Quarterly

JAMES RENWICK ALLIANCE

WINTER 2006

"Celebrating American Craft":

The Spring Craft Weekend of the James Renwick Alliance

By Julianna Mahley and Barbara Berlin

Once again the James Renwick Alliance will celebrate Spring Craft Weekend with a flurry of activities organized by Chair Reba Immergut and her committee.

Friday, April 21 will be a special day for members of the Craft Leaders Caucus and Weekend Patrons, who will visit the homes of Rebecca Klemm and Harriet Silverman and view their collections, which are each eclectic and unusual.

Sandy Mitchell, Chair of Caucus Day, has arranged for the group to have lunch at the new Katzen Arts Center at American University, followed by two special tours of the center: one of the current exhibitions led by Director and Curator Jack Rasmussen, the other featuring the architecture.

Friday evening is a special event for Craft Weekend Patrons, who will attend the "Patrons Picnic Party" at the home of Deena and Jerry Kaplan, whose spectacular craft collection has recently been reinstalled. The treats will be many. Barbara Berlin and Laurel Mendelsohn, Chairs of this event, promise the evening will be fun and informal. They encourage everyone to wear their best "hot dog chic." Special thanks to Shirley Jacobs for her tireless work with the weekend Patrons.

Paul and Elmerina Parkman have arranged for the open-to-the-public Symposium on Saturday morning, April 22, at the Renwick Gallery. Jane Milosch, Curator of the Renwick Gallery, will moderate a panel discussion on "Craft Environments: Public Spaces and Private Homes." Panelists will be Catherine Armour, Chair of Design at the Corcoran College of Art and Design; Susan Harrison, Director of the Art in Architecture Program at the government's General Services Administration; and Albert Paley, the metal sculptor who made the famous gates at the Renwick Gallery.

Excitement is building about the Gala Dinner and Auction on Saturday evening, April 22, at the Fairmont Hotel. The Chair, Bonnie Schwartz, promises surprises and fun. A silent auction organized by Liz Mears will include the work of many young artists in jewelry and glass. The live auction, organized by Judith Weisman, will be held during the Gala Dinner itself and promises to be as spectacular as ever. It will include items by Don Reitz, Cynthia Schira, Lino Tagliapietra, John Cederquist, Richard Whiteley, Lissa Hunter, Jon Eric Riis, Mark Leuthold, Joan Takayama, and Paula Winokur, among other well-known artists.

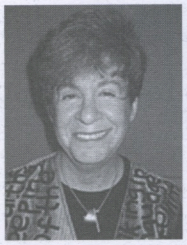
In addition, the "One of a Kind" Award will be given to seven individuals, all of whom are Founding Members of the James Renwick Alliance and continuing loyal supporters. The committee, led by Barbara Berlin, will present the award to the 2006 recipients: Anne and Ronald Abramson, Elmerina L. and Paul D. Parkman, and Eleanor T. and Samuel J. Rosenfeld. Charlie Gailis will receive the award posthumously. Congratulations to all our honorees!

On Sunday morning, April 23, brunch will be at the Westin Grand Hotel, where the 2006 Distinguished Educators Awards will be given. The committee chaired by Jan Maddox selected three honorees: Don Reitz, ceramics artist and Professor Emeritus, University of Wisconsin, Madison; Cynthia Schira, fiber artist and Professor Emerita, University of Kansas, Lawrence; and Lino Tagliapietra, glass artist and teacher, Seattle, Washington. The brunch Chair, Leslie Lane, points out that this has become an opportunity for JRA members to visit with each other as well as to "Celebrate American Craft" with some of the outstanding educators in the field.

If you know of someone who needs an invitation to Spring Craft Weekend, please call the JRA office at 301-907-3888 or call Clemmer Montague, who is working on audience development, at 301-248-6130.

Registration Form on Page 9

From the President . . .



JAMES RENWICK ALLIANCE

Quarterly

Winter 2006

The Quarterly is published four times a year by the James Renwick Alliance, an independent national nonprofit organization created to celebrate the achievements of America's craft artists and to foster scholarship, eduction, and public appreciation of thier 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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On Wednesday, December 14, 2005, the James Renwick Alliance lost an old friend. Charlie Gailis died of stomach cancer at the relatively young age of sixty-six. Although on a personal level, I didn't know Charlie very well, everyone connected with the JRA knows that he was one of the Alliance's founding members.

Every year, as new members come on the JRA board, former President Paul Parkman tells the story of how the Alliance was founded. It began with Lloyd Herman, founding Director of the Renwick Gallery, and Charlie Gailis. Charlie, a graphic designer with an MFA from Indiana University, was very involved with the Haystack Mountain School of Crafts in Deer Isle, Maine as well as the Renwick Gallery. He was a friend of Lloyd's and a craft advocate.

In the fall of 1980, Lloyd told Charlie that it might be necessary to cancel a popular lecture series because of a lack of funds for public programs. They talked about forming a "friends" group to support such programming. In the spring of 1981, Charlie wrote Lloyd and recommended that they establish an ad hoc committee to investigate forming a Renwick Gallery support group.

The following spring, they created what was initially called the James Renwick Collectors Alliance. It was incorporated in the District of Columbia on March 17, 1982. Charlie was the first President of this independent nonprofit organization created to support American studio craft and the Renwick Gallery.

In the spring of 1982, under Charlie's leadership, the JRA sponsored the Jody Klein quilt project. The Jody Klein "Renwick Commemorative Quilt" was the JRA's first contribution to the Renwick Gallery's permanent collection.

Charlie and Lloyd together created this newsletter, with Lloyd writing the copy and Charlie contributing his graphic design talents. With his enthusiasm, determination, and hard work, Charlie was instrumental in insuring the organization's success.

Within two years, the JRA had grown to more than a hundred members. In 1983, the Alliance had its first craft weekend, which became a yearly event to raise funds for craft education, the Renwick Fellow program, craft scholarship, Renwick Gallery acquisitions, and exhibitions.

Charlie stayed active in the JRA up to the time of his death. Just this fall, Charlie served on the committee that selected the Distinguished Educators who will be honored this Spring Craft Weekend, April 21-23, 2006. Although too ill to come in person to the meetings, he participated in the discussions by phone, giving his sage advice and counsel. When I asked Lloyd Herman to tell me something about Charlie, he responded:

He was always easy to work with, and rarely upset or angry. When I phoned him a few weeks before he died, he sounded like he always did--calm, wits together, patient about his condition and matter-of-fact about leaving, and never complaining. That's the Charlie Gailis I'll always remember--at the end, just like I remember at the beginning of our friendship.

On December 13, the JRA board passed the following motion: "An object which is approved by the Acquisition Committee at the next Acquisition Meeting will be given to the Renwick Gallery in honor of Charles R. Gailis, founder and first President of the James Renwick Alliance, 1982-1984." Charlie passed away a few hours later, but he had been told about this honor, and expressed his appreciation to Elmerina Parkman, author of the motion.

At Spring Craft Weekend, we will be honoring the founding members of the JRA who are still active in the organization. Among those so honored will be Charlie Gailis. It is often said that it only takes one individual to foster change. Charlie Gailis seized upon Lloyd Herman's request for assistance and thereby helped create the JRA. We will forever remember you, Charlie.

A memorial service for Charlie will be held at the Haystack Mountain School of Crafts in Deer Isle, Maine, where he was a past-President and a trustee, in late spring or early summer. Donations in his memory can be made to the Community Hospice of Washington, 3720 Upton St. NW, Washington, DC, 20016.

On behalf of the JRA, thank you, Charlie, for making a difference.

Diane Grainer

▲ **From left to right: Lloyd Herman, Director, Renwick Gallery; Charlie Gailis, President, James Renwick Alliance, standing; Joan Mondale, wife of Vice President Mondale and craft supporter; Robert Pfannebecker; noted craft collector; all speakers at *Crafts Today: The 1983 Forum on Connoisseurship and Collecting.***

The 2005 Smithsonian Women's Committee Lecture: American Silver in the 20th and 21st Century

By Bob Sinclair

Thanks to the generosity of the Smithsonian Women's Committee, the Renwick Gallery brought together collector and independent curator Jewel Stern and two metal artists for a wide-ranging discussion of the history and current state of silversmithing in this country. Gallery Curator Jane Milosch introduced the three speakers and joined them at the end for an enlightening panel discussion

Speaking first, Jewel Stern, whose collection forms the backbone of the current Renwick Gallery exhibition, *Modernism in American Silver: 20th-Century Design,* focused on her approach to collecting—highly disciplined, very carefully thought out, and dedicated to a medium that has sustained her interest through the years. Chunghi Choo and Kee-ho Yuen, who both teach at the University of Iowa, offered insights into the current state of the art: the dissonance between today's fast-paced culture and the need to keep silver polished, the challenge of teaching in an environment where most students have limited time. Chunghi offered a comprehensive PowerPoint tour of her work that made clear her extraordinary inventiveness. Kee-ho, who had come to the university to study with Chunghi and now chairs its jewelry and metal arts program, showed how he integrates humor into his designs. Both make breathtaking use of the design potential of digital technology—although, as Kee-ho noted, the spark of inspiration still has to come from the artist.

▲ **From left--Kee-ho Yuen, Jewel Stern, Jane Milosch, and Chunghi Choo after the Women's Committee symposium**

The Smithsonian Women's Committee and the Craft Show

The Smithsonian Women's Committee was founded in 1966 by Mary Ripley, wife of Smithsonian Secretary S. Dillon Ripley, to advance the interests of the Smithsonian Institution through fundraising activities and special projects. Its most important fundraiser, the Smithsonian Craft Show, made its debut in 1983. Lloyd Herman, Founding Director of the Renwick Gallery, and Michael Monroe, the gallery's Curator-in-Charge, provided important advice, counsel, and encouragement in those early days.

The goals of the Women's Committee then and now are to raise money for educational, outreach and research programs within the Smithsonian Institution and, with the Craft Show, to give American craft artists a venue for their work in the nation's capital. Since its founding, the committee has raised over $6 million for the benefit of its parent institution.

Recent technological innovations have increased the Craft Show's breadth and efficiency. An online auction has transformed the silent auction into a nationwide opportunity to bid on and acquire fine crafts and other desirable items online as well as at the Craft Show. A revolutionary electronic jurying process, the first in use in the craft world, has made the task of viewing thousands of images and selecting 120 artists for the Show into a manageable two-day event.

Over the years, the Smithsonian Craft Show has established its reputation as the nation's premier juried exhibition and sale of American crafts. Each year a new team of three expert jurors brings a fresh perspective to the Show. No artist is "invited" back: all previous exhibitors must reapply. Each year the Show is a new, different, and always exciting presentation of excellence in American crafts.

DON'T FORGET THE SMITHSONIAN CRAFT SHOW!

The 24th Annual Smithsonian Craft Show, the nation's most prestigious juried exhibition and sale of contemporary American craft, takes place April 20-23, with the preview night gala on Apr.19.

In 120 booths at the historic National Building Museum, Washington, DC, many first-time exhibitors will join returning master artists to display and sell their imaginative, functional, and sculptural craft.

One can discover new, delightful, technically sound, one-of-a-kind and limited-edition work in twelve media: basketry, ceramics, decorative fiber, furniture, glass, jewelry, leather, metal, mixed media, paper, wearable art and wood.

Come and decorate your home, your office, and yourself. Go to www.smithsoniancraftshow.com to learn more about the show, and be sure to attend this eagerly-anticipated event, a rite of spring in the nation's capital. The JRA office staff will be sending out information to sign up for the preview night show closer to that date.

National Building Museum
401 F Street NW
Washington, DC 20001

APRIL 20–23, 2006

PREVIEW NIGHT GALA
April 19, 2006, 6:30-9:30

SHOW HOURS

Th. & Fr. 10-8 • Sat. 10-6
Sun. 11-5

Craft Leaders Report

News from the Craft Leaders Caucus

By Fleur Bresler

I hope that each one of you had a wonderful holiday season. Now it is time to get back into a routine and to plan your schedule of programs for this year.

You should all have received by now a renewal letter, and I am sure that you have responded by renewing your James Renwick Alliance Caucus Membership. For those of you, myself included, who need a gentle nudge, please renew immediately so as not to miss out on the exciting events we have planned for you.

By the time you receive this issue, you will have had the chance to spend an Evening of Learning at my apartment with the two-artist couple, Wendy and David Ellsworth. Wendy is a bead artist who does both jewelry and sculptures. She has taught at Arrowmont and in Kenya. David is the dean of woodturning. He is an artist, writer, and teacher, as well as designer of a line of woodturning tools. Among many other honors, he has been the recipient of a Pew Grant. These two well-known craft artists shared stories and slides about their work, the creative process, and the challenges of "surviving and thriving" as married studio artists.

In the fall our caucus members' trip will be to New York and Long Island. It will be led by Rebecca A. T. Stevens. The dates are October 13-15. Rebecca was the curator of the "High Fiber" show last year at the Renwick Gallery. For details on our exciting caucus trip see Rebecca's article. You won't want to miss Jack Lenor Larsen's personal tour of his LongHouse.

These special programs are planned just for caucus members. If you have any friends who you think would like to participate in the caucus programs, let me have their names and I will follow up with information for them to become caucus members.

Mark the date: Craft Leaders Caucus study tour to New York and Long Island, next October 12-15

By Rebecca Stevens

Join the Craft Leaders Caucus for a fall trip to New York City and LongHouse Reserve, the home, collection, and garden of all-time favorite craft advocate Jack Lenor Larsen in East Hampton, NY. Arrive in New York City on Thursday evening, October 12 and depart Sunday afternoon, October 15. The trip begins on Friday morning, Oct 13 with special Manhattan visits, including a gallery "crawl" to see the best of the new fall 2006 season's offerings and perhaps a trip to the Isamu Noguchi Studio and Museum in Queens.

Saturday, members will board a bus at our hotel for the highlight of the weekend, the all-day trip to Long Island. Continental breakfast will be served on the bus as we travel to LongHouse. There we will be greeted by Mr. Larsen, who will give a personal tour of his house and collection before we pause for a box lunch in his pavilion. After lunch we will tour the gardens, which feature beautiful plants and contemporary sculpture. The remainder of the day will include a must-see stop at Pritam and Eames, one of the country's leading contemporary furniture galleries, and the recently opened Pollack/Krasner Studio and Museum. We will return to New York City in time for a festive dinner. The trip concludes on Sunday morning with brunch and private visits in the city.

The trip is still in the planning stages, and we will keep members posted on the exact itinerary as sites to be visited are confirmed and the cost for the trip is finalized. As always, the Alliance will reserve a block of rooms in an appropriate hotel. Participants will book their own rooms and pay for transportation to and from New York.

Craft leaders Caucus Benefits

($1000, $1500 double)

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

REGISTRATION

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

❑ **Renewal** ❑ **New Member**

Name _____

_____

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

Circle One:

Check Enclosed VISA Mastercard Discover

Please make check payble to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

Please return this completed form to:

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

See p.12 for information on other membership levels.

Inexhaustible Washington

By Bob Sinclair

Inexhaustible, that is, in terms of the craft art to be found in the city and the nearby suburbs. Alliance members have found similar richness everywhere they have toured, but nowhere else have they had so many opportunities to learn about the local scene. This time, trip leader Marsha Gold took the group through elegant private homes, two fiber studios in a slightly funky suburban community, an operating center for glass flameworking, and a sleek gallery in downtown Washington.

The tour began in the rolling, wooded countryside of Great Falls, Virginia, where attorneys Nancy Victory and Michael Senkowski live in an inviting contemporary home designed by Joseph Boggs, who also designed Wolftrap Farm Park for the Performing Arts. Their eclectic collection includes work by such luminaries as Therman Statom, Bertil Vallein, Kate Vogel, John Littleton, Sam Gilliam, Roy Lichtenstein, Jim Dine and Julian Schnabel. JRA Board Member Mallory Lawson, who did the interior design for this and the couple's other homes, was on hand and provided a third perspective on the home, the collection, and the owners.

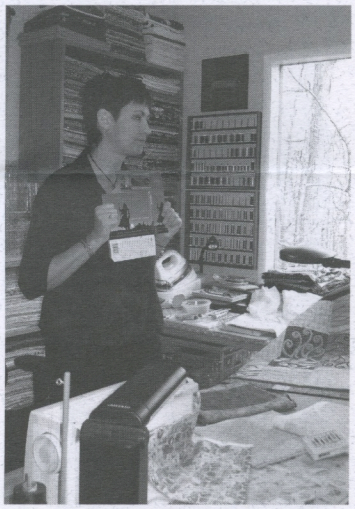
The next stop was Truro, one of the few contemporary developments in what *Washingtonian* magazine called "northern Virginia's thicket of Colonials." The magazine named Truro one of the area's "best places to live", and it has an ambience that helps explain why two outstanding fiber artists have chosen to live there. Judy Gula, whose studio was the group's first Truro stop, incorporates all sorts of objects into her exuberant work. Her approach stands in contrast to that of Cyndi Souder, who has been quilting for 24 years using a range of techniques from traditional to modern. Her work was honored in the juried exhibition, "Quilts: A World of Beauty" at the International Quilt Association's Fall Festival in Houston.

Lunch was at the home of Gwen and Jerry Paulson. Gwen and Jerry (who is an Alliance Past President) are glass collectors who have expanded their collection to include wood, fiber, and furniture after they joined the JRA. Each year they celebrate their anniversary by buying or commissioning a piece of art. Often they ask artists to go beyond their usual realm, and the pieces on view in their home attest to the esthetic success of their risk-taking.

The afternoon began with a visit to the New Dynasty Glassworks and Gallery in Fairfax, Virginia. Less than three years old, it is the area's only flameworking center. Michael Higgens, who studied in California for six years, returned to the Washington area with the specific goal of setting up this center. Not just a glassworks, the Center sponsors classes and includes a gallery. Michael's wide range covers everything from functional to sculptural. Visiting artists include Paul Stankard from New Jersey, Pati Walton and John Olson from Colorado, and well-known local flameworkers like Kate Fowle. The group had the opportunity to watch an impressive demonstration of murrine glassworking and browse in the New Dynasty gallery.

To close out the day, the Alliance group visited the Eleven Eleven Sculpture Space on Pennsylvania Avenue in Washington, where Curator (and Alliance Board Member) Binnie Fry led a tour of "Artist Made Furniture", an exhibit of pieces—some functional, some less so—by twelve artists. Many of the artists were on hand to talk about their works. The space is the product of Washington's zoning laws, which require downtown developers to include exhibit space when they put up a new building. Alliance members may want to check out some of these spaces when they visit the city.

▲ **Judy Gula's multimedia piece, "California-tree-of-life"**



▲ **Cyndi Souder in her studio**

Nancy Victory and Michael Senkowski open their home to the Alliance ▶

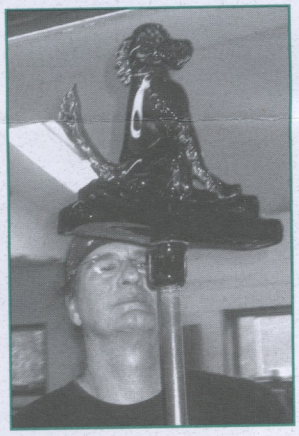
◀ **Gwen and Jerry Paulson welcome the Alliance group**

The Alliance in Tennessee

By Pat Arnold, Miriam Bonner, Judy Feldman, Norman Mitchell, and Ruth Sickel

▲ **Knoxville quilters and their work**

Last fall, Renwick Alliance members spent a long weekend sampling the craft art and culture of eastern Tennessee under the leadership of Pat Arnold. Preliminaries to the tour started with lunch in the group's Knoxville hotel, getting acquainted with other participants. This was followed by a tour of the recently restored Tennessee Theatre a few blocks away. Promptly at 4 PM the tour officially got underway with a visit to the home of Jean and Michael Yount to see Jean's studio and her ceramic work. Jean works with slab construction, incorporating found objects in her pieces. She has a knack for converting discarded or inexpensive items into sometimes practical but always aesthetically pleasing "objets."



▲ **Richard Jolley and his glass dog**

The Younts' minimalist lifestyle was in marked contrast with our next stop at the Bennett Gallery, which was celebrating the opening of Richard Jolley's 30-year retrospective. Thereafter we were treated to a sumptuous buffet at Rick and Jeannie Bennett's beautiful, craft-filled home.

Friday morning the group visited the home studio of bead weaver Wendy Seaward and her husband, painter Richard Lee Whitehead. Wendy is known for her woven beaded masks, but her jewelry was particularly popular with the group. Joining Wendy and Rick was sculptor Teri Byrd, whose whimsical and detailed polymer clay sculptures charmed the group.

▲ **Tommie Rush**

Our second stop on Friday morning was a show of quilts by the Smoky Mountain Quilters. Twelve quilters had created the exhibition just for the visit. They displayed a wide range of quilts from traditional mountain patterns to award-winning contemporary art quilts. Merikay Waldvogel, internationally known and published quilt expert, conducted a "bed turning" of historic quilts, linking the patterns and materials of the quilts to the history of the region.

The group next visited the studio of glass artists Richard Jolley and Tommie Rush for a tour of their facility, a hot glass demonstration by Jolley and his team, and lunch. Richard gave a brief overview of his work before the group had lunch al fresco on the workshop's patio. A large bronze casting of a head, with an elongated, skewed face— a signature in Richard's work—watched the group eat lunch. Richard and Tommie then took the group on a tour of the workshop building. It was an opportunity to see a collection of Jolley's paintings, as well as his glass sculptures at different stages of assembly and completion. The business office, in a house next to the workshop building, contained a number of pieces by Jolley and Tommie, which group members could view and purchase. The second half of the visit was a hot glass demonstration by Jolley and his team. The group had the opportunity of seeing a sculpture of a sitting dog created from beginning to the annealing stage.

After the Jolley studio, the group visited the Hansen Gallery, hosted by Diane and Doug Hansen. The gallery represents local and regional artists working in varied/various media, including Wendy Seward, whom the group had visited earlier in the day.

The organized portion of the day ended with a visit to The Emporium in the older section of downtown Knoxville. Buildings in the area are undergoing renovation, with storefronts becoming galleries, small stores, and restaurants; the upper levels of the buildings are being turned into residential space. The Emporium houses art league offices, several small galleries, and a large central gallery for shows. A reception and opening of the 13th Annual Master Woodworker Show of the East Tennessee Woodworkers Guild occurred the day of the group's visit. Many of the pieces shown were finely constructed furniture. The Alliance trip also coincided with Knoxville's First Friday events. Galleries near The Emporium and on Market Square were open late, and group members who had not gotten enough art during the day could join folks from Knoxville in a gallery crawl.

Saturday morning found the group heading into the foothills of the Smoky Mountains to the "Alpacas of the Smokies" ranch of Janette and Keith Cox. The Coxes raise alpacas for

their fleece. We met Richard and Joanne Miller, friends of the Coxes, who in addition to breeding and raising alpacas and llamas are involved in the carding, spinning, and knitting the wool into caps, mittens, and scarves. The visit was a unique opportunity to learn not only about the animals, but also about efforts to expand commercial use of alpaca wool in the United States. Alpaca wool has no lanolin—a plus for those allergic to sheep's wool.

The group next visited G. Kenneth Thomas, a blacksmith whose studio is near Sevierville, Tennessee. Ken said he got started as a farrier (a shoer of horses), but really learned the trade when he worked on a project in New York State creating ironwork for old sailing ships. His work now is primarily produced on commission, and includes furniture, lighting fixtures, as well as individual requests. He demonstrated making a small leaf detail used in his work, then surprised the group by giving each person a similar small leaf that could be used as a key chain medallion.

The remainder of the day was spent at Arrowmont School of Arts and Crafts in Gatlinburg. The group was warmly welcomed. The school began in 1912 as a Pi Beta Phi Settlement School to provide education to people living in what were then remote communities. The rich history of crafts in the region led to the introduction of craft classes as a means of preserving that heritage and skills as well as providing livelihoods. The school's arts program continued to expand over the years to its current status as an internationally recognized visual art center, with a diverse studio crafts curriculum and a broad education mission.

After a wonderful lunch with the Arrowmont Board—which includes Lloyd Herman, Founding Director of the Renwick Gallery – we were treated to talks and demonstrations by two of the area's best known artists, wood-turner John Jordan and doll-maker/sculptors Akira and Larry Blount. Both John and Akira have work in the White House craft collection. They talked about the skills and inspiration for their work and brought their vessels and sculptures for our education. Several of us took the opportunity to purchase their beautiful work.

We visited the studios of Arrowmont's five artists-in-residence. Their areas of interest included ceramics, metal, painting, fiber, and woodworking. We browsed in the Southern Highlands Craft Store and took in the sights and flavor of Gatlinburg. We then were guests of Pat and Goeff Wolpert at their beautiful hilltop home. We were again joined by the Arrowmont Board. In addition to the Wolperts' extensive collection of fine craft and sculpture, there was an exhibition of works by Arrowmont's board members, executed at a recent "hands on" workshop for the board.

On Sunday, after packing the bus with our luggage, we were off to an exhibition and brunch given for us by the ceramic artists guild, Terra Madre. From there we visited the studios of Peter and Judy Brater-Rose. Peter has built one of the few wood-fired kilns in the United States. As it turned out, we were not given a demonstration since it's only fired up twice a year, takes several days to reach the appropriate temperature, and requires the involvement of many experienced ceramicists. Judy prepared a farewell surprise, a lovely pot for each of us. And suddenly our fabulous visit to Knoxville came to a close.

▶ **Wanda Rappaport models a hat made from the Coxes' alpaca wool**

▲ **Norman Mitchell, Janette Cox, and an alpaca**

▲ **Blacksmith Ken Thomas**

▼ **Shirley Jacobs and an Akira Blunt doll**

▶ **Keith Cox and friend**

Alliance News

Sandy Hangs It Up

Renwick Alliance craft study trips are one of the great benefits of Alliance membership, and for at least a decade (no one can pinpoint the exact starting date), Sandy Mitchell has been the program's prime mover. She is unsurpassed at every part of the process: coming up with the initial ideas, helping to network a trip into existence, ensuring that the myriad details are taken care of, reacting creatively to problems as they arise, making sure that lessons learned on one trip are applied to subsequent ones. Her support to the leaders of individual trips has been indispensable. Sandy retired as trip coordinator after the Washington-area trip. Her shoes will be hard indeed to fill.

Kudos for the Alliance

By Bob Sinclair

▲ **Joan Takayama's spice boxes. A piece like this will be offered at the Craft Weekend auction.**

Renwick Alliance members may sometimes lose sight of just how grateful craft artists are for their support—not just through purchases of the artists' work, but also through the knowledge and enthusiasm Alliance members bring with them. Ceramist Joan Takayama caught that sense of gratitude in responding to Clemmer Montague's request that she provide a piece for the Alliance Craft Weekend auction:

> *Please convey my heartfelt sentiments to the JRA! In 1993, I will never forget the invitation I received to speak about my work at the Renwick. As I had just completed my studies with Ralph Bacerra in 1989, you can imagine my surprise as I had only a few slides of completed work. The 1993 Pasadena fire had just missed our home the week before, and I was so focused on my slide presentation to the JRA that I packed the slides during our evacuation and forgot our wedding photos! Our house made it through the fire, and last spring the JRA visited the same house, and their enthusiasm for my work was inspiring. They were a group on a mission, very knowledgeable about clay, and I was surprised how versed they were on my work. I always find it a miracle, that people recognize my work. The JRA has been a great source of encouragement all these years.*

Gratitude is not limited to the small group of top-ranked artists like Joan. Marsha Gold, a participant in the Knoxville trip last fall, reports:

> *I actually got a thank-you card from the quilter whose work I bought in Knoxville, noting how great it was to have enthusiastic people looking at their work. What a great reception we got. Some artists even gave us gifts of their work as a thank you for visiting and supporting them. And the interest we showed by just going there gave folks a lift and helped them get focused. One group of women ceramicists said that our trip finally gave them the push they needed to move from meeting to actually putting together a group exhibition.*

The relationship between Alliance members and craft artists is mutually supportive: we offer them our enthusiasm, and they respond by making objects that give us joy.

The Alliance Meets its Officers and Renwick Gallery Staff

Alliance President Diane Grainer and Renwick Gallery Chief Robyn Kennedy visit the current display of the gallery's permanent collection

At a members-only gathering on October 19, 2005, members of the Renwick Alliance met in the Grand Salon of the Renwick Gallery for warm and lively introductions to the Alliance board and the Gallery's staff. President Diane Grainer introduced officers and board members and recognized the contributions of her predecessors. Former President David Montague introduced the Renwick staff, a troika of talented women: Gallery Chief Robyn Kennedy, Curator Jane Milosch, and Deputy Chief of Operations Fern Bleckner. Jane Milosch invited Vicki Halpern, whose Renwick Fellowship receives Alliance support, to explain her archival research for a book of statements by craft artists.

Jane then explained her own forays into getting acquainted with the 1,700 objects in the collection. She told the group that over a third of the objects will be on view in the Luce Foundation Center for American Art when the renovated Smithsonian American Art Museum reopens on July 4. Using images to illustrate her points, she explained the five themes she used to select and group works in "Return of the Treasures," her installation of the permanent collection on the second floor: Craft and Ritual, Craft and Function, Craft and the Vessel, Nature and Craft, and Craft and Expression. She explained that the mission statement being formulated will guide the direction of future acquisitions, including those proposed for purchase with JRA funds. Members had a chance to view the installation in light of the curator's insights and enjoyed the chance to mingle over refreshments.

The Alliance Honors Craft Educators

By Jan Maddox

The Alliance has selected three outstanding teachers to receive the 2006 James Renwick Alliance Award for Distinguished Craft Educators The three will receive their awards at the Sunday brunch during Spring Craft Weekend.

For over 40 years, Don Reitz taught both at the University of Wisconsin in Madison and at workshops throughout the world. He has been recognized by the university, the American Craft Council, the World Crafts Council and the National Council on Education for the Ceramic Arts for his leadership in ceramics education and his influence on other artists. His work has been widely exhibited in both the United States and abroad, and pieces by Professor Reitz are in most major museums collections, including the Renwick Gallery of the Smithsonian American Art Museum.

Cynthia Schira retired as Professor Emerita from the University of Kansas in Lawrence. She has received many awards from her university and others, including a Louis Comfort Tiffany award and an honorary doctorate from the Rhode Island School of Design. Professor Schira has also widely exhibited her weavings in exhibitions nationally and internationally. Her innovative work with digital Jacquard technology is in the forefront of the new weaving techniques using computer assisted design, and she continues to share her knowledge as both an educator and an artist.

Born and trained as a glass artist in Murano, Italy, Lino Tagliapietra has become a significant member of the American glass community. He has taught at many schools in the United States and abroad; his work is exhibited widely and in many important museum collections. Now living in Seattle, he continues to share his expertise and techniques through workshops.

Craft Educators Committee members:

Jan Maddox, Chair
Cynthia Boyer
Charlie Gailis
(who died as the committee was finishing its work)
Tony Glander
Arthur Mason
David Stearman
Barbara Wolanin

Spring Craft Weekend 2006 Patron Registration

I (We) wish to make a tax deductible contribution, and become a patron(s) of Spring Craft Weekend 2006, at the following level:

- ❑ Renwick Society* ..... $10,000.
- ❑ Grand Salon* ..... $ 5,000.
- ❑ Palm Court ..... $ 2,500.
- ❑ Octagon Room ..... $ 1,850.

* This level of support includes a Craft Leaders Caucus Membership, valued at $1,000 to $1,500

Your name as you wish it to appear on the invitation and program: (please print)

Name _____

Telephone _____

Email _____

- ❑ Enclosed is my check payable to the JAMES RENWICK ALLIANCE
- ❑ I wish to make my payment in the form of securities. (Please contact the JRA office (301) 907-3888 for instructions.)
- ❑ Please charge my credit card account:

___Visa ___MasterCard ___Discover

Card number/exp.date _____

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Signature _____

*I would like to become a patron and defer payment. Please bill me accordingly in _____.

* I cannot be a patron but wish to make a special contribution to Spring Craft Weekend 2006 in the amount of $_____.

Please mail or fax the completed form to:

Spring Craft Weekend 2006
James Renwick Alliance
4405 East-West Highway, Suite 510
Bethesda, MD 20814

TEL. (301) 907-3888
FAX (301) 907-3855

If you have any questions, please call Deidre Healy (301) 907-3888. *All but $300 pp ($325 for Grand Salon Patrons) is tax deductible. You will receive written confirmation of the deductible amount.*

Distinguished Artist Series

Kee-ho Yuen kicks off 2005-2006 Distinguished Artist Series

By Binnie Fry

The day after participating in the Women's Committee lecture (see page 3), Kee-ho Yuen, head of the jewelry and metal arts department at the University of Iowa in Iowa City, kicked off the 2005-2006 Distinguished Artist Series with a sold-out workshop in the metal studios of Montgomery College in Rockville, Maryland. The workshop was attended by established jewelers, metal artists, students, and members of the James Renwick Alliance.

Kee-ho began by demonstrating how colored oxides could be created on pieces of titanium and niobium by passing them through a chemical bath to which varying voltages of electricity were applied. Wearing gloves and experimenting with the transformer, everyone made a test piece. Then, using masks and resists, each person made a larger piece experimenting with color and design.

In the afternoon, Kee-ho demonstrated how more challenging pieces could be created using photo and pattern images that had been copied onto special transfer paper and ironing them onto the colored metals with a simple household iron.

Komelia Okim gives second Distinguished Artists Series Workshop and Lecture

By Binnie Fry

In January 21 and 22, Komelia Okim, local jeweler and metalsmith, gave a very challenging workshop and lecture on the history and development of her work. Komelia was invited in conjunction with the Renwick Gallery's exhibit, *Modernism in American Silver.*

Ten participants met at Komelia's studio at the Montgomery College Art Department early on Saturday, armed with the extensive array of tools and supplies that Komelia had called for. Some had no experience in jewelry making; others were accomplished jewelers. All had come to learn the Korean Kum-Boo technique, which is a method of fusing 24 karat gold foil to sterling silver to achieve patterns and designs. Komelia is an expert in Kum-Boo, having introduced it to the United States some twenty years ago. Since then she has given many workshops at art centers and schools nationally and internationally. She is also very skilled at teaching mixed groups, and had planned the activity to accommodate all participants, with the goal of having each person take home a completed object to use or wear.

The participants were first given small sheets of sterling silver with which to make their object. Most made a piece of jewelry, using roller presses to texture the silver and transfer cut-out patterns onto the metal, and flame torches and pickling solutions to treat the silver. Jewelry pieces such as earrings and pendants were then drilled to permit insertion of loops and hooks, which were provided. Some people had also brought their own small silver items, such as goblets, pre-made jewelry, or small boxes, that they wished to enhance with gold.

After preparing the silver for the final application of the gold, each participant received sheets of foil that Komelia had brought back from Korea. The gold was inserted between protective sheets of tracing paper, and designs were either punched out or cut out with a knife. An organic paste was applied to the silver to hold the gold, and the gold pieces were lifted onto the silver with a fine brush. With all of the gold pieces applied, the work was set on an electric hotplate, so that the gold would fuse to the silver, burning away the paste. The final steps included burnishing the gold on the silver, pickling the piece, buffing it, and oxidizing it both to achieve better color contrast and to avoid the unwanted effect that tarnishing of the silver would otherwise create.

On Sunday at the Renwick Gallery, Komelia gave a very thorough review of her work covering more than thirty years, showing her jewelry, hollowware, wall sculpture, and free-standing sculpture. Much of her work reflects her interest in preserving and sharing her Korean artistic heritage as well as her general theme, most recently, of the figure, or related figures in the context of landscape. In the audience were two workshop participants wearing the Kum-Boo jewelry they had made.

Educating Alliance Members on the How, What, and Where of Craft

By Clemmer Montague

Alliance members gathered at the Renwick Gallery on January 16 for the first education session of the year. The focus of the session, organized by Education Committee Chair Cynthia Boyer, was the often-overlooked nuts and bolts of collecting: taking care of one's collection, integrating it with its surroundings through thoughtful design, and (not least) where to search for additions to it.

Julianna Mahley presented ideas for cataloguing, insuring, and passing on collections to future generations. Here is a summation of her remarks: Regular homeowner's insurance policies will provide only very limited coverage of a collection. The two major companies providing specialized insurance are Chubb and Fireman's Fund. Coverage for breakage and "goods in transit" will not be in every policy, so you need to specify.

This special coverage will require paperwork at the time of coverage with information such as artist's name, title of work, and when made, where and when purchased, description of object, price and current value. This list will need to be updated and provided to the insurance company regularly. In addition, keep the sales receipt and an image of the object. Assign inventory numbers if appropriate, and record where the item is kept in the house. Hard copy and a back-up CD of this information should be kept someplace other than one's home.

Julianna continued, saying that items must be appraised if only their value is more than $50,000. The dealer from whom you purchased the items can be helpful in this regard. Items will have to be listed on the inventory given to the insurance company if the value is more than $2,500. Items that are less expensive can be listed as a group, for example, "10 ceramic teacups valued at $200 each." The premium for such coverage will be relatively inexpensive, i.e., 1/3 to 1/4 of 1% of the total coverage provided.

Judith Weisman, interior designer, presented a slide show and lecture on integrating decorative arts in the home and office. She described the process of designing the major office spaces at Bresler & Reiner, Inc. where she integrated 85 pieces from the Fleur and Charles Bresler wood turning collection. She also discussed the design process involved with commissioning a Peter Pierobon desk, functional side table, and chair in her home office. In discussing the limitations of space that so many collectors face, she showed slides illustrating various ways to address the problem such as rotating pieces, the use of turntables and the conversion of cabinets into open display units.

Cynthia Boyer closed the evening by encouraging audience members to speak about where to find craft. Ideas thrown out on where to find craft were as diverse as the American Craft Council craft shows, SOFA shows, commissioned pieces from makers, and JRA's own Craft Leaders Study Tours.

What made the evening exciting was the attendance of 72 JRA members and the Renwick Gallery's manager, Robyn Kennedy, as well as the shared ideas of members on all three topics.

The next education discussion is on May 17 at the Renwick Gallery from 6:30-8:30 p.m. The subject will reflect some of the themes in the Grant Wood exhibition on home designing and furnishings. Tommy Simpson, Cynthia Boyer's friend and all-round home designer, painter and furniture maker, has consented to be one of the panelists. Other participants will be announced later.
The evening is open to all James Renwick Alliance members by invitation only. Specific details on the evening will be announced closer to the event.

Sally Hansen, 25 years in the glass business

By Clemmer Montague

Sally Hansen

On January 7, Sally Hansen celebrated her 25th year as a director of the Glass Gallery, one of the country's premier venues for glass art. Some 65 James Renwick Alliance members and five of the artists she represents joined her at her gallery, newly moved into Washington from Bethesda, Maryland, to celebrate the occasion with Sally and her husband Ned.

The Glass Gallery, founded in 1981, presents contemporary glass used as an art medium. Since Sally began handling studio glass in 1972, she has great depth of knowledge and experience in this exciting field. She is a member of The Art Dealers Association of Greater Washington and the James Renwick Alliance Gallery Caucus.

Today, The Glass Gallery offers work in a wide variety of styles and techniques. Inventory includes sculpture, wall panels, multi-media pieces, and vessels serving as vehicles for etched or painted imagery. Although artists with established reputations predominate, significant work by emerging talents is also featured. In fact, many younger artists whose careers were first launched at the Glass Gallery have since become stars of the glass movement: Tom Patti, Sidney Hutter, Sonja Blomdahl, Susan Edgerly of Montreal, Shane Fero and JRA's Liz Mears.

Selection is international, with work from the USA, Canada, Australia, Japan, Germany, and Italy.

Join the James Renwick Alliance

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 Renwick Tomorrow) ($70) *For contributors under the age of 40.*

Same benefits as donor.

Sponsor ($250)

Same benefts as Donor, plus

Complimentary book/catalog of a Renwick Gallery exhibition.

Sustainer ($500)

Same benefts as Sponsor, plus

One annual gift membership of the Donor level.

Craft Leaders Caucus
($1000, $1500 double)

Same benefts as Sustainer plus

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

Invitation to special programs.

Name listed on plaque in Renwick Gallery lobby.

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

Gallery Caucus Member ($1000)

Same benefits as Craft Leader Caucus, plus

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

Benefactor ($2500)

Same benefits as Craft Leader Caucus, plus

Private tour for four at craft collector's home.

Grand Salon Patron ($5000)

Same benefits as Benefactor, plus

Free admission for two to all Craft Weekend activities (a $1,200 value).

Recognition in the invitation and Benefit Auction catalog for Craft Weekend.

Renwick Society ($10,000 and up)

Same benefits as Grand Salon Patron, plus

A work of art purchased by the JRA for the Renwick Gallery will honor the donor.

Questions?

contact the JRA office

301.907.3888

301.907.3855 fax

jraoffice@jra.org

REGISTRATION

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

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

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

$ _____

❑ **Renewal** ❑ **New Member**

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

Street Address _____

City _____

State _____ Zip _____

Phone _____

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❑ **I have friends who would be interested in learning about the Alliance. Please call me for thier names and addresses.**

Circle One:

Check Enclosed VISA Mastercard Discover

Please make check payble 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

Steve Klein Meets with the Alliance

By Larry Hawk

On November 19, a group of Renwick supporters had the opportunity to meet with glass artists Steve Klein and Jane Bruce at Vitrim Studio in Beltsville, Maryland. Examples of Steve's work were on display, including some of his new pieces, which are based upon a fragile state of balance. We were treated to one-on-one discussions with those working in the shop, and to talks by both Steve and Jane, whose slide shows covering their careers gave us a glimpse into their work methods.

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

Arts Afire
Joseph Egerton
Alexandria, VA 22314
703-838-9785
www.artsafire.com

Blue Spiral
John E. Cram
Asheville, NC 28801
828-251-0202
www.bluespiral1.com

The Bullseye Connection Gallery
Lani McGregor
Portland, OR 97209
www.bullseyeconnectiongallery.htm

del Mano Gallery
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11918 San Vincente
Los Angeles CA 90049
1-800-delMano
www.delmano.com

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413-637-4414
www.ferringallery.com

Frank Lloyd Gallery
Frank Lloyd
Santa Monica, CA 90404
310-264-3866
www.franklloyd.com

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212 246 5360
www.franklinparrasch.com

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www.hellergallery.com

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www.Lacostegallery.com

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New York, NY 10022
212-872-1616
www.lkmodern.com

Maurine Littleton Gallery
Maurine Littleton
Washington, DC 20007
202-333-9307
www.littletongallery.com

Marx-Saunders Gallery
Bonnie Marx
Chicago, IL 60610
312-573-1400
www.marxsaunders.com

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

Nora Fisher Designs, Inc.
Nora Fischer
Washington, DC
202-265-8482
e-mail: nfdinc@aol.com

Patina Gallery
Ivan Barnett
Santa Fe, NM 87501
505-986-3432
www.patina-gallery.com

Perimeter Gallery
Frank Paluch
Chicago, IL 60610
312.266.9473
www.perimetergallery.com

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

Sansar Gallery
Veena Singh
Bethesda MD 20814
(301) 652-8676
www.got.net/~burly/Sansar%20Folder/sansar

Sienna Gallery
Sienna Patti
Lenox MA 02140
413-637-8386
www.siennagallery.com

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

Thirteen Moons Gallery
Jane Sauer
Santa Fe, NM 87501
505-995-8513
www.thirteenmoonsgallery.com

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

The James Renwick Alliance Welcomes New Members!

▸ *Craft Leaders Caucus*

Sorrell Caplan
Washington, DC (upgrade)

▸ *Sponsor*

Peter and Nedra Agnew
Reston, VA

Marvin and Florence Gerstin (upgrade)
Chevy Chase, MD

Mike and Elizabeth Mears (upgrade)
Fairfax Station, VA

Edgar and Betty Sweren (upgrade)
Timonium, MD

▸ *Donor*

Judy Aldock
Bethesda, MD

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Susan Schreider
Falls Church, VA

Susan Zepeda
Louisville, KY

▸ *Guild*

Candice Bigelow
Annapolis, MD

Cynthia Donohue
Washington, DC

Craft Events Elsewhere

By Brenda Erickson

Clay

▶ ***Don Reitz: Trial by Fire*** travels to the American Museum of Ceramic Art in Pomona, CA through April 1.

▶ ***The 16th San Angelo National Ceramic Competition*** opens April 21 at the Museum of Fine Arts, San Angelo, TX. The Heritage Tile Foundation is awarding a special prize to the tile maker who best reflects the ceramic traditions of America.

▶ The Daum Museum of Contemporary Art in Sedalia, MO is showing ***Steven Montgomery, Old Engines,*** through May 21.

▶ An exhibition to honor the ***2005 Regis Masters: Val Cushing and John Mason and 2006 Regis Master Paul Soldner*** will be at the Northern Clay Center in Minneapolis from March 3 through April 23.

▶ For a historical perspective, ***Only an Artist: The Porcelains of Adelaide Alsop Robineau*** is at the Everson Museum of Art in Syracuse from March 11 to May 21.

▶ The Society of Arts and Crafts in Boston is honoring the ***20th Anniversary of the Watershed Center for Ceramic Arts*** with an exhibition of 28 of the resident artists until April 30.

Fiber

▶ Traveling to the Orange County Museum of Art until May 7, ***Landscape Confection*** extends the boundaries of landscapes by employing stitched fabric, beads, wax, metal, silk flowers, and other materials.

▶ The San Jose Museum of Quilts and Textiles is presenting a retrospective of ***Jean Ray Laury: A Life in Design*** through April 9. Laury has been a seminal figure in the fiber art movement in California since the 1950s.

▶ ***Fiber and the Book Artist*** will be at the Fiber Art Center in Amherst, MA until April 1.

▶ ***Rozome Masters of Japan*** travels to the Bellevue Arts Museum in Washington from March 16 to June 18. Rozome or Japanese batik, which dates back to the eighth century, is a remarkable form of fiber art rarely seen in the United States.

▶ ***Extreme Materials*** travels to the Memorial Art Gallery in Rochester through April 9. The show presents a sampling of non-traditional materials that the artists are using in their work.

▶ ***Installation/Innovation: Textile Art in the 21st Century*** is at the San Francisco Museum of Craft+Design to May 29.

▶ ***Just How I Picture It in My Mind: Contemporary African-American Quilts*** will be at the Montgomery Museum of Fine Art in Alabama until May 7.

Glass

▶ ***Cappy Thompson: Vessels and Window Installation*** opens March 4 at the Montgomery Museum of Fine Art in Alabama.

▶ ***Contemporary Kiln Glass*** will be at the Houston Center for Contemporary Craft from April 8 to July 2

▶ ***Paul Stankard: A Floating World*** goes through April 9 at the Leigh Yawkey Woodson Art Museum in Wausau, WI.

▶ ***Glass in the Garden; Chihuly*** at the Missouri Botanical Garden in St. Louis can be seen from April 27 through October 31

Metal

▶ ***Helgi Joensen, Northern Glow – Sculptural Pewter*** is at the Nordic Heritage Museum in Seattle to April 2. A Norwegian sculptor, Joensen's new work experiments with the use of strips of art glass and pewter.

▶ The Yale University Art Gallery is presenting a major exhibition of ***American Jewelry*** from its permanent collection through July 23. The objects in the show range over two hundred years and include a large section on contemporary studio jewelry.

▶ For those who did not get the see it at the Renwick Gallery, ***Modernism in American Silver: 20th Century Design*** travels to the Nevada Museum of Art in Reno from February 18 to May 1.

▶ As part of the SNAG Metalsmith conference in March, the Chicago Cultural Center will show ***Kliff Slemmons, Re: Pair and Imperfection*** from March 25 to May 28.

Wood

▶ Traveling to the Society of Contemporary Craft in Pittsburgh is the ***Cabinets of Curiosities*** from April 7 to August 19.

▶ The Kentucky Museum of Art and Craft in Louisville is featuring ***20 Turners for 20 Years***, opening April 7 and going to June 25.

▶ ***Connections: International Turning Exchange 1995-2005*** travels to the Noyes Museum of Art in Oceanville, NJ through April 23.

▶ ***Works in Wood by Clay Foster*** is at the Arkansas Arts Center until March 5

Calligraphy

▶ The Southern Highland Folk Art Center in Little Rock is hosting ***Word+Craft International Calligraphy Invitational*** with 63 participating artists through April 7.

Across the Media

▶ ***For the Table, A Centennial Celebration of the Bezalel Academy of Arts & Design*** will be at the Museum of Arts & Design in New York City until May 7.

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

SOFA Chicago

By Deidre Healy

The annual Sculptured Objects and Functional Art (SOFA) exhibition in Chicago is one of the high points of the year for craft lovers. Alliance members were there in strength at last October's show and participated in many wonderful activities outside the main exhibition space. Two stand out in particular:

- The annual Member Brunch, which was held on October 29. This is a fun event at which JRA members from around the country to get to know one another a bit better – catching up with long-time friends and meeting new ones. In her welcoming remarks President Diane Grainer encouraged those present to introduce themselves to someone they did not know. Please plan to join us at the JRA activities during SOFA New York in June.
- On Friday evening the Alliance was one of several organizations sponsoring the Craft Emergency Relief Fund (CERF) Benefit Cruise on Lake Michigan in support of CERF's Disaster Relief Fund. Two New Orleans artists were on hand to share their experiences during and after Hurricane Katrina. Glass artist Andrew Brott and metalsmith Thomas Mann spoke eloquently of the impact of the storm and its aftermath; offering high praise to CERF for its efforts and stressing the need for further assistance as artists and their families rebuild their lives, homes, and studios. The 83 cruise attendees raised $10,000 for the fund. Additional information on CERF's ongoing work in support of artists who face career-threatening emergencies can be found on their website www.cerf.org.

▲ **CERF Executive Director Cornelia Carey and Past JRA President David Montague**

Quarterly

JAMES RENWICK ALLIANCE

WINTER 2006

"Celebrating American Craft":

The Spring Craft Weekend of the James Renwick Alliance

By Julianna Mahley and Barbara Berlin

Once again the James Renwick Alliance will celebrate Spring Craft Weekend with a flurry of activities organized by Chair Reba Immergut and her committee.

Friday, April 21 will be a special day for members of the Craft Leaders Caucus and Weekend Patrons, who will visit the homes of Rebecca Klemm and Harriet Silverman and view their collections, which are each eclectic and unusual.

Sandy Mitchell, Chair of Caucus Day, has arranged for the group to have lunch at the new Katzen Arts Center at American University, followed by two special tours of the center: one of the current exhibitions led by Director and Curator Jack Rasmussen, the other featuring the architecture.

Friday evening is a special event for Craft Weekend Patrons, who will attend the "Patrons Picnic Party" at the home of Deena and Jerry Kaplan, whose spectacular craft collection has recently been reinstalled. The treats will be many. Barbara Berlin and Laurel Mendelsohn, Chairs of this event, promise the evening will be fun and informal. They encourage everyone to wear their best "hot dog chic." Special thanks to Shirley Jacobs for her tireless work with the weekend Patrons.

Paul and Elmerina Parkman have arranged for the open-to-the-public Symposium on Saturday morning, April 22, at the Renwick Gallery. Jane Milosch, Curator of the Renwick Gallery, will moderate a panel discussion on "Craft Environments: Public Spaces and Private Homes." Panelists will be Catherine Armour, Chair of Design at the Corcoran College of Art and Design; Susan Harrison, Director of the Art in Architecture Program at the government's General Services Administration; and Albert Paley, the metal sculptor who made the famous gates at the Renwick Gallery.

Excitement is building about the Gala Dinner and Auction on Saturday evening, April 22, at the Fairmont Hotel. The Chair, Bonnie Schwartz, promises surprises and fun. A silent auction organized by Liz Mears will include the work of many young artists in jewelry and glass. The live auction, organized by Judith Weisman, will be held during the Gala Dinner itself and promises to be as spectacular as ever. It will include items by Don Reitz, Cynthia Schira, Lino Tagliapietra, John Cederquist, Richard Whiteley, Lissa Hunter, Jon Eric Riis, Mark Leuthold, Joan Takayama, and Paula Winokur, among other well-known artists.

In addition, the "One of a Kind" Award will be given to seven individuals, all of whom are Founding Members of the James Renwick Alliance and continuing loyal supporters. The committee, led by Barbara Berlin, will present the award to the 2006 recipients: Anne and Ronald Abramson, Elmerina L. and Paul D. Parkman, and Eleanor T. and Samuel J. Rosenfeld. Charlie Gailis will receive the award posthumously. Congratulations to all our honorees!

On Sunday morning, April 23, brunch will be at the Westin Grand Hotel, where the 2006 Distinguished Educators Awards will be given. The committee chaired by Jan Maddox selected three honorees: Don Reitz, ceramics artist and Professor Emeritus, University of Wisconsin, Madison; Cynthia Schira, fiber artist and Professor Emerita, University of Kansas, Lawrence; and Lino Tagliapietra, glass artist and teacher, Seattle, Washington. The brunch Chair, Leslie Lane, points out that this has become an opportunity for JRA members to visit with each other as well as to "Celebrate American Craft" with some of the outstanding educators in the field.

If you know of someone who needs an invitation to Spring Craft Weekend, please call the JRA office at 301-907-3888 or call Clemmer Montague, who is working on audience development, at 301-248-6130.

Registration Form on Page 9