a-lifetime trip to Australia. Special thanks go to the co-chairs, Caucus members Judy Bloomfield and Norman Mitchell. Judy organized the trip along with Jane Burns, the founder of Craft Australia who is now retired and doing craft consulting. Norman was our on-the-scene leader, who kept us in line and paid the bills. It was a winning threesome. Trip participants were so taken with Jane Burns that one couple arranged for her air transportation to the United States for the Chicago SOFA show, and the entire group pitched in to cover hotel and other expenses. We look forward to seeing her at SOFA and in the other cities she will be visiting.

Shortly after the Australia trip it was Craft Weekend, which included a well-attended and thoroughly enjoyable Caucus Day arranged by Jackie Chalkley. Thanks to Jackie for her leadership, and also to Elyse Vinitsky, the Caucus holiday chair for the weekend.

Mark your calendars for future trips: to San Francisco on November 11-14, led by Judy and Bob Aptekar and Dorothy Saxe; to Captiva, Florida for a laid-back retreat the weekend of February 2, 2001; and to Portland, Oregon in May, 2001. Details will follow, and the trips are not to be missed!

We welcome new Caucus members: Linda Boone, Beverly Denbo, Susanne and Nelson Joyner, Ruthanne and Dixon Long, Donna Schneier and Leonard Goldberg, and Ruth and Rick Snyderman.

Caucus members: If you have not already taken advantage of the opportunity to give a donor-level membership to a friend, do so now. This benefit of Caucus membership has been introduced on a two-year trial basis, so you can give one membership this year and another in 2001. Give the recipient's name to Julia Brennan, (703) 812-4500, fax (703) 812-0300. And let me hear from you. We want your Caucus experience to be the best it can be.

If you are not now a Caucus member, I hope you will decide to upgrade to this very rewarding level of membership. The annual cost is \$1250 for couples and \$1000 for individuals. Trip costs vary. To join the Caucus, to learn more about benefits, or to be in touch with Caucus members during your travels, call Julia. Join now! ■

### REGISTRATION

**Yes, I want to join the James Renwick Alliance at the level of Craft Leaders Caucus (\$1000, \$1250 double):**

**Renewal**       **New Member**

Names(s) \_\_\_\_\_  
(as you wish to be listed)

Street Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

Fax \_\_\_\_\_

#### Circle One:

Check Enclosed    VISA    MasterCard    Discover

Please make check payable to James Renwick Alliance

Card number \_\_\_\_\_

Expiration date \_\_\_\_\_

Signature \_\_\_\_\_

#### Questions or need information on other membership levels?

Contact Julia Brennan  
Tel. (703) 812-4500  
Fax (703) 812-0300

#### Please return this completed form to:

James Renwick Alliance  
209 N. Edgewood St.  
Arlington, VA 22201

# Upcoming Events

James Renwick Alliance and Related Events

Alliance-sponsored events  
are shown in bold italic.

## July

### July 7 (Friday)

Video, Renwick Gallery, noon - 4 pm  
(continuous - 29 minutes)

"Cut Loose: New American Furniture Makers" examines the spirit of contemporary furniture design. Film courtesy of Agnes Bourne, Inc.

### July 14 (Friday)

Gallery discussion, Renwick Gallery, 1 pm

Programs Coordinator Allen Bassing leads a discussion of the exhibition, *The Renwick Invitational: Five Women in Craft*. Meet in the lobby.

### July 21 (Friday)

Video, Renwick Gallery, noon - 4 pm  
(continuous - repeat of July 7 program)

### July 26 (Wednesday)

History talk, Renwick Gallery, 1 pm

Programs Coordinator Allen Bassing discusses the history of the recently refurbished period settings in the Grand Salon and the Octagon Room.

### July 28 (Friday)

Craft Conservation Clinic,  
Renwick Gallery, 1 - 3 pm

Need advice on how to take care of a craft art object? Helen Ingalls, conservator at the American Art Museum, discusses conservation treatments and offers suggestions about preventive maintenance. Visitors are requested to bring no more than two objects that can be carried by one person. No wooden objects that might be infested are permitted. Call the Renwick Gallery at (202) 357-2531 at least one week in advance for the required registration.

## August

### August 4 (Friday)

Video, Renwick Gallery, noon - 4 pm  
(continuous - repeat of July 7 program)

### August 10 (Thursday)

Slide lecture, Renwick Gallery, noon

Fiber artist and author Betsy Sterling Benjamin discusses the history of silk-dyeing techniques from eighth-century Japan to the present. Supported by Silk Painters International, Inc. and the Stephen Thurston Memorial Fund.

### August 11 (Friday)

Gallery talk, Renwick Gallery, 1 pm

Join Programs Coordinator Allen Bassing for a tour of the newly installed craft art in the permanent collection galleries. Meet in the lobby.

### August 18 (Friday)

Video, Renwick Gallery, noon - 4 pm  
(continuous - repeat of July 7 program)

### August 20 (Sunday)

The Renwick Invitational: *Five Women in Craft*, and *The Art of John Cederquist*, exhibitions close, Renwick Gallery

### August 25 (Friday)

"Craft Sensations," Renwick Gallery, 1 pm

Using "Touchpack," Programs Coordinator Allen Bassing gives visitors an opportunity for a tactile experience of craft.

## September

### September 7 -10 (Thursday to Sunday)

Alliance Craft Study Tour to Montreal, Canada

### September 8 (Friday)

Video, Renwick Gallery, noon - 4 pm  
(continuous - 53 minutes)

"Festival of Claymation," a hilarious compilation of the best short animated films from Will Vinton Productions.

### September 14 (Thursday)

Members' night, opening the fall season

New and prospective Alliance members are especially welcome. Watch for a mailing with further details.

### September 15 (Friday)

Gallery talk, Renwick Gallery, 1 pm

Robyn Kennedy, exhibition designer at the American Art Museum, talks about how her design for the recently refurbished Grand Salon evokes a nineteenth-century collector's picture gallery.

### September 22 (Friday)

Gallery talk, Renwick Gallery, 1 pm

Programs Coordinator Allen Bassing discusses work by Hispanic-American craft artists featured in the permanent collection: Larry Fuente, Eddie Dominguez, and Arturo Alonzo Sandoval. Meet in the lobby.

A Hispanic Heritage Month program.

### September 23 (Saturday)

Craft Workshop: Ellen Wieske, metalsmith,  
"Tinkering with Wire"

### September 24 (Sunday)

Slide lecture, Renwick Gallery, 3 pm

Metalsmith Ellen Wieske discusses how she uses wire to fabricate objects ranging from jewelry to large sculptures. Free and open to the public.

### September 29 (Friday)

Video, Renwick Gallery, noon - 4 pm  
(continuous - repeat of September 8 program)

## October

### October 5 (Thursday)

Opening reception: *Amish Quilts from the Collection of Faith and Stephen Brown and Spirits of the Cloth: Contemporary African-American Quilts*, Renwick Gallery, 6:30 - 8:30 pm

By reservation.

### October 7 (Saturday)

Day-long Quilt Symposium, Renwick Gallery

### October 15 (Sunday)

Renwick Gallery Family Day, 1 - 4 pm

Music, quilt demonstrations and hands-on workshops. Free and open to the public.

### October 21 (Saturday)

Craft workshop: Erma Martin Yost, quilt artist.

### October 22 (Sunday)

Drop-in hands-on family workshop and demonstration with quilt artist Erma Martin Yost. Renwick Gallery, 2 - 4 pm. Free and open to the public.

### October 29 (Sunday)

Lecture: "The Facets of American Craft," The Smithsonian Women's Committee Annual Lecture, Renwick Gallery.

## November

### November 2-5 (Thursday to Sunday)

SOFA Chicago

### November 4 (Saturday)

Craft workshop: Mary Barringer, ceramist

### November 5 (Sunday)

Slide Lecture by ceramicist, Mary Barringer, Renwick Gallery, 3 pm. Free and open to the public.

### November 10 (Friday)

Alliance Craft Study Tour to Philadelphia Craft Show

### November 11-14

Craft Leaders Caucus Craft Study Tour to San Francisco

### November 12 (Sunday)

Drop-in hands-on family workshop and demonstration with quilt artist, Sandra Smith, Renwick Gallery, 12 noon - 3 pm. Free and open to the public.

### November 18 (Saturday)

Craft Workshop: Laura Donafer, glass artist

### November 19 (Sunday)

Slide Lecture by glass artist, Laura Donafer, Renwick Gallery, 3 pm. Free and open to the public.

### November 30 (Thursday)

Opening Benefit, Washington Craft Show

## December

### December 1 - 3 (Friday to Sunday)

Washington Craft Show

### December 2 (Saturday)

Craft workshop: Ed Johnetta Miller, fiber artist

### December 3 (Sunday)

Slide Lecture by fiber artist, Ed Johnetta Miller, Renwick Gallery, 3 pm. Free and open to the public.

### December 10 (Sunday)

Family Concert: WPAS's Children of the Gospel Choir, Renwick Gallery, 3 pm

### Note:

Walk-in tours of the Smithsonian American Art Museum collection of painting and sculpture at the Renwick Gallery will be given Mon. to Fri. and Sun. at 1 p.m. from July 10 to Aug. 31, except July 26 and 28.

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



JAMES  
RENWICK  
ALLIANCE

209 N. Edgewood Street  
Arlington, VA 22201

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

# Quarterly

## Summer 2000

Another Magical Gala . . . . .	1
From the President . . . . .	2
Four Women Talk about their Work . . . . .	3
Caucus Tour: Canada, Georgetown, and Potomac . . . . .	4
The Sunday Tour . . . . .	5
Fiber in Philadelphia . . . . .	6
Communication from a Craft Artist . . . . .	6
A Full Menu of Fall Workshops . . . . .	7
Color and Fire: A Survey Exhibition in Los Angeles . . . . .	7
The Caucus meets the Aussies . . . . .	8
Welcome, New Alliance Members . . . . .	9
Craft Leaders Report . . . . .	10
Upcoming Events . . . . .	11

