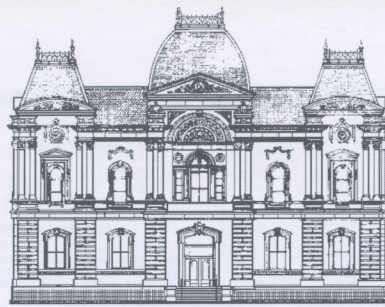


James Renwick Alliance



QUARTERLY

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Dec., '95, Jan., Feb., '96

A Report From the Renwick

Kenneth R. Trapp

A Report From the Renwick is a new addition to the Renwick Quarterly newsletter, and this is my first chance to address the members of the James Renwick Alliance and the many friends of the Renwick Gallery in print. It is my intention that this column be a forum to discuss ideas, issues, and matters of interest to all who are committed to contemporary American craft, from the curious curator to the passionate collector to the casual consumer and viewer of craft.

I would like to thank the Renwick Alliance for co-sponsoring the opening for the Nancy Crow and the Rick Dillingham exhibitions and for the warm and beautiful reception on October 19 to welcome me officially to the Renwick Gallery. The evening was special in many ways as I was surrounded by family and friends, some of whom crossed a continent to be with me while others crossed a street or a river. And I am happy at this time to thank Jeremy Adamson, curator of the Renwick Gallery, for taking command of the museum so effectively and efficiently in the interim between Michael Monroe's departure and my arrival in October from the Oakland Museum of California. I am grateful to the staff for their generous help in "teaching me the ropes" and for bearing with me as I learn the kinks and the limits of my tether.

My baptism into the Renwick Gallery and the National Museum of American Art has been a quick one. I entered my office officially on Monday, October 2, and three days later flew to Detroit to join the Craft Leaders Caucus on a whirlwind tour of private collections, gallery events, and visits to the Cranbrook Academy of Art, Detroit Institute of Arts, and historic Pewabic Pottery. In my visual memory I carry vivid images of exciting art that I lust for in a healthy curatorial way. Although Michigan was mostly rainy and gray, I remember sunny dispositions and much laughter over the hotel and the bus service.

Returning to the Renwick, I began my total immersion course in "getting to know you." I sometimes feel that I have not left California because waves of déjà vu sweep over. I hear the same anxieties, concerns, troubles and complaints in Washington, D.C., that I heard in California and that I hear from colleagues in every part of the

country. Budget freezes and cuts, RIFs (reductions in force), too few staff, too much work, too little money--the Terrible Too's--and a host of other problems are facts of life in almost all museums today. Even the venerable Smithsonian Institution with all of its resources and magical name cannot escape the changes that are reshaping our society. Exactly how budgetary restraints will affect the Smithsonian is unclear now. But rather than feel that our problems are beyond solution, I am comforted to know that we are not alone. Mine is not a misery loves-company attitude at all. Rather, I am heartened to know that thousands of talented and deeply committed people are working overtime to confront our common difficulties and to find ways and means not merely to survive but to expand the mission and services and effectiveness of our cultural institutions. With apologies to Faulkner, I believe that we shall not simply endure but that we will prevail.

My first order of business as the new head of the Renwick Gallery is to learn all I can about this wonderful place and how it works. To this end, I have embarked on a fast-forward program to learn about the state of the exterior and interior of this stately national landmark, the permanent staff and the volunteers and their wants and needs, the level and quality of our equipment, the educational tours and public programs offered, the permanent collection, the Gallery Shop, and much more. I am working closely with the Board of the Renwick Alliance to bring to fruition all of the events and programs set in motion before I arrived. I look forward to a close and harmonious relationship with the Alliance.

I am happy to report that the Renwick Gallery is mightily envied by curators and other museum professionals across the nation for the tremendous support and fierce dedication and loyalty of the James Renwick Alliance, the efforts of whose members are regarded as a major success story within the Smithsonian itself.

I am often asked what I will do to change the Renwick Gallery and what I will do to advance its mission. Although I have some ambitious ideas in mind, it is premature to reveal them now. So, until next time please stay tuned.

WHATS INSIDE?

- Spring Workshops Page 2
- Upcoming Exhibitions Page 4
- Winter Fun Event Page 5
- Rochester Study Tour Page 5
- Craft Weekend Page 5
- Calendar of Events Page 9
- Membership Programs Page 9

James Renwick Alliance 1996 Spring Craft Workshop Series

Continuing to build on the popularity of the Alliance craft workshops, held in the Fall and Spring each year, the 1996 Spring series will feature artists working in ceramics, turned wood, fiber and glass. Each artist will give a lecture at the Renwick Gallery on the day following the workshop. An exhibition at a local gallery will coincide with each workshop and lecture. To register for a workshop, please complete the form below. Students in accredited DC area schools are encouraged to apply for free admission to these workshops as space allows. For further information, call Mary George Kronstadt at (202) 966-7757.

Linda Arbuckle Ceramic Workshop - February 10:

Linda Arbuckle is a well known ceramic artist and teacher. Her workshop will explore the majolica technique and her hand forming process. The workshop will be a hands-on experience.

Mark Lindquist Design Concepts Workshop - March 23:

Mark Lindquist is a wood turner currently using a chain saw to texture many of the surfaces of his vessels. Referring to the concepts illustrated in his book, *Sculpting Wood*, he will demonstrate techniques in the workshop for creating sculptural vessels by methods other than a chain saw. The workshop will be a friendly, interactive session involving discussions about previsualizing form in material, and safe procedures for shaping and finishing the sculptural vessel. Mark will demonstrate

and discuss the evolution of the carving process, originally handed down to him from his father, Melvin Lindquist, a pioneer wood turner, as well as the current techniques that he uses in his studio.

Ana Lisa Hedstrom Fiber Workshop - March 30:

Ana Lisa Hedstrom is a fiber artist known for her innovative resist dyed and pleated fabrics and clothing. She specializes in the Japanese shibori technique. She will conduct a hands-on workshop. One piece of her work will be on view in "Kimono Inspiration -- Art-to-Wear in America" at the Textile Museum through August, 1996.

Emilio Santini Glass Workshop - May 18:

Emilio Santini is a glass artist working in the flame technique. Using solid glass rods, he heats and bends the materials to produce wine glasses and small sculptures. He was born into a family of glass blowers in Milan, Italy, and moved to the U.S. in 1988.

Workshop Registration Form

Name _____

Address _____

City _____ State _____ Zip _____

Day phone _____ Evening phone _____

Please enroll me for the following workshops:

- Full series of four workshops at \$160 per person (\$140 for Alliance Members)
- Individual workshops at \$50 each, per person (\$45 for Alliance members)
- Linda Arbuckle, ceramics, Feb. 10
- Mark Lindquist, wood, March 23
- Ana Lisa Hedstrom, fiber, March 30
- Emilio Santini, glass, May 18

Priority will be given to full series subscribers. Workshop participants will provide their own lunch and beverage. No refunds can be made on workshop fees. Please make your check payable to the James Renwick Alliance, and send it with this registration form and a stamped, self-addressed envelope to: Mary George Kronstadt
4414 Klinger Street, N.W.
Washington, D.C. 20016

Artists in the series are:

Artist	Workshop	Lecture	Exhibition Opening
Linda Arbuckle Ceramics	February 10 10:00 AM - 3:00 PM George Washington Univ.	February 11 3:00 PM Renwick Gallery	February 11 Studio Design Gallery
Mark Lindquist Turned Wood	March 23 10:00 AM - 3:00 PM (to be announced)	March 24 3:00 PM Renwick Gallery	March 24 5:00 - 7:00 PM Maurine Littleton Gallery (exhibition opens March 15)
Ana Lisa Hedstrom Fiber	March 30 10:00 AM - 3:00 PM Fillmore Arts Center	March 31 3:00 PM Renwick Gallery	March 29 Textile Museum
Emilio Santini Glass	May 18 10:00 AM - 3 PM Montgomery College	May 19 3:00 PM Renwick Gallery	May 18 The Glass Gallery

Educational Outreach Programs

by David Montague

This fall, under the leadership of Allen Bassing, Public Programs Coordinator for the Renwick Gallery, and Shelly Brunner, a Renwick Gallery docent and Alliance Board member, the Alliance is continuing a very successful series of educational programs with elementary school students from public schools in the District of Columbia.

The program consists of having scheduled elementary school students make three visits to the Renwick Gallery. On the first visit, students are introduced to the museum and begin to learn about various aspects of craft art. The students'

second visit focuses on a particular form of craft art. This fall's program features the quilts of Nancy Crow.

The students then return to their respective schools, and working with their classroom teacher, create individual projects. This fall, students are enjoying the challenge of making their own small quilts. On their final visit to the museum, each student discusses their project with their fellow students, teachers, and Renwick docents in the setting of the Gallery's grand salon.

Three elementary schools participated in the

program this fall, which is an expansion from just two schools previously.

I also represent the Alliance on the District of Columbia Public Schools' Arts and Humanities Steering Committee, which is developing models for engaging students in substantive, curriculum-related experiences in city cultural institutions, like this Renwick program. Alliance Board member Shelly Brunner is on the subcommittee for Curriculum Development.

At the Board's October meeting, Brunner outlined an exciting new arts and humanities "investigation model" program for second and third grade D.C. public school students whose partners include the Renwick Gallery, The Kennedy Center and The Corcoran Gallery and The Corcoran School of Art. The theme for this program is "Self

in relation to other cultures and other worlds: Exploring Family Traditions."

Students in participating classes will visit The Kennedy Center in mid-February for a performance of Diane Ferlotte's "Family Tales Oral Story Telling." In February, they will also visit the Renwick Gallery and use craft art objects to learn basic concepts in visual art. In early March, the students will visit The Corcoran Gallery of Art to learn how artists work, and they will also spend time in The Corcoran School of Art's classrooms working on projects related to family stories and depictions. They return to the Renwick in March to learn about Mark Lindquist's wood turning and then revisit The Kennedy Center for a performance of *Walking the Winds; American Tales* by The Kennedy Center Traveling Young Players.

Tour of Yellin Ironwork

by David Montague



Clare Yellin, granddaughter of Samuel Yellin, shows a group of Alliance members some examples of her grandfather's work on a special tour at the National Cathedral. Photo by Paul Parkman.

More than 50 members of the Alliance participated in a special tour of the exhibit "Iron Magic - the Amazing Artistry of Samuel Yellin" at the National Cathedral on Sunday, September 17. The group was especially fortunate to have Clare Yellin as its tour leader. She is Samuel Yellin's granddaughter and the third generation of the Yellin family to carry on the Samuel Yellin Metalworkers Company.

She told our group that from 1920 until his death in 1940, Samuel Yellin received many of the most important commissions for ironwork in this country, including those from the National Cathedral. The

gates, grilles, railings, handles, hinges and lamps that he designed for the Cathedral are among his greatest achievements.

An exhibit of Yellin's work on display in the Cathedral's Rare Book Library exhibit room included examples of his wrought iron work, together with original plans and drawings, tools, letters and personal photographs. Many of these items belonged to Yellin's wife, Marian, and his granddaughter and were shown publicly for the first time.

Following her talk in the exhibit room, Clare Yellin took the Alliance group on a tour of some of the more important examples of her grandfather's work in the Cathedral, including the gate and grille for the Children's Chapel and the wonderful ironwork in the Chapel of the Holy Spirit.

The afternoon concluded with a reception in the Pilgrims Observation Gallery hosted for the Alliance and its special guests, Clare and her mother, by Alliance Board member Marilyn Barrett who also heads its membership committee.

Recent Acquisitions

The following works recently were acquired for the permanent collection through gift and purchase. Photos were not available when this issue of the James Renwick Alliance Quarterly went to press.

Brother Thomas Bezanson, *Large Vase with Cover*, 1991; porcelain with honan tenmoku glaze; 25 in. high; Gift of Sue and Bernie Pucker in honor of Irving and Charlotte Rabb.

Sonja Blomdahl, *B 1095*, 1995; blown glass; 19 x 13 in. diam.; Museum purchase through the Renwick Acquisitions Fund.

Lidya Buzio, *Untitled Roofscape Vessel*, 1986-88; slab-constructed, painted and glazed earthenware; 11 3/4 x 12 1/2 x 10 1/2 in.; Museum purchase through the Renwick Acquisitions Fund.

Philip Cornelius, *Yukon Teapot*, 1981; porcelain; 6 5/8 x 6 1/4 x 2 3/4 in.; Gift of Dorothy and George Saxe.

Peter Danko, *The Peter Danko Chair*, ca. 1978; molded plywood; 31 x 20 x 24 in.; Gift of Lloyd Herman.

Joseph Hamling, *Spring*, 1961; wool; 42 x 75 in.; Gift of Hilbert H. DeLawter in memory of his wife, Lori.

John Jordan, *Black Textured Jar*, 1994; box elder, fossilized ivory, India ink, and lacquer; 12 x 7 in. diam.; Gift of the Smithsonian Women's Committee in honor of Michael W. Monroe, Renwick Gallery Curator-in-Charge, 1986-95.

John Glick, *Untitled*, 1961; reduced stoneware with multi-glazes; 33 x 18 in. diam.; Gift of Hilbert H. DeLawter in memory of his wife, Lori.

Cliff Lee, *Cabbage Vase on a Pedestal*, 1993; wheel thrown, carved and incised porcelain with celadon glaze; 9 1/4 x 7 1/4 in. diam.; Gift of Rebecca Klemm.

(continued next page)

Tom Loeser, *4 x 4 Chest*, 1994; mahogany and paint; 44 x 33 x 17 in. Gift of Robert and Gayle Greenhill, Eleanor T. and Samuel J. Rosenfeld, anonymous contributors, and museum purchase through the Renwick Acquisitions Fund.

Sam Maloof, *Michael W. Monroe Low-back Side Chair*, 1995; zircote; 29 3/4 x 22 3/4 x 22 1/8 in. Gift of Alfreda and Sam Maloof in honor of Michael W. Monroe, Renwick Gallery Curator-in-Charge, 1986-95.

Phillip Maberry, *Untitled*, 1982; glazed earthenware; 13 x 11 x 5 in. Gift of Dorothy and George Saxe.

Stephen Paulsen, *Scent Bottles*, 1995; five wood bottles; 6 1/4 in.; Museum purchase through the

Renwick Acquisitions Fund.

Danny Perkins, *Blue Flesh*, 1991; blown glass and oil paint; 48 x 10 x 10 in.; Gift of Joan and Milton Baxt in honor of Michael W. Monroe, Renwick Gallery Curator-in-Charge, 1986-95.

Beatrice Wood, *Untitled*, 1978; earthenware; 9 x 5 x 5 in.; Gift of Dorothy and George Saxe.

Betty Woodman, *Cretan*, 1986; glazed earthenware; 31 x 17 x 8 in.; Museum purchase through the Renwick Acquisitions Fund.

Betty Woodman, *Italian Vase*, 1982; cast porcelain and brass stand; 9 3/4 x 13 3/4 in.; Gift of Dorothy and George Saxe.

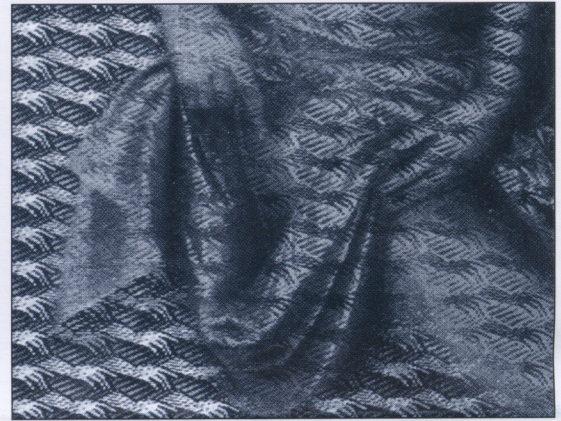
Upcoming Exhibitions: Cook and Lindquist Open in March



Mark Lindquist, "Silent Witness #1, Oppenheimer", 1983; walnut, pecan, elm; 85 x 22 in. Collection of Margaret A. Pennington.

March 15, 1996 is the opening for two exhibitions: "Mark Lindquist: Revolutions in Wood" and "Lia Cook: Material Allusions."

The Lindquist show will be the artist's first full-scale retrospective. It is organized and circulated by the Hand Workshop, Virginia Center for the Craft Arts. Exhibition curator Robert Hobbs selected a series of key works for the show that reflect the artist's work over the past 25 years. They include lathe-turned vessels from his major series, *Natural Top*, *Emerging*, *Ascending*, and *Unsung Bowls*, as well as examples from his *Captives*, *Cornudrums* and *Totems*.



Lia Cook, "Point of Touch: Bathsheba", 1995; linen, rayon, oil paint and dye, 46 x 61 in. Collection of the artist.

Lia Cook's exhibition, organized by curator Inez Brooks Meyer at The Oakland Museum, is the artist's first major traveling show. While it includes 25 works created over the past 10 years, special emphasis will be given to her most recent work. For a number of years, Cook has been studying antique textiles and drawings and paintings by Old Masters which include depictions of fabric, especially drapery folds. Her recent work integrates the illusionism of painting with the material nature of textile production.

1996-1997 James Renwick Fellowship

Almost 10,000 flyers announcing the 1996-1997 fellowship for scholarly research in the field of modern and contemporary American crafts have been mailed nationwide. Many recipients have already written or called for applications forms.

Established in 1987, the James Renwick Fellowship in American Crafts was an important initiative of the James Renwick Alliance. Although a single, year-long fellowship is now annually funded by the National Museum of American Art, additional short-term fellows have been supported on occasion by the Alliance.

Research proposals are presently being sought from candidates knowledgeable in the history of

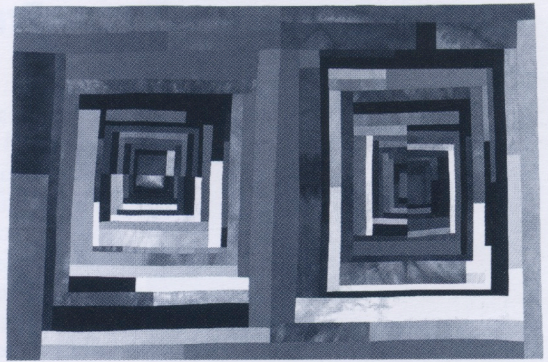
20th century American art, craft or design. Topics must be scholarly in nature. Proposals concentrating on post-1930 developments in craft, or their historical antecedents are especially encouraged.

Residential fellowships are available for periods from at least three to a maximum of 12 months and are offered at two levels: "graduate" at \$14,000 per annum (for those pursuing a higher university degree) or "senior" at \$25,000 (for professionals with established careers). The deadline for applications is January 15, 1996. For more information and application forms, write: Fellowship Program, Renwick Gallery, Smithsonian Institution MRC 510, Washington, D.C. 20560, or call (202) 357-2531.

A Grand Salon Welcome

The Grand Salon was filled on October 19 to hear Elizabeth Broun, Director of the National Museum of American Art, and Barbara Berlin, President of the James Renwick Alliance, give a warm, official welcome to Kenneth Trapp as the Renwick Gallery's new Curator-in-Charge. Trapp, who was joined by his parents and other family and friends, thanked everyone for their help in his first few weeks on the job. The

Elizabeth Broun (left) welcomes Kenneth Trapp as the Renwick Gallery's new Curator-in-Charge. Kenneth Trapp (right) offers welcoming remarks in the Grand Salon. Photos by Paul Parkman.



Nancy Crow, "Color Blocks #33", 1993; Cotton fabrics hand-dyed and hand-cut by Nancy Crow. Machine pieced and hand quilted by Maria Hattabaugh. Collection of the Artist.

evening also celebrated the two current shows which will run through January 1, 1996: "Rick Dillingham (1952-1994): A Retrospective," and "Nancy Crow: Improvisational Quilts." The event was co-sponsored by the National Museum of American Art and the James Renwick Alliance.

UPCOMING JAMES RENWICK ALLIANCE EVENTS

Winter Fun

Escape the post-holiday doldrums and mark your calendars now for January 20, 1996. It's the Alliance's Winter Fun event at the Tournament Players Club at Avenel in Potomac, Maryland. Come casually dressed for an informal, fun-

filled time, say Sandy Mitchell and Sue Pierce, who are in charge of the evening. We'll also be recycling hand-crafted objects. Everyone who brings a previously-owned piece will leave with another.

Craft Study Tour Set for Rochester

You won't want to miss this Alliance trip to Rochester, N.Y., on March 22-24, 1996, says trip leader Lee Eagle. This will be the first Alliance trip held in conjunction with a large educational conference. The National Council on Education for the Ceramic Arts conference begins Wednesday, March 20, and will provide the framework for events for the Alliance trip. NCECA was established in 1967 for the purpose of stimulating, promoting and improving education in the ceramic arts.

On Friday, March 22, trip participants will attend several lectures arranged by NCECA and see demonstrations in throwing and handbuilding as well as slide presentations. Dinner on Friday

will be at the home of Wendell Castle and Nancy Jurs who have also invited a number of other artists to attend. Saturday's program will include exhibitions at numerous galleries and the Memorial Art Gallery. Tours will be led by prominent artists and we'll also have a preview of the works of art for the auction that have been donated by more than two dozen artists including Val Cushing, Bill Daley, Ken Ferguson, Jack Earl, John Glick, and Robert Turner. Saturday evening's events will be held at the Hyatt Regency and will include cocktails and the star-studded auction. For reservations, call Jeff Oberman at (301) 907-8900.

Save the Date - Last Weekend in April

Mark your calendars now for April for Craft Weekend, says Sandra Oken, who is the overall chair for the upcoming event. The dates are April 26-28 for all Alliance members and April 25-28 for Alliance/Caucus members. The acquisitions meeting is scheduled for April 25, and Jackie Bailey Labovitz will be in charge of the refreshments for the meeting. Susan Agger and Barbara Dickstein are in charge of events for Caucus Day. Deena Kaplan is the coordinator to the hosts for the Patrons Dinner. Sherley Koteen and Shirley Jacobs, co-chairs of gala benefit committee, promise a wonderful evening whose theme this year

will be a celebration of teapots, from the traditional to the absurd. You'll want to clear a space on your shelves now for some of the wonderful teapots and other tea-related objects that will be available. Andrea Uravitch and B.J. Adams are putting together the Symposium schedule while Arnold Berlin and Norman Mitchell will be assembling Sunday's tour of several homes, a gallery and a studio. As Sandra Oken says "we really do want to have a good time."

Craft Weekend will coincide with the Smithsonian Craft Show which is sponsored annually by the Smithsonian Women's Committee.



President's Column

By Barbara Berlin

Our fall season began with a burst of energy and enthusiasm.

Ken Trapp, our new Curator-in-Charge, officially began his new position on October 2. On October 5, a group of Craft Leaders Caucus members whisked him off to Detroit for a four day craft study trip. It was a wonderful opportunity to get to know each other and to gain an insight into his thinking. We discovered very quickly

ly that he chooses to evaluate the territory and then proceed with caution and wisdom.

We enjoyed the October 19 celebration, co-sponsored with the National Museum of American Art, held at the Renwick Gallery to welcome Ken, and to view the Nancy Crow and Rick Dillingham exhibitions.

Yet another welcoming event occurred at SOFA in Chicago on November 4, where we sponsored a breakfast in Ken's honor for our members and their guests.

I feel very fortunate that Ken is with us, and I feel secure and inspired to know that he will help us with our purpose of educational programs and museum acquisitions.

He and I have already had meetings with Betsy Broun, director of the National Museum of American Art, our parent museum, and her staff to clarify our relationship with the federally-funded public museum.

I am pleased that our new logo reflected on our stationery and note cards was well received, and that our Calendar of Events is utilized and appreciated.

Our first membership event co-chaired by our membership chairman Marilyn Barrett and Deena Kaplan, was held November 10. My wish is for this event to become an annual one, and that we will all work to build our Alliance membership year round.

A work, skills and interest questionnaire was created by Jane Mason that will be mailed to all members. I hope you will respond and have the desire to participate in the Alliance as much as your time will permit.

Great effort has been made to both expand and continue our programming.

Our season began with a visit to the National Cathedral to see the Samuel Yellin exhibition and to hear personally about his work from his granddaughter, Clare Yellin. David Montague and Marilyn Barrett made this event possible.

The first of two planned Caucus trips was held in Detroit in October. It was organized by Rebecca Stevens, led by Sandra and Gilbert Oken, and coordinated in Detroit by Arlene Selik and Linda Ross of Sybaris Gallery. The second trip is slated for Los Angeles from February 29 to March 3, led by Ruth and Dick Conant and Lillian Berkowitz.

Judy Bloomfield and Myrna Zuckerman led the Alliance trip to New York on November 17-19. Another trip is planned for Rochester, N.Y., in conjunction with NCECA, The National Council on Education for the Ceramic Arts. The March 22-24 trip, led by Lee Eagle, will focus on educational enrichment.

There are lots of other events coming up soon: a reception and talk at the Embassy of Finland, chaired by Sue Bralove, our Winter Fun evening chaired by Sandy Mitchell and Sue Pierce, and a day trip to Baltimore chaired by Mary Hartzler and John Kotelly that will include the Chihuly exhibition at the Baltimore Museum of Art, a visit to glass artist Gianni Toso, and much more.

A new spring workshop series headed by Mary George Kronstadt is being created once again. Each of four workshops will be held in conjunction with a lecture at the Renwick Gallery, a gallery exhibition and a potluck dinner in members' homes coordinated by Irene Sinclair.

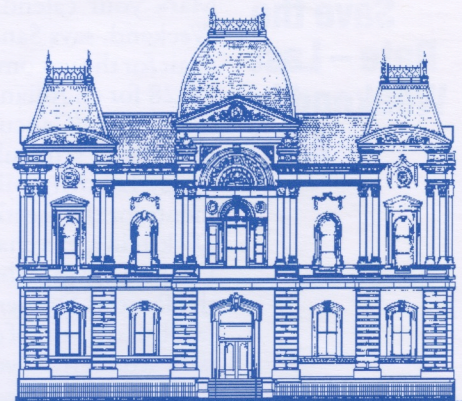
The ART Group (Alliance for the Renwick Tomorrow) continues to flourish.

Our educational outreach program has reached new heights under the direction of Shelly Brunner and David Montague and the Renwick Gallery's public programs coordinator Allen Bassing. Our development committee chaired by Rebecca Klemm and our planning and nominating committee chaired by John Kotelly will be looking into our future for ways to develop programming so we can be most successful in reaching our goals.

Mark your calendars now for Craft Weekend: April 26-28 for all Alliance Members and April 25-28 for Alliance/Caucus members. A wonderful weekend is planned with Sandra Oken as the Weekend chairman. Think teapots!!

All of our events involve the hard work of many people who care deeply about the Renwick Gallery and the Alliance. These efforts are reflected in the many wonderful comments about individual members and our group that have come my way here and in my travels. Our reputation is one we should all feel proud of.

A special thank you to all committee chairmen and committee members, officers, Board members and all Alliance members who together make our success possible. Let me hear from you.....



Renwick Curator Awarded Smithsonian Scholarly Studies Grant

In April 1995, Renwick Curator Jeremy Adamson was awarded a two-year Smithsonian Institution Scholarly Studies Grant for his research project, *"Revising the Border/Redefining the Edge: American Artists' Picture Frames from Whistler to John Marin."*

It was the only project to be funded among those submitted from the Smithsonian art museums in the fall 1994 cycle and the first awarded to a Renwick staffer. The maximum award is \$70,000, and funds are to be used to defray costs of travel, research assistance, and photography. Adamson's findings ultimately will be presented in a Renwick exhibition and a publication scheduled for 1997.

Instead of an exhibit of empty fine frames, the show will include numerous paintings with their original frames or period examples so that the frame style and the type of picture for which it was developed are displayed. A section will be also be devoted to spectacular folk and vernacular frames.

One of the great problems facing frame scholarship today is the fact that, like outmoded clothing, numerous examples designed, fabricated, or selected by painters to enhance particular works have been replaced by subsequent owners. Since pictures have always been destined for display in architectural interiors, their frames have been regularly changed as taste in buildings and decors have evolved.

Moreover, from the 1870s, American museums periodically have "updated" their picture frames to

suit current ideas of aesthetic experience and new philosophies of display. Untold numbers of old frames were simply thrown out. As a result, there is generally a disparate selection of frames on view in any gallery: good, bad, and indifferent; old, modern, and reproduction. Fortunately, there are a sufficient number of original, handcrafted examples remaining from the period ca. 1865-1945 to provide an adequate study group. In addition, extant archival resources including artists' and frame makers' sketchbooks, letters, studio and exhibition photographs, and workshop records offer additional data for review, analysis, and interpretation.

In the past decade, picture frame dealers and restorers have located, conserved, and photographed a variety of outstanding American examples, identifying makers and providing new information on dating, fabrication, and finishing techniques. Curators have also recently studied their period examples and now often provide special, additional labels to identify a frame's designer or maker. After decades of indifference, the frame is suddenly gaining new prominence---not only as a work of art in its own right, but also as an indicator of changing cultural values. If you know of any outstanding but little-known or overlooked American frames dating from 1865 to 1945, please call or write Jeremy Adamson at the Renwick Gallery. There are some spectacular examples out there waiting to be discovered!

In the Spirit of ART

The Alliance for the Renwick Tomorrow (ART) hosted a cocktail reception in October at the Zenith Gallery for members and friends to meet ceramic artist Laney Oxman and see her work. On tap for December is ART's first Christmas party, complete with food at the Occidental Grill, an

acappella band and horse-drawn carriage rides. In April, 1996, the group will mark its first year anniversary with a second annual "full deck card and cocktail party." ART's Jill Neff says there's an invitation to all Alliance members to join in the anniversary celebration.

The Importance of Membership

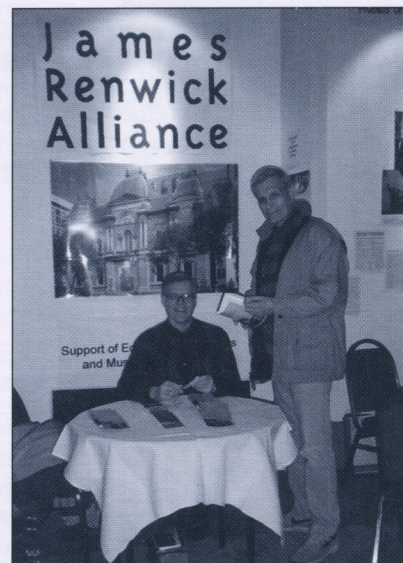
by Marilyn Barrett

Among the incentives and rewards that come with belonging to the James Renwick Alliance are having a good time and making new acquaintances who also enjoy contemporary crafts. In an effort to expand our membership, the Alliance is sponsoring a number of activities.

On November 10, we held a "Member Bring-A-Member" event at the Renwick Gallery, complete with a light buffet, games, surprises and prizes. Deena Kaplan and I served as co-chairs.

The Alliance also had a booth at SOFA (Sculpture, Objects, Functional Arts), the annual art and design for living show in Chicago in early November to tell people about our group and to answer any questions. We'll also have a booth this month at the Washington Craft Show at the Sheraton-Washington Hotel on December 1-3.

We're also hoping to attract more members from the craft-artist community, particularly in the Washington metropolitan area. At its October meeting, the Alliance Board voted to add a participating artist membership category at a level of \$50, which will be in effect annually for the next two years.



Paul Parkman, past president, James Renwick Alliance, explains benefits of membership to Robert Pfannebecker, collector from Lancaster, PA at the Alliance booth at SOFA, Chicago.

Memories of Detroit

The October 5-9 Caucus trip to Detroit produced wonderful memories for all who went. It included a full, exciting schedule with stops at the Cranbrook Academy of Art and its beautifully restored Saarinen House, the Detroit Institute of Arts, historic Pewabic Pottery, as well as several notable private collections and artists' studios. And there were gallery visits and opportunities to do some shopping. The trip was organized by Caucus member Rebecca Stevens and coordinated in Detroit by Arlene Selik and Linda Ross of the Sybaris Gallery. It was led by Caucus members Sandra and Gilbert Oken.



Left; Gerhardt Knodel in his studio with Alliance President Barbara Berlin and Caucus member Hans Loeser. Right; Tony Hepburn with Caucus member Susan Klaus in his studio. Photos by Virginia Friend.



Renwick Public Programs - December, 1995, January, February 1996

All programs are free to the public and will take place in the Grand Salon unless otherwise noted.

December 2 and 3

Craft Demonstration: Furniture maker Jake Cress will show how he designs and makes his elegant yet whimsical creations based on antique furnishings. From 11 AM to 3 PM. Program support from the Pearl Rappaport Kaplan Fund.

December 7 and 14

Video Program: "Gifts From the Fire: The Ceramic Art of Brother Thomas", depicts Benedictine Brother Thomas Bezanson as he creates porcelain pottery employing traditional Japanese and Chinese methods, glazing and firing each piece several times with precision and patience. From 10 AM to 3 PM. (Length: 29 min.)

December 15

Gallery Short Talk: Renwick Programs Coordinator Allen Bassing will discuss "Ghost Clock" by Wendell Castle. In appearance, one sees a Grandfather clock covered by a large white sheet; in actuality, it is a masterpiece of artistic illusion. Meet in Renwick lobby. At Noon.

January 11 and 25

Video Program: "The Hermitage: A Russian Odyssey - Part One, Catherine the Great: A Lust for Art." In less than 40 years, Catherine

acquired masterpieces by such artists as Rembrandt, Rubens, and Brueghel and displayed them in an opulent setting in St. Petersburg, Russia. From 10 AM to 3 PM. (Length: 54 min.)

January 12

Gallery Short Talk: Renwick Programs Coordinator Allen Bassing will discuss Richard Shaw's "Carrie" from the permanent collection, an anthropomorphic whimsical stick figure of porcelain with decal overglaze. Meet in Renwick lobby. At Noon.

January 21

Concert: Pianist Robert Parris and cellist Lori Barnet will give a recital of 19th century European music. Program support comes from the Musician Union Local 161-710, American Federation of Musicians. At 3 PM.

January 26

Lecture/Demonstration: Renwick Programs Coordinator Allen Bassing will interpret manners in the late 19th century using Victorian clothing as illustration of how people lived, worked, and socialized. At Noon.

February 8 and 22

Video Program: "The Hermitage: A Russian Odyssey - Part Two, Tyrants and Heroes: A Lust for Art." This period was an era of violence and aesthetic advances when royalty continued to collect art for Russia's prize museum in St. Petersburg. From 10 AM to 3 PM. (Length: 53 min.)

February 9

Gallery Short Talk: Renwick Programs Coordinator Allen Bassing will continue his survey from the permanent collection with a discussion of Garry Knox Bennett's "Boston Kneehole", a contemporary painted wood and brick base desk inspired by an antique piece from 1760. Meet in lobby. At Noon.

February 11

Lecture: Ceramic artist Linda Arbuckle will discuss her functional, highly decorative, opaque glazed earthenware. Program support comes from the James Renwick Alliance and the Studio Design Gallery, Inc. At 3 PM.

February 23

Gallery Talk: In celebration of the Renwick Gallery's 24th birthday. Program coordinator Allen Bassing will give a history tour of the building. Meet in the lobby. At Noon.

Renwick Gallery
of the National Museum of American Art
Smithsonian Institution
Pennsylvania Ave. at 17th Street, N.W.
Washington, DC 20560

202-357-2531 VOICE

202-786-2810 FAX

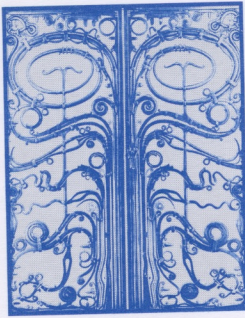
Kenneth R. Trapp
Curator - in - Charge

Renwick Home Page

Plans are underway to put together a home page for the James Renwick Alliance that people could access with their computers. Mel Eagle reports that we're in the process of getting an Internet address assigned to the Alliance. The new home page could offer information online about the Alliance, a schedule of events, open-

ings at the Renwick Gallery, and carry the Renwick Quarterly. "It's something we need to do to link into the rest of the world," he says. Any one with an interest in computers who would like to be involved in creating our new "electronic publications" should contact Penny Pagano by phone at 202-338-7926.

Calendar of Upcoming Events



Albert Paley, Portal Gates, 1975. 117.1; forged steel, brass, copper and bronze, 1974; 90 3/4 x 72 x 4 in.; National Museum of American Art, Smithsonian Institution. Commissioned for the Renwick Gallery.

December, 1995

- 1-3 Alliance Membership booth at Washington Craft show/Sheraton-Washington Hotel
- 11 Caucus/Alliance Board meeting: An Evening with Kenneth Trapp. Renwick Gallery
- 14 Tour and Reception at the Embassy of Finland. 6:30 PM

January, 1996

- 8 Alliance Board meeting
- 20 Alliance Winter Fun at Avenel Tournament Players Club

February, 1996

- 10 Linda Arbuckle workshop

- 11 Linda Arbuckle lecture. Renwick Gallery
- 12 Alliance Board meeting
- 17 Dale Chihuly glass exhibit. Corcoran Gallery of Art
- 27-29 Baltimore Craft Fair (wholesale)
- 29- Craft Leaders Caucus trip to
- Mar. 3 Los Angeles

March, 1996

- 1-3 Baltimore Craft Fair (retail)
- 10 Alliance day trip to Baltimore
- 14-17 SOFA in Miami
- 15 Mark Lindquist and Lia Cook exhibits at Renwick Gallery
- 18 Alliance Board meeting
- 22-24 Alliance trip to Rochester, New York
- 23 Mark Lindquist workshop
- 24 Mark Lindquist lecture. Renwick Gallery
- 24 Mark Lindquist opening reception. Maurine Littleton Gallery. 5-7 PM
- 29 Kimono Inspirations exhibit. Textile Museum
- 30 Ana Lisa Hedstrom workshop
- 31 Ana Lisa Hedstrom lecture. Renwick Gallery

April, 1996

- 8 Glass exhibition at New York Metropolitan Museum of Art
- 8 Alliance Board meeting
- 11-14 Fiber Art Weekend. Racine, Wis.
- 24 Smithsonian Craft Show Opening. (By invitation)
- 25 Alliance Board/Caucus meeting. Renwick Gallery
- 25-28 Smithsonian Craft Show
- 25-28 Craft Leaders Caucus Meeting and Craft Weekend in Washington
- 26-28 Craft Weekend in Washington

May, 1996

- 6 Alliance Board meeting
- 18 Emilio Santini workshop
- 18 Emilio Santini works on exhibit. The Glass Gallery
- 19 Emilio Santini lecture. Renwick Gallery

June, 1996

- 3 Alliance Board meeting
- 6-9 Glass Art Society Conference, Boston
- 12-15 Society of North American Goldsmiths Conference in Washington

JOIN THE JAMES RENWICK ALLIANCE

Donors* (\$100 or more) receive:

- the Renwick Quarterly, containing articles of general interest about Renwick exhibits and acquisitions, as well as information about programs and events.
- invitations to special receptions for artists and to exhibition tours conducted by artists or curators.
- discounts on the Alliance's Spring Weekend and Craft Study Tours.

ART (Alliance for the Renwick Tomorrow)*— ages 25 to 40 (\$70 single, \$125 double) receive the same benefits as Donors.

Guild* (\$50) - Participating craft artisans receive the same benefits as Donors.

Sponsors # (\$250 or more) receive:

- above benefits.
- complimentary catalog of a major Renwick Gallery exhibit.
- one complimentary ticket to the annual Spring Symposium.

Patrons # (\$500 or more) receive:

- above benefits.
- two complimentary tickets to the annual Spring Symposium.

Craft Leaders Caucus # (\$1,000, \$1,250 couple or more) receive:

- above benefits plus those delineated under "Craft Leaders Caucus."

Benefactors # (\$2,500 or more) receive:

- above benefits.
- acknowledgement as a donor of an object in the permanent collection of the Renwick Gallery.

Silver Benefactors ## (\$5,000 or more) receive:

- above benefits.
- a special evening with the Renwick's Curator-in-Charge (dinner for two) and a private tour of the collection.

To join the Alliance, please complete the form below and mail it with your check, payable to the James Renwick Alliance, 6801 Winterberry Lane, Bethesda, MD 20817. All or most of your contribution is tax deductible.

- | | |
|--|--|
| <input type="checkbox"/> Donor* (\$100+) | <input type="checkbox"/> Leader # (\$1,000, \$1,250 couple+) |
| <input type="checkbox"/> ART* (\$70, 125 double) | <input type="checkbox"/> Benefactor # (\$2,500+) |
| <input type="checkbox"/> Guild* (\$50+) | <input type="checkbox"/> Silver Benefactor ## (\$5,000+) |
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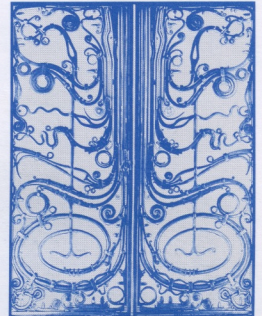
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* entire contribution is tax deductible.
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all but \$115 is a tax deductible contribution.

James Renwick Alliance
6801 Winterberry Lane
Bethesda, MD 20817



JAMES RENWICK ALLIANCE
QUARTERLY

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