

Atlanta Captures the Alliance

by Janet Schiff and Bob Sinclair

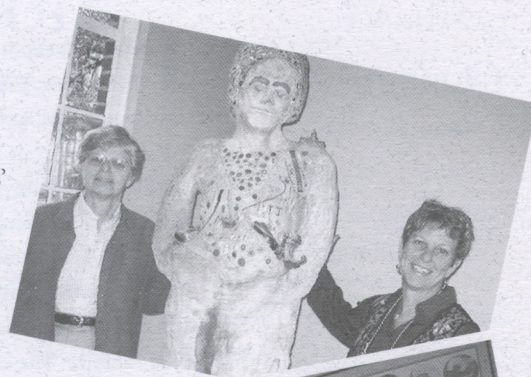
In early November, 25 enthusiastic James Renwick Alliance members gathered in Atlanta for a three-day tour of artists' studios, craft galleries, collectors' homes, and a paper museum. The tour began at the home of Bert and Jane Hunecke. Their collection is a celebration of Northern Georgia artists, with a focus on paintings by Howard Finster and clay figurines made by African-American sewer tile workers, as well as antique furniture from the Georgia Piedmont.

Finster's art—colorful, quite literally visionary (many paintings are derived from his visions), and pointed in its religious messages—filled the walls of their home. The figurines were made in the 1940's and 50's by laborers working surreptitiously on company time and using the same red Georgia clay with which they manufactured sewer tiles. The Huneckes discovered them by accident and were immediately taken with their artistry and the history behind them.

The work of Silvano Signoretto, a master glass artist from Murano, Italy, was the highlight of the group's stop at the Lowe Gallery. His representational blown glass pieces were riveting for their high colors, large size, and fanciful representations. They were also distinctive in being reinterpretations of work by non-glass artists. After savoring these and other works in the gallery, the group explored the area's many other galleries and antique shops.

A visit to the home of Richard Mafong and Jon Eric Riis followed. These two artists spent three years restoring the 1905 home of Emily Dickinson's family. It now is filled with antiques and craft works produced by the owners and gathered from around the world, especially the East. Richard, who once worked strictly with metals, currently creates beautiful sculptural pieces that combine woodwork with metals. Jon Eric has four huge looms, on which he produces works that display intricacies of shadows, color, and texture.

continued on page 4



▲ (From top to bottom) Brenda Erickson and Nancy Schneider with a piece from the Huneckes' Collection.

Richard Mafong with Evelyn Asrael and Trip Coordinator Arlene Howard.

Marilyn Barrett and John Kotelly with Ann Cousins (left) and Colleen Nunn, Wife of Former Senator Sam Nunn.



JAMES
RENWICK
ALLIANCE

WINTER 2003-04

It's Not Too Early . . .

. . . to start gearing up for the James Renwick Alliance Craft Weekend, April 23-25. Co-chairs Marc Grainer and John Kotelly promise a stellar array of opportunities to socialize with other craft lovers, learn more about the craft world, see private collections, and at the same time support the craft movement in general and the Renwick Gallery in particular. Mark the dates!

From the President

JAMES RENWICK
ALLIANCE

Quarterly

Winter 2003-04

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

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I write this report a week after the Washington Craft Show, and I'm still ecstatic. The James Renwick Alliance exhibit in the center of the Washington Craft Show was a true showstopper, and a focus of attention for visitors and exhibitors at the new Washington Convention Center from November 20 through 23. The exhibit presented 20 museum-quality pieces created by eight master craft artists who have previously been honored by the Alliance. The exhibit showed the Craft community that Alliance members, who lent pieces to the Exhibit, have exquisite taste and a generosity of spirit to share their treasures with the public.

The idea to offer the public space to the Alliance to mount an exhibit honoring the Masters of the Medium originated with Elizabeth Kubie, Director of the Washington Craft Show. The Alliance has been offered this space at the show to mount similar exhibits for the next two years.

Funding for the exhibit was quickly approved by the Alliance Board, and Toni Gordon enthusiastically agreed to chair the exhibit. Michael Monroe, independent curator and former Curator-In-Charge of the Renwick Gallery, accepted the task of choosing the pieces to be displayed and creating the proper setting for the exhibit.

It was decided to present eight Masters this year from the list of twenty artists who have been honored over the past eight years by the Alliance

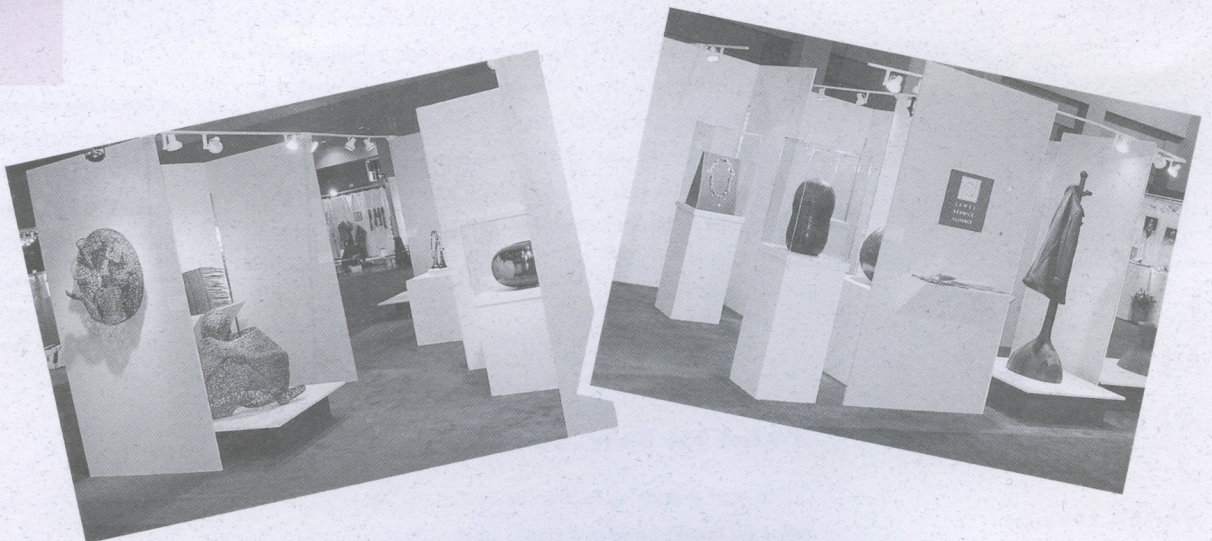
membership. The artists chosen were: Wendell Castle (Wood); Dan Dailey (Glass); William Harper (Jewelry); Harvey Littleton (Glass); John McQueen (Fiber); Ed Moulthrop (Wood); Albert Paley (Metal) and Toshiko Takaezu (Ceramics). They are among those selected in one of five media for their leadership in the field and their consummate craftsmanship.

The Alliance members who generously lent pieces to the exhibit were: Marilyn and Jack Barrett; Fleur and Charles Bresler; Lee and Mel Eagle, Toni and Bob Gordon; Diane and Marc Grainer; Heather and Alan Jacobs; Deena and Jerry Kaplan; Colleen and John Kotelly; The Maurine Littleton Gallery; Jane and Arthur Mason; Sandy and Norman Mitchell; Bernadette and Michael Monroe; Elmerina and Paul Parkman; and Donna Schneier. We thank all of them for providing us with a wonderful experience.

John T. Kotelly

President

The James Renwick Alliance exhibit in the center of the Washington Craft Show was a true showstopper – a focus of attention for visitors and exhibitors alike.



▲ The James Renwick Alliance space at the Washington Craft Show.

The Hand-Helds: A Progress Report

by Claire Larkin, Smithsonian American Art Museum

In 2002, the James Renwick Alliance became the first donor to commit funding to the Smithsonian American Art Museum (SAAM) for the Renwick Gallery's Hand Held Education Project.

That gift allowed the museum to develop a prototype, which was used to prove the project concept and help attract additional funding. Eventually enough funding was secured to develop the first phase of a pilot program, which opened to the public last August.

The program combines wireless technology and hand-held computers with the traditional education techniques of storytelling, demonstration, and explanation.

The computers deliver short video segments, audio narration, still photography, and colorful graphics to visitors who use them as they walk the permanent collection galleries. These interpretive elements directly relate to featured art objects on display in the galleries. Visitors can select interpretive elements as they wish, in any order, at any time, giving them the freedom to design their own museum experience.

Last year the project attracted the attention of the Consortium for Interchange of Museum Information (CIMI), which invited SAAM to be a test case in its HandScape project. As part of HandScape, SAAM collaborates with Cornell University's Human Computer Interface (HCI) group to collect and analyze feedback from visitors who try the program. Survey results show

that 94% of those who try the program like it, would use it again, and would recommend it to others. The majority who were interviewed after trying the program told us they found the equipment easy to use, thought the program made their visit more enjoyable and more meaningful, and wanted information on more objects than featured at present.

This first phase has made it clear that visitors like the concept of the hand-held, but we have learned we need to improve the software that runs the program and search for more reliable hand-held computers. The software we have been testing since August can barely handle the video clips we offer for 14 featured objects, and occasionally it has proved unreliable with its locality awareness. Since it is the video that visitors like most, we need software that that will enable us to include more objects, and do so at a higher resolution. We also need to find a hand-held that has more reliable built-in wireless capabilities.

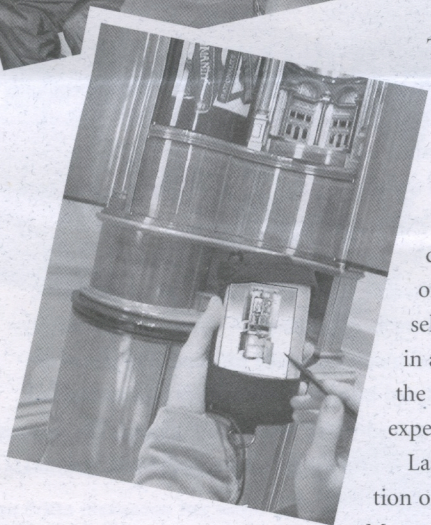
Artists who have been part of the program to date have been excited about it, and have spread the word to their colleagues. Several craft artists have come to the Renwick to try the program; they tell us they like seeing and hearing fellow artists talk about inspiration and technique. Four contemporary craft artists have contacted us to ask that they be included in the next round of featured objects and artists.

It is clear that both visitors and craft artists love the hand-held concept and want to see it grow. We are grateful to the James Renwick Alliance for support to this point. Every member should be commended for forward thinking and commitment to museum education. ■



▲ Students check out the hand-held computers in the Renwick's Octagon Room (top).

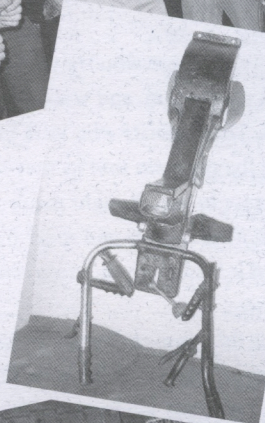
The device in use in the Renwick Gallery's permanent collection (bottom).



Atlanta Tour continued from page 1



Our fourth stop was at the American Museum of Paper, where curator Terry Williams gave us an overview of the history of papermaking. After viewing the exhibits, we made our way to the basement “lab,” where those willing to put their arms elbow-deep in water and pulpy wood debris were able to make their own paper.



Back on the bus, we were taken to the home of fiber artist Junco Sato Pollack. Her pieces seemed ethereal and changeable as one moved through the space. In explaining this she said, “...beauty [is] to be found in irregular, unexpected temporal and spatial shifts in perspective.” Her artwork was at once pliable, translucent, and sculptural with a palette of colors sometimes muted and at other times vibrant and primary.



Ever onward, we next went to the magnificent home of Tom and Ann Cousins. What can one say about being invited into a gorgeous home full of fine art, crafts, ethnic art, sculptures, antiques, all in a beautiful setting surrounded by magnificent gardens? Some of the items we saw: paintings by George Catlin; wooden bowls by Ed Moulthrop; furniture by Judy McKee and Sam Maloof; glass by Dale Chihuly, Harvey Littleton, and Bertil Vallien; baskets by Mary Jackson; ceramics by Jun Kaneko and Michael Sherrill; and on and on.



Our last stop on Friday was the Signature Shop and Gallery, the country’s oldest continuously operating craft gallery, which was showing the turned wood of Phillip Moulthrop and the jewelry of Lainey Papageorge. Everyone had a fine time viewing these exhibits and enjoyed the chance to purchase a variety of crafts. The day concluded with dinner at the Prime Restaurant in the Buckhead

district, where we had a chance to review what we had seen while enjoying a delicious meal.

Saturday was filled with visits to two metal artists, two workers in wood, and a figurative ceramist. The group then spent the evening at a home filled almost to overflowing with wonderful craft art.

In a nondescript area of low-rise industrial buildings, blacksmith Ivan Bailey’s water feature brightened the courtyard outside his studio. Once inside, the group was treated to a demonstration of Ivan’s skill at the forge and to an enthusiastic account of the techniques he uses. The studio was filled with one-of-a-kind commissions, most of them for private homes, in various stages of construction.

Another studio, a very different metalworker. Leaving the city behind, the bus stopped at a decrepit barn, the work space of Gordon Chandler. Gordon scavenges oil drums, pieces of machinery, and the like, and fashions them into whimsical decorative pieces: who would have thought you could cut and bend an oil drum until it looked like a kimono? The barn’s rafters were filled with miscellaneous pieces of metal awaiting their moment, and several of his larger pieces were on view across the street.

The two wood artists are equally diverse. Michael Gilmartin creates furniture—chairs, rockers, benches, tables—from douglas fir plywood made especially for him. The pieces are sculpted into sensuous shapes and assembled using traditional joinery techniques. The Renwick group found the furniture both beautiful and extremely comfortable.

The other wood artist was turner Phil Moulthrop. Having seen his pieces at the Signature Gallery, the group was primed for the visit to his studio. With chips flying, Phil demonstrated his technique on the lathe. He also discussed the tools he uses, both those he has made himself and those handed down from his father, Ed Moulthrop. Continuing the family tradition, Phil’s son Matthew was turning out his own expertly crafted pieces.

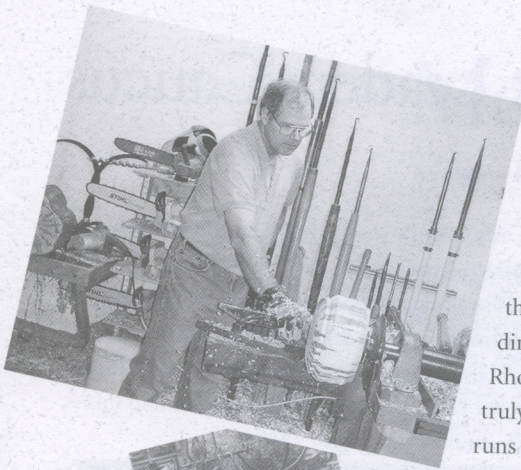
Ceramist Debra Fritts’s home is set on the edge of a wooded ravine, and her sculptural pieces

▲ (From top to bottom)
Blacksmith Ivan Bailey
speaks about his craft.

One of Gordon Chandler’s
whimsical pieces.

Peggy Greenfield express-
es her opinion of Gordon
Chandler’s studio.

Peggy Greenfield and David
and Bernice Stearman test
a Michael Gilmartin bench.



incorporating found objects seemed to fit right in. She was articulate in describing her figurative pieces, most of them derived from her daily experiences and most of them tinged with melancholy.

After freshening up at the hotel, the intrepid group reassembled for dinner at the home of Ellis and Rhodes Haverty. The Havertys have a truly extraordinary craft collection that runs the gamut in terms of both media and artists (one piece in the collection is

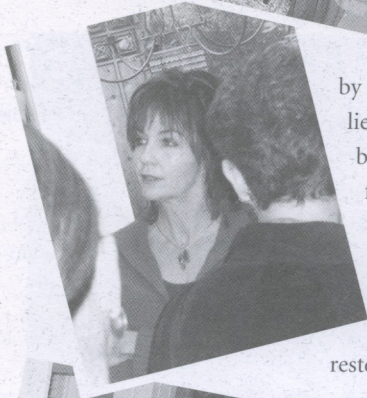
by the Alliance's Liz Mears); Ellis, whose ebullience seemed inexhaustible, eagerly took members of the group from one to another of her favorite pieces. And during dinner the group enjoyed a treat from outside the craft world. Mary Rose Tyler, director of the Margaret Mitchell House and Museum, gave a fascinating account of the campaign to save and restore Ms. Mitchell's home (where most of *Gone with the Wind* was written), and of

her quiet work with Atlanta's black community to improve the healthcare available to them.

The icing on the cake for this tour came Sunday morning, before

the participants scattered to their homes. The group first visited the home of a major collector of turned wood, who just three days earlier had enhanced his collection with two Phil Moulthrop pieces from the Signature Gallery. One could tell from the way he handled these objects that he loved not just the sight but the feel of them. The home, an open-plan contemporary overlooking another of Atlanta's ravines, was a work of art in itself.

Last and by no means least, the group stopped at the home of photographer Lucinda Bunnan. Her arresting images, depicting everything from the Atlanta elite to villages in the African country of Burkina Faso, gave evidence of her discerning, unsentimental eye. As an added treat, ceramist Red Weldon Sandlin was on hand to present a slide show of her carefully wrought teapots, often with punning themes ("ModesTEA," "To TEAse a Mockingbird," "CaptiviTEA"). A fitting close to a wonderful Alliance trip. Thanks to Marilyn Barrett, Irene Sinclair, and Atlanta coordinator Arlene Howard, who put it all together. ■



▲ (From top to bottom)
Phil Moulthrop at the lathe.
Debra Fritts discusses her work.
Jane Mason with Ellis Haverty.



► (From top to bottom)
Lucinda Bunnan receives
an Alliance membership
from John Kotelly as Stanley
and Evelyn Asrael look on.
Jack and Marilyn Barrett
with Rhodes Haverty.
Marilyn Barrett and
Mary Rose Tyler.



News from the Craft Leaders Caucus

by **Barbara Berlin**

The Craft Leaders Caucus, the upper membership level of the James Renwick Alliance, continues to thrive. Caucus membership is an excellent way to give more support to the Renwick Gallery, and to have additional opportunities to enjoy travel, art, artists, collectors, and museums.

The Caucus will be traveling to Phoenix and Scottsdale on February 26. This craft study tour will be led by Leah Kaplan from Philadelphia. As always, the trip promises to be a fun and jam-packed adventure. Thank you, Leah!

The second trip in 2004, led by David Montague, will be to Hawaii. A change in the date for SOFA has required us to reschedule our trip; we expect it to occur in October or November.

Also, thank-you to Trip Coordinator Fran Burka and her assistant, Laurel Mendelsohn.

The Caucus is sponsoring a Lively Evening of Learning with our 2003 Renwick Fellow, Tacey Rosolowski (see more information about Tacey in the Fall *Quarterly*). We look forward to this educational evening.

This year, Mallory Lawson and Jere Gibber are the leaders for Caucus Day—Friday, April 23—during the Alliance Craft Weekend. Plan to attend this special day for Caucus members!

And if you are not already a Caucus member, plan to join at this level; you will be glad you did. To learn more about Caucus benefits, see page 11 in the *Quarterly*, or contact Deidre Healy at the Alliance office, (301) 907-3888. ■

▼ **Kristina Logan (center)**
with **Nikki O'Neil** and
Pat Arnold (top).

Marsha Gold relaxes at the
Montagues' (bottom).

KRISTINA LOGAN:

Flameworking Lessons

by **Liz Mears**

In conjunction with the exhibit *Jewels and Gems* at the Renwick Gallery, Kristina Logan gave a demonstration and hands-on workshop on October 4.

Kristina's flameworked jewelry had been part of the exhibit, *The Renwick Invitational: Four Discoveries in Craft*, at the Renwick in the summer of 2002, and she graciously shared her knowledge and expertise with the group gathered in Alexandria, Virginia.

The day began with Kristina demonstrating the use of the steel mandrel coated in kiln wash on which the molten glass is wound and shaped. She uses a type of glass manufactured in Italy for all her work at the torch, and of course she made the process look quite easy. When the participants were given supplies and a torch, they discovered that making glass beads is not so simple as she made it seem. Kristina was patient and encouraging with the efforts of each person, and with her guidance

people who had never before sat at a torch created some wonderful beads.

The day was a series of demonstrations and hands-on time, one alternating with the other. Kristina let the desires of the group dictate the direction the workshop took. After trying the techniques themselves, the attendees were even more enthralled with her control and expertise. Each person left with a collection of "treasures" after absorbing the creative energy which Kristina so willingly shared.

On the evening after the workshop Kristina was honored at a potluck dinner in the home of Clemmer and David Montague, where a congenial group gathered and enjoyed companionship and the Montagues' extensive collection.

The next day, Kristina gave a slide presentation in the Grand Salon of the Renwick Gallery. She discussed her personal history as an artist and the progression of her work. Some of her slides included the process involved in creating various pieces. An extensive question and answer period followed the lecture in which Kristina graciously shared further information. ■



Membership Events

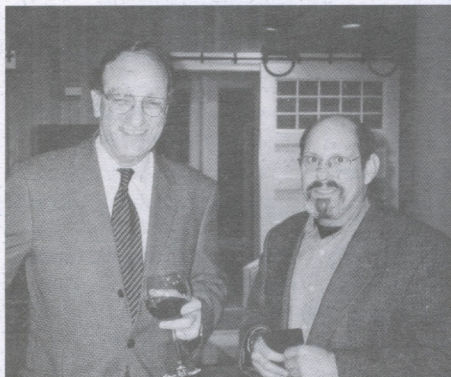
by Diane Grainer and John Kotelly

Cocktail Party in Boston

The Alliance views itself as being a national organization. Approximately 25% of our members live outside the Washington, D.C. metropolitan area.

Two of our Board members, Leah Kaplan and Rick Snyderman, live in Philadelphia and three others, Sue Kolodner, John Meyerhoff, and Lenel Srochi-Meyerhoff, live in the Baltimore area. In an effort to keep in touch with some of our out-of-town members, the membership committee has implemented a plan to host out-of-town events in areas where the Alliance has a concentration of members

On November 22, the Alliance held a cocktail party at the Brookline, Massachusetts home of Dan Jacobson and Lana Gordon. Diane and Marc Grainer (respectively, membership chair and Alliance vice president) and Colleen and John Kotelly (President) attended the party, as did Marsha Gold (membership committee) from the Washington area. All Massachusetts and Rhode Island members were invited to attend. There was an excellent turnout of members, along with several local artists and guests from the Boston area.



▲ Caucus Gallery Member Michael Rotenberg and glass artist Sid Hutter enjoy the Alliance cocktail party in Boston.

Gallery Caucus Members Michael and Karen Rotenberg from Alianza and Libby and Jo Anne Cooper from Mobilia were able to join us as well.

The setting was spectacular: a beautiful home filled with cutting-edge art and craft. Everyone clearly enjoyed themselves. Thank you, Dan and Lana, for providing us with an opportunity to say HELLO to local area Alliance members!

Open House in Maryland

On Friday, November 14, Bruce and Leslie Lane opened their home for a membership event. A long list of potential members were sent invitations for dinner, a look at the wonderful craft collection that Leslie and Bruce have installed in their modern home, and an invitation to join the Alliance. Rebecca Stevens talked about some of the textiles in the Lanes' home, Laurel Mendelsohn discussed the glass, and John Kotelly spoke about the origins of the Renwick Gallery. Bruce also spoke with passion about the craft furniture he and Leslie live with. Approximately 70 people attended to dine, chat, view the art, and listen to the presenters. Several people signed up as new members, and it was considered to be a very successful evening. The Alliance hopes to have a similar event in the spring. ■



An Alliance Two-fer

Exhibitor (and Alliance board member) Liz Mears was doubly honored at the Washington Craft Show in November. She is shown here with the award she received for her recent work. In addition, one of her pieces was selected for the cover of the show's catalogue.

**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) 262-2385
www.alianzagallery.com/

Blue Spiral 1

John Cram
38 Biltmore Avenue
Asheville, NC 28801
(828) 251-0202
www.bluespiral1.com

del Mano Gallery

Jan Peters and Ray Leier
11981 San Vicente
Los Angeles, CA 90049
1-800-delMano
www.delmano.com

Donna Schneier Fine Arts

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

Earth and Fire

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

Ferrin Gallery

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

The Glass Gallery

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

Habatat Gallery

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

Heller Gallery

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

Holsten Gallery

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

Leo Kaplan Modern

Scott Jacobson
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, D.C. 20007
(202) 333-9307

Mobilia Gallery

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

Nora Fisher Designs, Inc.

2906 Cortland Place, NW
Washington, DC
(202) 265-8482
email: 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
email: info@patina-gallery.com
www.patina-gallery.com

R. Duane Reed Gallery

Duane Reed
7513 Forsyth Avenue
St. Louis, MO 63105
(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 01240
(413) 637-8386
www.siennagallery.com

Snyderman Works Gallery

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

Sybaris Gallery

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

Thirteen Moons Gallery

652 Canyon Road
Santa Fe, New Mexico 87501
Phone: (505) 995-8513
Fax: (505) 995-8507
www.thirteenmoonsgallery.com

Thomas R. Riley Galleries

Thom Riley
16 Central Way
Kirkland, WA 98033
(425) 576-0762
www.thomasrileygalleries.com

Wexler Gallery

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

Spring Demonstration Workshops: Focus on Furniture

by **Liz Mears**

This spring, the James Renwick Alliance will present two demonstration workshops in its Distinguished Artists' Series. Both are offered in conjunction with the Renwick Gallery's spring exhibition, *Right at Home: American Studio Furniture*. Alliance-sponsored workshops take place on Saturdays from 10:00 am to 3:00 pm, with a break for lunch. The cost for attendees is \$45 for Alliance members and \$50 for nonmembers. At 3:00 pm on the Sunday following the workshop, the artists will give slide presentations in the Grand Salon of the Renwick Gallery. These are free and open to the public.

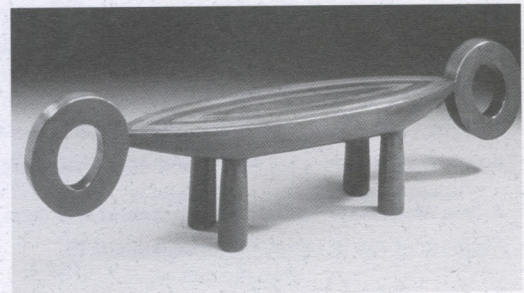
Andy Buck

Workshop: Saturday, March 13, 2004, 10 am - 3 pm

Slide Presentation: Sunday, March 14, 2004, 3 pm

On March 13, Andy Buck will demonstrate and describe the methods and techniques of carving, shaping, and painting as they relate to his work. Andy is a third generation studio furniture maker and a graduate of the Rhode Island School of Design. He currently is an assistant professor at The School of American Crafts at the Rochester Institute of Technology. He has exhibited both furniture and sculpture in galleries across the country and has been published in numerous books and magazines internationally.

Andy states, "I usually do best when I am deep in my work, absorbed by the moment. For me, it's really about trying to reach an elevated place of thinking, where feeling and doing become the same thing. I call it thinking with my hands. I like to start with a simple sketch rather than an elaborate drawing. Once I have a good sketch I am usually ready to build. I like to see myself as a translator. My job is to decipher the character and flavor of my drawings, hoping to communicate the essence of my marks and scribbles."



Andy Buck, *Chico* (bench or table)

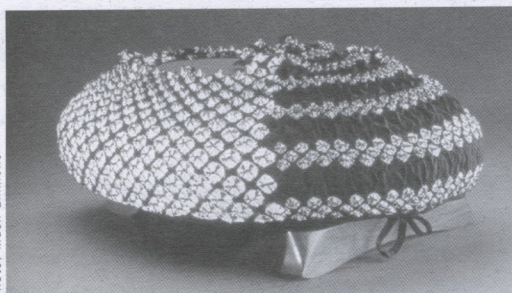


Photo: Mush Emmons

Mary Little and Peter Wheeler, *Nipa Shiboroi* (footstool)

Mary Little and Peter Wheeler

Workshop: Saturday, May 15, 2004, 10 am - 3 pm

Slide Presentation: Sunday, May 16, 2004, 3 pm

On May 15, Mary Little and Peter Wheeler will demonstrate their approach to furniture design. Mary and Peter are partners in the design firm Bius. Both hold Master of Design degrees from London's Royal College of Art. They have lived in San Francisco since 2001. Peter concentrates on innovative furniture systems for manufacture,

while Mary has specialized in creating one-of-a-kind furniture. Together they create solutions and ideas as sculptors might. In a three-dimensional manner they explore form, develop character, and resolve issues in response to those objectives. Over the years they have developed a unique expertise that applies contemporary production techniques to the making of semi-soft, three-dimensional artifacts derived from cultures such as ancient Eastern costume, medieval European headwear, and Western sportswear.

Mary and Peter will begin with a slide show illustrating the development of a chair commission from concept to finished piece. They then will make a small sample footstool to reveal how an internal upholstered structure is developed and constructed. They will show how it is covered in fabric and how the fabric itself can become structural. They then will display a small footstool as a finished example, together with a folio of commissioned and exhibition work.

For further information contact the Alliance office at (301) 907-3888.

Craft Events Elsewhere

by **Brenda Erickson**

Metal

► **The Society of North American Goldsmiths (SNAG) will have its annual conference, *In Pursuit of Passion***, in St. Petersburg on March 17-21. Exhibitions include *Robert Ebendorf: Passed + Present, Then + Now* and *Metal and Otherwise: Jewelry Media Combinations* at the Florida Craftsmen Gallery until May 1.

► In celebration of its silver anniversary, the National Ornamental Metal Museum in Memphis is presenting ***A Work in Progress: 25 Years*** from March 19 to May 16, an exhibition of the work of metal artists who honed their skills while working there.

► At the Craft Alliance in St. Louis from March 19 to May 16, one may view ***Emerging Asian and American Goldsmiths***.

► **Tom McCarthy: *The Art of Adornment*** will be at Gulf Coast Museum of Art in Largo, FL through April 18.

Ceramics

► ***Four Women in Clay: Jen Bireline, Virginia Scotchie, Clara Couch, Lydia Thompson*** can be seen at North Carolina State University Gallery of Art & Design, Raleigh from April 1 through June 28.

► In Indiana, the **38th annual conference of the National Council on Education for the Ceramic Arts (NCECA)** in Indianapolis on March 17-20 will present numerous clay shows around the area, including *Focus on Ceramics* at the Indianapolis Art Center through May 2. In Fort Wayne, *Sadashi Inuzuka: Water Trade* will be at the Museum of Art until July 18.

► ***Baba Wagué Diakité, Painted Clay*** is at the Holter Museum of Art, Helena, MT through April 11.

► **Nino Caruso, 2004 Regis Master** will show his work at the Northern Clay Center in Minneapolis from March 5 to April 11, and present his Regis Master Lecture on March 6.

Fiber

► **Ana Hedstrom, *Hand-Dyed and Digitally Printed Textiles*** is at the Robert Hillestad Textiles Gallery in Lincoln, NE through March 12.

► ***By Hand in the Electronic Age: Contemporary Tapestry***, at the Textile Museum in Washington from March 27 to September 5, will show the work of twelve Hungarian tapestry artists; of Marcel Marois; and of Jon Eric Riis, whose home and studio the Alliance visited during its craft study tour in Atlanta.

► In Philadelphia, the annual exhibition, ***Art Quilts at the Sedgwick Cultural Center***, opens April 3 and ends May 2.

► Internationally, the ***Art of the Book '03*** will be in the Saskatchewan Craft Gallery, Saskatoon, from March 19 to May 9. Traveling to the Nederlands Textielmuseum, Tilburg from March 6 through June 6 is ***Flexible 4: Identities, Textiles as the Means of Expression***.

Wood

► Regional furniture and wood takes center stage in ***Talking Furniture Design: The Language of Contemporary South-eastern Artisans*** at the Museum of Design, Atlanta, opening March 5 and running to August 21.

► In Connecticut, ***Contemporary New England Furniture*** at the Lyman Allyn Art Museum in New London runs to May 2, and ***Studio Furniture Functional and Conceptual Designs*** shows at the Guilford Handcraft Center from February 8 to March 13.

► For a historic perspective, see ***Shock of the Old: Christopher Dresser*** at the Cooper-Hewitt in New York City from March 5 - July 29. Dresser is a 19th century Scottish designer who made furniture, ceramics, and metalwork.

► The work of the late **Bob Stocksdales**, Master of the Medium, will be at the Contemporary Crafts Gallery in Portland, OR from March 13 through May 2, along with the ***Oregon Wood Turners Show***.

Glass

► ***Extra Virgin: Illuminated Stained Glass by Judith Schaechter*** opens at the Museum of Glass in Tacoma on April 3.

Across the Media

► ***Masters of Their Craft: Highlights from the Smithsonian American Art Museum*** travels to the Frist Center for the Visual Arts in Nashville from February 27 to May 9. The catalog highlights many of the objects or funding contributed by the James Renwick Alliance and its members.

► **Magdalena Abakanowicz, *About Imagination*** will be at the Pei Ling Chan Gallery in Savannah from February 20 through April 13.

► **Ginny Ruffner, *Creativity: The Flowering Tornado*** travels to the Columbia Museum of Art, Columbia, SC on February 7 until April 11.

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

Join the James Renwick Alliance

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

CONTRIBUTOR BENEFITS

Donor (\$100)

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

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

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

A twenty percent discount in the Renwick museum shop.

Guild (\$50)

For craft artists

Same benefits as Donor, plus

Reduced fee for workshops.

ART (Alliance for the Renwick Tomorrow) (\$70)

For contributors under the age of 40

Same benefits as Donor.

Sponsor (\$250)

Same benefits as Donor, plus

Complimentary book/catalog of a Renwick Gallery exhibition.

Sustainer (\$500)

Same benefits as Sponsor, plus

One annual gift membership at the Donor level.

Craft Leaders Caucus

(\$1000, \$1500 double)

Same benefits as Sustainer, plus

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

Invitation to special programs.

Name listed on plaque in Renwick Gallery lobby.

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

Gallery Caucus Member (\$1000)

Same benefits as Craft Leaders Caucus, plus

Publicity for your gallery, Web site link, and more. Call (301) 907-3888 for details.

Benefactor (\$2500)

Same benefits as Craft Leaders 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 E. Healy
Tel. (301) 907-3888
Fax (301) 907-3855
jraoffice@jra.org

REGISTRATION

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

- Donor** (\$100)
- Guild** (\$50) for craft artists
- ART** (\$70) for contributors under the age of 40
- Sponsor** (\$250)
- Sustainer** (\$500)
- Craft Leaders Caucus** (\$1000, \$1500 double)
- Gallery Caucus Member** (\$1000)
- Benefactor** (\$2500)
- Grand Salon Patron** (\$5000)
- Renwick Society** (\$10,000 and up)

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

\$ _____

Renewal **New Member**

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

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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



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ALLIANCE**

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Winter 2003-04

Atlanta Captures the Alliance	1
It's Not Too Early...	1
From the President	2
The Hand-Helds: A Progress Report	3
News from the Craft Leaders Caucus	6
Kristina Logan: Flameworking Lessons	6
Membership Events	7
An Alliance Two-fer	7
Gallery Caucus Members	8
Spring Demonstration Workshops: Focus on Furniture	9
Craft Events Elsewhere	10
Join the James Renwick Alliance	11

