



JAMES
RENWICK
ALLIANCE

SUMMER 2001

Another Craft Weekend for the Record Books

The enthusiasm surrounding the Alliance Craft Weekend, “2001: A Craft Odyssey,” can’t be captured in words alone. Much more of it appears in the accompanying photos – Caucus Day, the Sunday tour, the Saturday symposium, and above all the Gala.

A Full Caucus Day

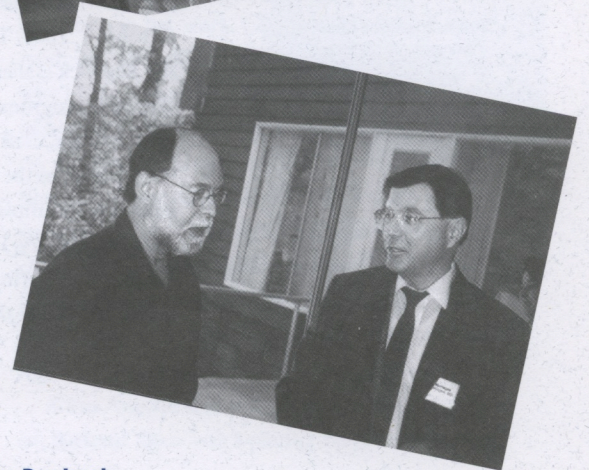
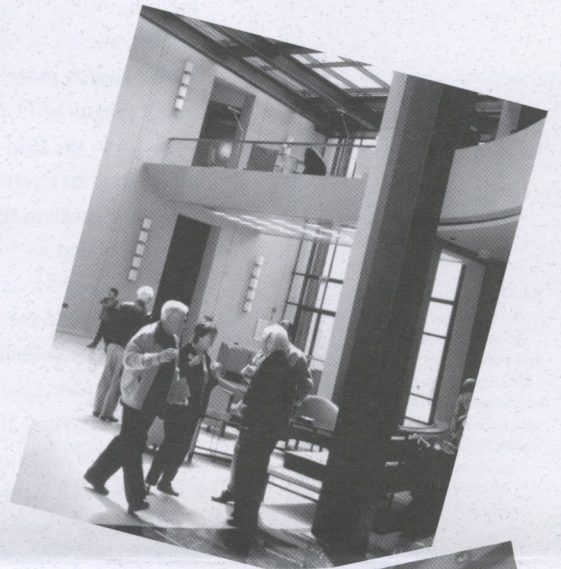
by **Bob Sinclair**

The turnout for Craft Leaders Caucus Day was tremendous. Two busloads – 92 people – signed up, including ten non-Caucus members who had accepted an invitation to become Patrons of Craft Weekend. The group included 16 from outside the Washington area, among them Caucus gallery members Karen and Michael Rotenberg of Alianza and JoAnne Cooper of Mobilia, as well as soon-to-be-honored Master of the Medium Bill Harper and his wife Riva.

Laurel Mendelsohn and Bev Denbo, the day’s leaders, had put together a schedule worthy of the group. The first stop was the new Embassy of Italy, designed by the architectural firm Piero Sartogo. Its two sections, separated by a soaring glass atrium, were evocative of Tuscan castles. The group had a chance to explore the beautifully furnished formal rooms around the atrium before the formal program in the auditorium, which featured Jennifer Scanlan of the American Craft Council and Gianluca Seguso of an old glassmaking family on the Italian island of Murano. The two gave complementary presentations, Ms. Scanlan providing a scholarly overview of Italian glass art, Mr. Seguso interweaving a discussion of Murano glass with a history of the many family firms that have been creating glass art there for centuries.

Afterwards it was time for lunch, and the buses headed for a *nouvelle-americain* meal at New Heights restaurant. At a brief meeting over dessert and coffee, outgoing President David Montague

continued on page 12



► **(From top to bottom) Caucus Day participants explore the newly built Embassy of Italy.**

Outgoing President David Montague speaks at the Caucus Day lunch.

Artist Robin Rose and David Montague.

From the President

JAMES RENWICK ALLIANCE

Quarterly

Summer 2001

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.

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In my final column as president of the James Renwick Alliance, I would like to let all of you know how much I have enjoyed working with the Alliance during the past two years. It has been a real pleasure for me to be part of such an outstanding organization. The Alliance is constantly evolving and working together and as a result we have initiated a number of exciting new projects. A new awards program has been implemented, the Distinguished Craft Educators Award, the first program in the field of craft that specifically recognizes the great contribution which teachers and educators make to the field. I am also very pleased by the fact that we have established a National Resource Board to advise and assist the officers of the Alliance and the Board of Directors in carrying out their responsibilities. And as you can read in this issue of the *Quarterly*, our major fund-raising events of the year—the Patrons' Dinner and the Gala Benefit/Auction—which take place during Craft Weekend, have been highly successful. In addition, the student centerpiece program, which has become an integral part of the Gala Benefit/Auction, has called attention to the remarkably fine student work being done throughout the country in schools teaching craft.

The success of these programs and of the many other ongoing Alliance programs has enabled the Renwick Alliance to fulfill its obligations under the Memorandum of Agreement signed with the Smithsonian Institution in the spring of 1999. In June of that same year, the Alliance made a pledge of \$110,000 to the Renwick Gallery; last year the pledge was \$165,000; and this year, The Board of Directors has approved a pledge of \$180,000 to the Renwick Gallery for the fiscal year beginning October 1, 2001. These funds have been used by the Renwick Gallery for acquisitions, educational outreach programs, a craft educational video, public programs, craft show openings, and fellowships for scholars in the field of craft. To illustrate what has been accomplished by the Alliance for the Renwick Gallery, I would like to make note of the fact that during the past year, the Alliance surpassed the \$1,000,000 mark in terms of funds

given to acquire craft art for the Renwick Gallery's permanent collection.

This record of accomplishment would not be possible without the extraordinary dedication of the members of the James Renwick Alliance, especially those members whose hard work throughout the year underlies the success of the Alliance's many programs. The Alliance is really quite special in that its members run virtually all its activities such as trips, workshops, special programs, the Alliance Web site, and this newsletter, not to mention the whole host of activities that comprise Spring Weekend. We do it ourselves, and wherever the Alliance travels, the people we visit are always amazed that craft enthusiasts have, on their own initiative, developed such a strong and vibrant organization.

In such an organization, there are a great many individuals deserving special recognition; I thank you all, and I regret I can not thank each of you personally. I would like to extend a special note of thanks to Julia Brennan, our Administrative Director, for the strong support she has given to me and to the Alliance. And to conclude, I would like to say what a pleasure it has been to work with Norman Mitchell, your new president. Norman has undoubtedly been the hardest working vice president in the history of the Alliance, and I am certain that he will continue to provide outstanding leadership to the Alliance during his term of office.

David Montague

President

I would like to let all of you know how much I have enjoyed working with the Alliance during the past two years. It has been a real pleasure for me to be part of such an outstanding organization.

The Patrons' Dinner

At a well-attended Patrons' dinner hosted by Deena and Jerry Kaplan, five artists received the Alliance's Master of the Medium accolade:

Ceramics	Fiber	Wood
Ruth Duckworth	Jack Lenor Larsen	Ed Moulthrop
Metal/Jewelry	Glass	
William Harper	Dan Dailey	

The Symposium

California Clay

California Clay was the formal title of the Saturday symposium, but Curator-in-Charge Kenneth Trapp suggested the real theme might be something like "Useless Clay" or "Clay as Concept." The four California artists (some native, some adopted) focus on clay as a material rather than as a medium for functional objects, although two of them emphasized that they make no distinction between form and function. Before a large and appreciative audience in the Renwick Gallery's Grand Salon, they described the differing paths they had taken.

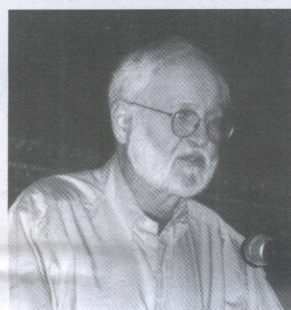
Pioneering California ceramist **Jim Melchert** has gone from objects full of humor and literary allusions – for example, his ceramic variations on the letter "a," inspired by his musings on the short story as an art-form – to a preoccupation with the properties of the material itself. He showed slides of a session he participated in a few years ago, in which he and other artists were themselves coated with clay, which slowly dried and then cracked. He described being isolated "with the walls right next to you," experiencing "clay explosions" as the medium cracked, and finally rejoining the rest of the world. Jim has also explored what clay "wants to do" (to borrow a phrase from architect Louis Kahn). This has led to an investigation of properties that ceramists usually try to minimize: clay's tendency to break and deform. When he broke a tile, inscribed the largest possible circle on each fragment, and reassembled it, the result was both

a new esthetic experience and an expression of that piece's structural properties.

Ron Nagle, a painstaking perfectionist (he was the only speaker who talked of the amount of work he had destroyed), may fire his pieces 30 or 40 times. His interest, he said, has always been in small things, and his pieces make constant reference to traditional ceramic forms, without any suggestion of functionality. He does not conceive his work in full three-dimensionality (he referred to "still lifes or landscapes" in talking about his pieces, and added, "There is always an A-side"). Such an approach leads naturally to his well-known boxed cup-forms. He also made clear the influence of movies and jazz on his work.

Annabeth Rosen said she explores "the limit of clay talking back to me," she noted the influence of textiles in her work. Clay is a "process-dictated medium," she added. "I love physical science, that's why I love ceramics." When she covered the walls of her house in New York with an exuberant variety of tiles, it "changed my life." Her current work, tiles that are massive and thick, is not just constructed but also deconstructed with hammer and chisel. Her move to California was difficult: not just the culture but even the clays were new. But she adapted and remains ebullient: "If you're looking for something, you'll see it everywhere."

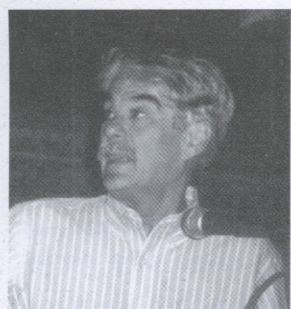
A Los Angeles native and the son of a cartoonist, **Richard Shaw** was a painter before becoming a



▲ **Jim Melchert**



▲ **Ron Nagle**

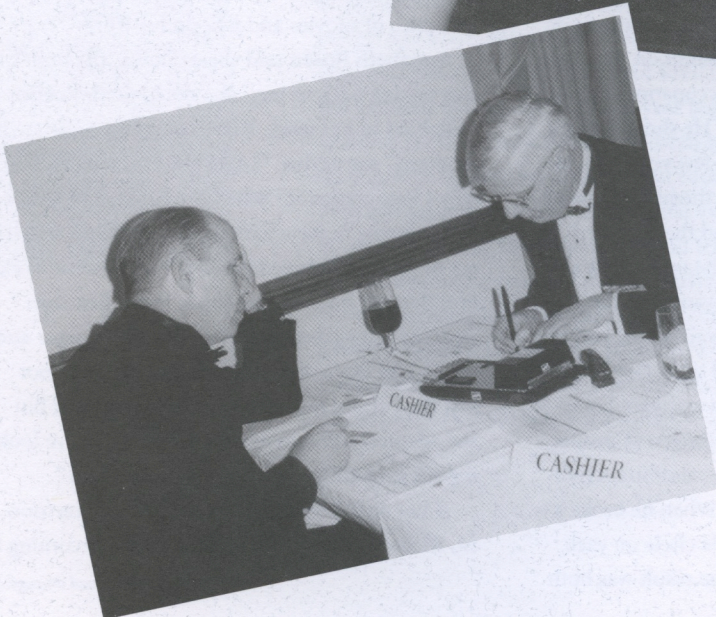
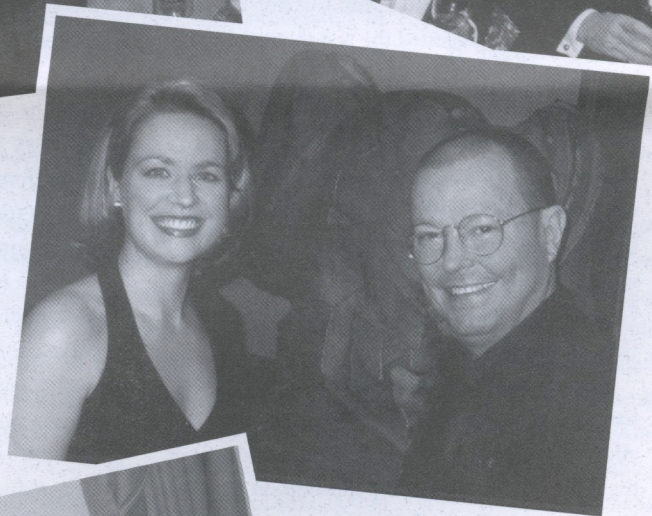


▲ **Richard Shaw**

Photos: Paul D. Parkman

continued on page 10

The Gala and Auction— The Pictures Tell the Story

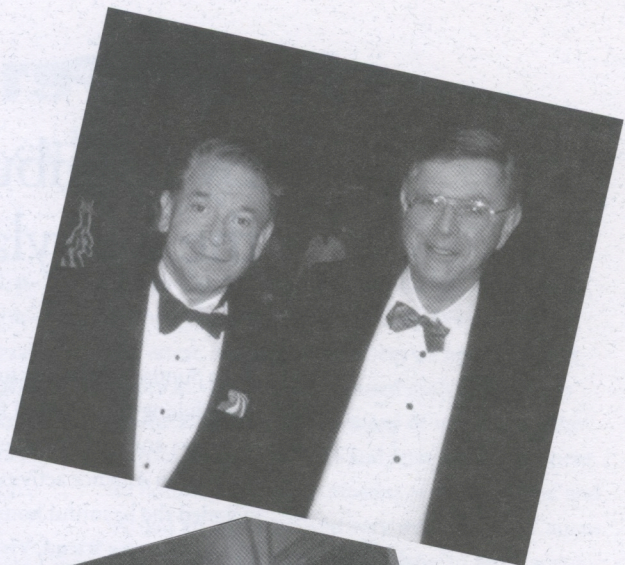
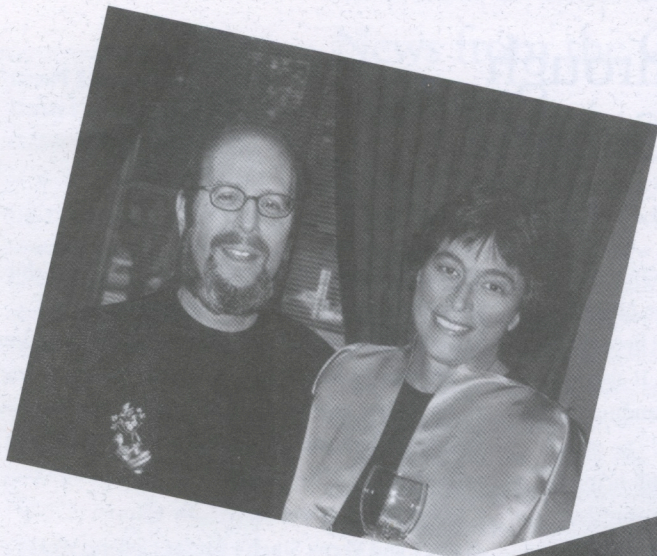


▲ The Gala Co-chairs – Toni Gordon and Ruth Conant (top left).

Al Boyer, Steve Bralove, and Dick Conant (top right).

Christine Donlan and Kenneth Trapp, Curator-in-Charge, Renwick Gallery (center).

The auction's aftermath (bottom).



▲ Marc Grainer and Nancy Jurs (top left).

President-elect Norman Mitchell and outgoing President David Montague (top right).

JoAnne Cooper of Mobilia Gallery (center left).

Anne Mehringer, Bernadette and Michael Monroe, and Toni Gordon (center right).

Joan Wessel, Evelyn and Stanley Asrael, and Deena Kaplan (bottom).

By Minibus Through the Maryland Suburbs

The Sunday craft study tour was mostly a visit with long-time, valued friends of the Alliance—collectors and gallery owners who have been deeply involved in Alliance activities for years. It also included the beautiful home and outstanding collection of a new friend, Vivian Pollock. The organizers, Joan Wessel and Jan Maddox with help from Liz Mears, hired minibuses which shuttled the participants in three groups, thereby avoiding crowds at any one stop. Lunch was dispersed as well, with each group served at one of the collectors' homes.

Sandy and Norman Mitchell had just completed a major reinstallation of their collection, so that even those familiar with their pieces could literally see them in a new light. Featured were new acquisitions by Michael Lucero and Lia Cook. Ceramic artist Sergei Isupov was on hand to speak about his work.

Similarly, the stop at Barbara and Arnold Berlin's gave both first-time and repeat visitors a

chance to enjoy the Berlins' extensive Staffordshire collection, Arnold's ever-growing collection of walking sticks, and the art of their talented children.

The stop at Vivian Pollock's was a delight. Located on a long, narrow lot, the house is an impressive setting for her collection of major craft and other art works.

After lunch, it was on to Sally Hansen's Glass Gallery and Veena Singh's Sansar Gallery. Works by Robert Carlson, Tom Patti, and James Watkins were on exhibit at the Glass Gallery, and Sally had arranged for all three artists to be on hand to talk with the group. At Sansar, participants found a "Mirror Show"—reflective works by six artists. Jamie Robertson, one of the six, provided fascinating insights into the way he constructs his mirrors. And as always there was the opportunity in both galleries to view the many other works on display. ■

▼ Norman Mitchell (left) and Arnold Berlin (right) discuss their collections with attendees of the craft study tour.



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.

Opportunity to give a donor-level membership to a friend.

A twenty percent discount in the Renwick museum shop.

Complimentary book/catalog of a Renwick Gallery exhibition.

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 level of the James Renwick Alliance, continues to thrive. We welcome new members Vera and Robert Loeffler and Lisa Zach and Lee Marks, as well as Caucus gallery member Lewis Wexler of the Wexler Gallery in Philadelphia. And thanks to David Stearman for his ongoing efforts to involve craft galleries at the Caucus level.

As I write this, the Caucus trip to Portland, Oregon has just concluded. You will read about our visit to this wonderful place, where we met wonderful people and saw wonderful craft art, in the next issue of the *Quarterly*. But I do want to acknowledge the efforts of trip leader Diane Grainer and the people at Bullseye Gallery in Portland, all of whom went over the top in their support.

Other trips are in the works. Marilyn Barrett and Irene Sinclair will take us to Atlanta on September 21-23. We will return to San Francisco under the leadership of Barbara Waldman and Dorothy Saxe on November 3-7. We expect a somewhat smaller group than we had in the fall of 2000 and thus will have more flexibility.

In the fall of 2002, Caucus gallery member Michael Rotenberg will lead us on a trip to Nice and the French Riviera. We are working on trips to Venice and, in this country, to western Massachusetts, Hawaii, and Tacoma, Washington. And if you think you might like to help plan or lead a trip, please let your interest be known by calling the Alliance office, (703) 812-4500. It's obvious: the more volunteers we have, the more trips we can arrange.

The Caucus is not just about trips, however, as anyone who participated in Craft Weekend 2001 can attest. As Caucus members we had the opportunity to vote on the proposed craft acquisitions for the Renwick Gallery; many of us attended the Patrons dinner at Deena and Jerry Kaplan's, where we honored this year's Masters of the Medium; and we had an enjoyable and very well attended Caucus Day. Special thanks to the Kaplans; to our Caucus Day leaders, Laurel Mendelsohn and Bev Denbo; and to those who opened their homes to us: Robert and Nancy Nooter, Rebecca and Gary Stevens, and artist Robin Rose and his wife Judy Penski. Read more about the events of the day elsewhere in the *Quarterly*.

The annual cost for upgrading to this very rewarding level of membership is \$1250 for couples and \$1000 for individuals. To join the Caucus, to learn more about benefits, or to be in touch with Caucus members during your travels, call Julia Brennan: phone (703) 812-4500, fax (703) 812-0300. You will be glad you joined; we offer a special opportunity to be with other craft enthusiasts, learn, and have fun – and at the same time support the Alliance and through it, the Renwick Gallery.

Finally, a reminder. One of your benefits as a Caucus member is to give a donor-level membership to a friend for a year. This is still being offered to Caucus members on a trial basis. So make your award soon, both to show your support and to give the recipient more time to enjoy membership. Call or fax the recipient's name to Julia. ■

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 _____

Please return this completed form to:

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

See page 15 for information on other membership levels.

Craft Documentation Project Announced

The documentation of American craft has received a major boost from Nanette L. Laitman of New York. Mrs. Laitman has given the Smithsonian Institution's Archives of American Art – the world's largest single repository for primary sources in American art, with over 14.6 million documents – \$538,000 to create the Nanette L. Laitman Documentation Project for Craft in America. The project will be carried out in association with the

American Craft Museum in New York. The museum and the Archives of American Art are assembling a committee of scholars to guide the project, which will culminate in an online guide and a symposium. The museum has also proposed an exhibition based on the project. Transcripts and audio portions of oral history interviews will be available at www.archivesofamericanart.si.edu ■

The James Renwick Alliance is proud to acknowledge the support of the following galleries in its Gallery Caucus Program

Alianza

154 Newbury Street
Boston, MA 02116
(617) 262-2385
www.artresources.com/guide/comp.ihtml?a=402

Ferrin Gallery

163 Teatown Road
Croton-on-Hudson, NY 10520
(914) 271-9362
www.ferringallery.com

Franklin Parrasch Gallery

20 West 57th Street
New York, NY 10019
(212) 246-5360
www.FranklinParrasch.com

Habatat Galleries

609 Banyan Trail
Boca Raton, FL 33431
(561) 241-4544

Habitat Gallery

7 North Saginaw
Pontiac, MI 48342
(248) 333-2060
www.habatat.com

Leo Kaplan Modern

41 East 57th Street 7th Floor
New York, NY 10022
(212) 872-1616
www.sofaexpo.com/newyork/pages/gallery/leo.htm

Maurine Littleton Gallery

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

Margo Jacobsen Gallery

1039 NW Gilson
Portland, OR 97209
(503) 224-7287
www.margojacobsengallery.com

Mobilia Gallery

358 Huron Avenue
Cambridge, MA 02138
(617) 876-2109
www.mobilia-gallery.com

R. Duane Reed Gallery

7513 Forsyth Boulevard
St. Louis, MO 63105
(314) 862-2333
215 West Huron
Chicago, IL 60610
(312) 932-9828

Sansar Gallery

4805 Bethesda Avenue
Bethesda, MD 20814
(301) 980-5522
www.sansar-gallery.com

Snyderman Works Gallery

303 Cherry Street
Philadelphia, PA 19106
(215) 238-9576
www.snyderman-works.com

Susan Cummins Gallery

12 Miller Avenue
Mill Valley, CA 94941
(415) 383-1512

Wexler Gallery

201 North 3rd Street
Philadelphia, PA 19106
(215) 923-7030
www.wexlergallery.com

Welcome, New Alliance Members!

Craft Leaders Caucus

Vera and Robert Loeffler
Lisa Zach and Lee Marks

Gallery Caucus Members

Margo Jacobsen,
Margo Jacobsen Gallery,
Portland, OR
Lewis Wexler,
Wexler Gallery, Philadelphia, PA

Sustainer

Judy Knepper

Sponsors

Carol and Steve Rosenblum
Carol Brody Luchs
and Kenneth Luchs

Donors

Alan Aiches and
Mary Margaret Walker
Linda and Joe Apodaca
Lynn Bailets and Kathy Crosson
Caroline Baker
Danielle Berlin
Audrey Bortz
Dawn and John Brekke
Sharon Burka
Kevin and Mary Ellen
Buxon-Kutch
John Eric Byers
Lorraine and Don Carren
Teresa Chang
Marilyn Chilton and
Arthur Meisner
Denise Dickens
Joseph Egerton
Judith Poxson Fawkes
Peter Grey
Sean Griffin and Patty Francis
Denise and Larry Grimes
Ellen and Rick Grossman

Susan and Pete Gulick
Barbara and Robert Hall
Brad Heiges
Sandi and David Hettler
Bruce Hoffman
Claudia and John Hopkins III
Deborah Horrell
Arlan Huang
Anne Ridker Jaffe
Shannon Keane
Mr. and Mrs. James Kilpatrick
Connie Klener
Dan Kvitka
Elizabeth Leach
Dorothy Lemelson
Elizabeth and Mark Levine
Sarah Mann
Giorgio Mattiello
Jenna McCracken
Lani McGregor and
Daniel Schwoerer
Steven Montgomery

Widney Moore
Sharon and Richard Murray
Doug Navarra
Ronna Neunschwander and
Baba Wague Diakite
Nancy and Robert Nooter
Jean McDuffie Nowak
Adam Pingel
Judy Lynn Prince
Beverly and Andy Rausch
Peggy and Albert Ritzenberg
J and A Robinson
Judy Penski and Robin Rose
Alice Rowen
Eric Rubenstein
S. Lieber and M. Rubin
Laura Russo
Jennifer Scalan
Kevin Scanlan
Joanne and David Schneider
Arlene and Harold Schnitzer
Lynn Gerber and Leonard Seeff

Gianluca Seguso
Joan and John Shipley
Ken Shores
Sandi Hilleso and Simon Siegl
Carol Smith-Larson
Kim Petro and Andy Stenerson
Melissa Stern
Robert Strauss
Margaret and Dan Sullivan
Janet Taliaferro
Neil Tetkowsky
Susan Thayer
Don Thomas
Tomas Tish
Lynn Van Dyke
Suzy and David Wahl
Scott White
Craig Wilbur
Holly and Chris Wright
Arnold Zimmerman

Guild

Karen Brown
Denise Dickens
Glenda Hudson
Norma Minkowitz

ART

Andrew Bartley and Jill Herscot

Welcome to New Members of the Renwick Board and the National Resources Board

Board Members

Carolyn Alper: Studied painting with Morris Louis and Gene Davis, taught drawing at American University; Corcoran trustee, board member of Pyramid Atlantic, Handprint Workshop International, Jewish Historical Society; Caucus member.

Karen Brown: Artist and teacher specializing in textiles, mixed media, and recycled materials; has worked at the Corcoran, Smithsonian Folklife Festival, USIA Arts America program; Collections Director, Full Deck Art Quilt Exhibition.

Frances Burka: Collector of prints and other works on paper "until we ran out of walls;" was school librarian and media specialist; Hirshhorn docent 1974-1980; co-president-elect of America-Israel Cultural Foundation; Caucus member with husband Leonard.

Elizabeth I. Hommels: Freelance writer and field editor; 27-year career in public relations, marketing, fund-raising, special events planning; founding member of Smithsonian Young Benefactors; past president, National Cherry Blossom Festival;

Waterford Foundation board member, president of Loudon Symphony.

Leah Kaplan: Executive Director of The Crafts Center, an international nonprofit that connects low-income artisans in over 40 countries with markets and resources; writes about textiles for *Fiberarts* magazine, takes ceramic classes; Craft Weekend 2000 volunteer.

Susan Kolodner: Board vice president, Baltimore Contemporary Museum and co-chair of its benefit auction; board member of Baltimore Clayworks; advisory board member of Lifelong Learning Society, Florida American University; was director of volunteer services, Mt. Washington Pediatrics Hospital; Caucus member with husband Bill.

Bonnie Schwartz: Event planner, specializing in social and corporate events; past president and current board member, Washington chapter, International Special Events Society; home and collection featured in *AmericanStyle*, Fall 2000; Caucus member.

New National Resource Board Members

■ Cynthia Boyer
■ Solveig Cox

■ John Meyerhoff
■ Ann Milne

■ Penny Pagano

■ Lenel Srochi-Meyerhoff

▼ An assemblage of talent at the Gala... (back row)

Nancy Jurs, Wendell Castle, William Harper, James Melchert.

(Front row) Richard Shaw and his wife, Annabeth Rosen, Ron Nagle.



California Clay continued from page 3

ceramist. He spoke of the influence of his father and of Virgil Partsch (better known as VIP), and he showed slides of the work of both cartoonists as well as his own watercolors.

Richard's whimsical ceramic figures and

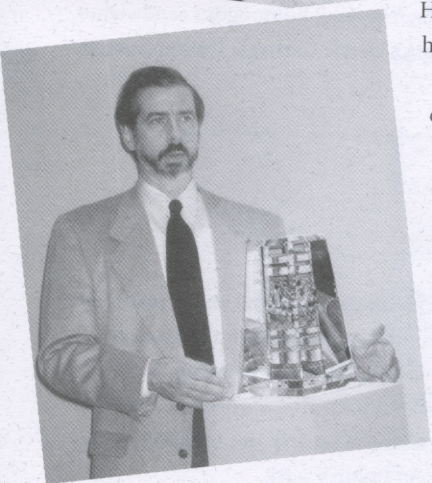
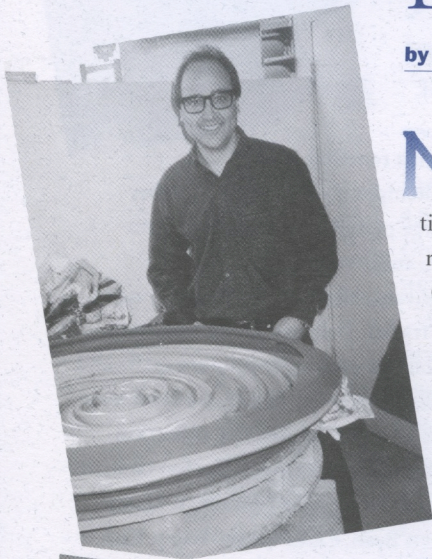
trompe l'oeil constructions speak eloquently of his painterly background

and of the cartoonist's predilection for fantasy. He noted a somewhat more serious aspect of the constructions, however: they look like an assemblage in which a person was just recently present but is no longer, thus becoming a commentary on humans' expectations of each other.

That evening, the four speakers joined Masters of the Medium Wendell Castle and William Harper, as well as Wendell's wife, ceramic artist Nancy Jurs, at the Alliance's craft auction and gala – a rare assemblage of stellar artists. ■

Exploring the Big Apple

by **Brenda Erickson and Larry Hawk**



▲ **Ceramist Neil Tetkowsky with one of his World Clay Project disks (top).**

Brenda Erickson and ceramist Melissa Stern (center).

John Kuhn discusses his prismatic glass sculptures (bottom).

Manhattan and Brooklyn have reputations for energetic and diverse arts communities, but they are often deemed too difficult to reach during quick visits to New York. Marsha Gold organized this Alliance craft study tour to fill the gap. The group also had a chance to sample some of the city's fabulous galleries and private collections.

The first stop was lunch at the John Elder gallery in Chelsea, known for furniture and ceramics. John Elder helped arrange some of the studio visits for artists that he shows. Then on to the Max Protetch Gallery, where Josie Brown conducted a gallery tour of Betty Woodman ceramic installations and sculpture. Works by Richard DeVore were also on view.

Our first studio visit was Neil Tetkowsky, who has a ceramic piece on display in the Renwick Gallery's permanent collection. He has conceived the World Clay Project, for which he creates clay disks using earth collected from every country in the world. We then walked to the studio of Melissa Stern, who is a figurative if somewhat abstract ceramist. At the Heller Gallery, glass artist Jon Kuhn discussed how he creates his prismatic glass sculptures.

Back in mid-town Manhattan, we did an evening stroll of neighborhood galleries, including Garth Clark, Dai Ichi Arts, and Franklin Parrasch. Parrasch was showing California ceramic artists, including Jim Melchert and Ron Nagle, who spoke later in the month at the Craft Weekend Symposium in Washington. The evening ended with a reception at Leo Kaplan Modern, which was showing furniture by Garry Knox Bennett and glass sculpture by Richard Jolley.

On Saturday, guided by Dawn Brekke, we toured craft studios in Brooklyn. D.U.M.B.O. (Down Under the Manhattan Bridge) gallery has a register of over 400 artists residing or working in Brooklyn, where they have transformed old warehouses and workshops. The tour offered a glimpse of the range of work that artists undertake to pay the rent. Most artists do not earn enough from selling their fine art pieces to support themselves.

The first stop was breakfast with jewelry artist Danielle Berlin, giving the members a chance to add to their collections. Then on to the Red Hook area, which provided a spectacular view of the Statue of Liberty. We saw Tomas Tish, art glass; Gerald Rose, neon glass; and Doug Navarra, who makes glass and wood sculptures that mimic buildings and how we view them. While at Kevin and Mary Ellen Buxon-Kutch's studio, they demonstrated the heating and molding of glass cane.

Next we visited Scanlon Glass, run by Kevin Scanlon and John Brekke, husband of our guide Dawn Brekke. Alan Huang and Eric Rubenstein were also present to discuss their work. Each artist was quite distinctive; however, each seemed to be exploring different surface design techniques over a range of forms.

In contrast to our some of our group who had grown up in Brooklyn and moved on, ceramist Theresa Chang had grown up in suburban Virginia and moved to Brooklyn. She produces functional dinnerware in a straightforward, traditional manner that reflects her Asian background. As a bonus, her roommate, Sarah Mann, discussed her silver jewelry designs.

Lunch was a welcome respite at Restaurant Kino, where the photographs were of Kiwon Wang's jewelry. In April, we got to see her work at the Smithsonian Craft Show. After a visit to the D.U.M.B.O. gallery, we continued our marathon tour to the furniture studios of Rubin "Rick" Harris and Jonah Zuckerman, who runs City Joinery. Harris uses metal in many of his pieces, reflecting his start as a sculptor. In contrast, Zuckerman uses solid wood for his custom pieces. Harris works with design centers while Zuckerman relies on the Philadelphia Furniture Show for commissions.

Taking a deep breath, we proceeded to the last round of studios. The deep breath was needed for those who walked the eight flights to Steven Montgomery's studio. His ceramic pieces are formed and painted to resemble derelict machines. One of his pieces was to be seen in the *USA Clay* exhibit at the Renwick Gallery.

A Happy Medium studio included Vietnamese treats for added sustenance. Kim Petro and Andy

continued on page 12



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PERMIT NO. 4297

Quarterly

Summer 2001

A Full Caucus Day	1
From the President	2
The Patrons' Dinner	3
The Symposium	3
The Gala and Auction	4
The Sunday Tour	6
Craft Leaders Report	7
Craft Documentation Project Announced	8
Welcome, New Members!	9
New Members of the Renwick Board and the National Resources Board	10
Exploring the Big Apple	11
Jeremy E. Adamson, A Fond Farewell	13
Expert Discusses Art Succession Planning	13
Upcoming Events	14
Join the James Renwick Alliance	15

