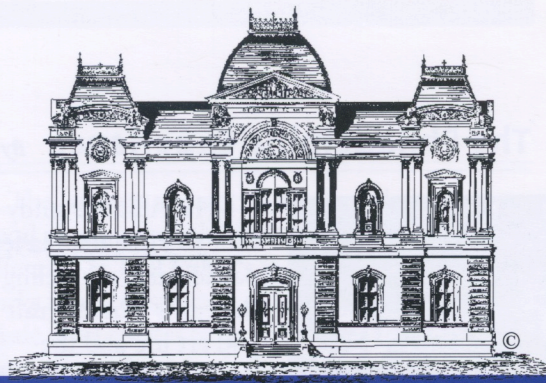


James Renwick Alliance



Spring 1997

The Big Craft Weekend Is Coming

Craft Weekend, when we celebrate the 25th anniversary of the Renwick Gallery and the 15th anniversary of the James Renwick Alliance, takes place April 24 to 27. With overall leadership from Sandra Oken, plans are sliding smoothly into place. "We hope everyone is making arrangements to attend the whole weekend, especially the 'Sentimental Journey' gala on April 26," says gala chair Deena Kaplan. Alliance founding members will be honored at this year's gala, and the first "Masters of the Medium" awards will be presented to five craft artists.

A 2-day Festival of Craft Education will make the 1997 Craft Weekend especially memorable. The festival, sponsored jointly by the Alliance and the Renwick Gallery, will be held in the Gallery's Grand Salon on April 26 and 27 from 10 a.m. to 5 p.m.; it will be open to the public and free of charge. Attendees will have a unique opportunity to meet representatives of some of the Nation's most notable craft schools and learn about the educational opportunities available today. "We are



Festival of Craft Education Poster

delighted that so many schools and programs will be gathered in a museum setting," says Curator-in-Charge Ken Trapp. "This will be a wonderful opportunity for students, craft professionals, and others to see and match their interests and educational opportunities across the country." The festival still needs volunteers to work that weekend; if you are interested in helping, call Sue Bralove at (202) 363-9643.

Caucus Day on April 25 will include a tour of the White House sculpture garden and a visit with former Curator-in-Charge Michael Monroe and his wife Bernadette. On April 26 Alliance members can attend a symposium moderated by Ken Trapp on the topic, "Making It"—how various artists achieve success in the craft world. On Sunday there will be an Alliance tour of private collections and a gallery; this year's tour also includes a wood-turning demonstration. And of course, Alliance members will want to save plenty of time for the Smithsonian Craft Show on April 24 to 27.

Masters of the Medium

By John Kotelly

In the last issue of the *Quarterly*, Alliance members were asked to vote for one Master of the Medium in each of five craft categories. The criteria for this award, to be given every other year, are consummate craftsmanship, influence in the craft field, contributions to the field, and past or present membership on the James Renwick Alliance Honorary Board.

Your votes have been tallied, and the first recipients of the Masters of the Medium award are:

- Ceramics — Peter Voulkos;
- Fiber/Baskets — Ed Rossbach;
- Glass — Harvey Littleton;
- Metal/Jewelry — Albert Paley;
- Wood/Furniture — Sam Maloof.

The Masters will be honored at the James Renwick Alliance "A Sentimental Journey" gala dinner on the evening of April 26. We hope everyone will make a special effort to attend and honor these world-renowned craft artists.

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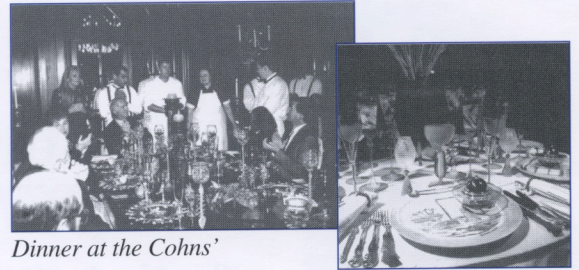
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The Philadelphia Experience By Connie Healy, Brenda Erickson, Ellen Berlow, and Grace Taylor



On the bus in Philadelphia

The Alliance study tour to Philadelphia left participants marveling at the city's vibrant craft and art life and the generous hospitality of its inhabitants—particularly the planning assistance provided by



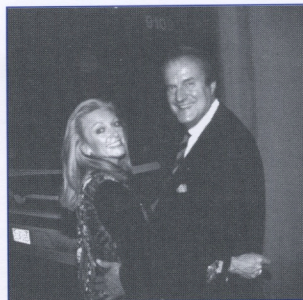
Dinner at the Cohns'

Helen Drutt and Rick Snyderman. Perhaps W.C. Fields was making a serious point when he said he wanted his epitaph to read, "On the whole, I'd rather be in Philadelphia."

Our bus pulled up at the Society Hill home of Helen and Jack Bershad right on time—a tribute to the planning skills of our leaders, Sandy Mitchell and Jean Efron. The interior of the Bershads' beautifully restored town house combines paintings, sculpture, disparate crafts, contemporary furniture, and antique Indonesian textiles. We were reluctant to leave for the Philadelphia Craft show.

After the craft show we visited the Helen Drutt Gallery, where Helen plied us with wonderful refreshments and Wayne Higby was on hand to discuss his monochrome landscapes in porcelain. These are based on drawings he made at Lake Powell on the Colorado River. Building on rectangular porcelain plateaus, Wayne portrays cliffs, water, and even rain in porcelain. The raised porcelain mimics the play of light and shadow over the lake. He invented a glacier blue celadon for these works.

As Alliance President Barbara Berlin put it, the reception and dinner at Suzanne and Norman Cohn's home, where room after room is decorated with art and craft, was "an experience of a lifetime." An extensive installation of Chihuly glass on the staircase wall, visible from both upstairs and down, was just one of many highlights. Norman Cohn, who oversaw its backlighting, spoke of his delight in viewing it first thing each morning and again when retiring.



Suzanne and Norman Cohn

In the dining room, the setting at each table presented an artful assemblage of porcelain, silver, stemware, and centerpieces, most of them

made by contemporary craft artists. Dinner introduced us to an artist in another field, chef Rainier Floeter, whose gustatory delights were beautifully complemented by Norman Cohn's wine selections (Suzanne later told us that her husband's great love is wine). Not even the glow of Norman's superb wines, however, could outshine the group's pleasure at the graciousness with which the Cohns shared their love of crafts.

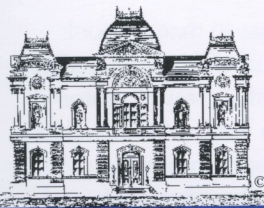
On Saturday morning, ceramic artist Jill Bonovitz and Outsider art collector Sheldon Bonovitz welcomed the group to their "primitive meets posh" Rittenhouse Square home. Contemporary ceramics and pre-Columbian pottery blended with Art Brut chicken-bone sculptures, massive carved-wood animals, and visionary paintings to create a dramatic and unusual private collection.

Next, in the studio of ceramic artist Robert Winokur, massive stoneware sculptures of Pennsylvania brick clay etched with geological images stand like contemporary monuments. Recent Winokur works evoke Umbria's mountains, rocks, and earth tones. In an adjoining studio, Paula Winokur's porcelain slab sculptures of unglazed white clay dramatize the singular beauty of form without color. Her white porcelain slab fireplace in their home is an exciting blend of form and function.

We lunched at the craft-laden, architecturally exciting home of Ruth and Rick Snyderman, and from there we moved to the home and studio of stained-glass artist Judith Schaefer. Judith begins her creative process while watching police-drama shows, drawing while the show is on. She starts with the faces, which she wants to reflect multiple feelings. The final figures are composed of four layers of glass of different colors that have been painted and fired; the work is held



Judith Schaefer and Harry Anderson at the Snydermans



James Renwick Alliance QUARTERLY Spring 1997

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

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The Philadelphia Experience continued

together with copper. Judith does not consider her work either political or depressing, although it has been characterized by others as "mordant, macabre, and difficult." To her it seems uplifting. And this is the way Judith herself comes across.

At the Snyderman/Works Gallery, we viewed Harry Anderson's whimsical lamps, Howard Werner's fine wood furniture, and Tula Telfair's oil paintings, which combine landscape panels with panels of pure color, along with many other fine craft objects. Nearby, at the Moderne Gallery, Bob Aibel talked about the work of George Nakashima and Wharton Eshrick. The gallery has a significant collection of the work of both men; it specializes in French and American Art Deco and in furniture, lighting, and accessories from the forties and fifties.

The last two stops both involved the use of wood in art, but could not have been more different. In Mel Fisher's studio, very complex works were constructed of balsa wood or of PVC plastic. Mel creates large wall pieces from multiple strips of wood or plastic that are patterned by the arrangement of the strips. He considers his work metaphors for the structure of light.

Finally, as we passed through Delaware on our way home, we visited the home of Susan and Neil Kaye in Wilmington. The Kayes have an incredible collection of over 250 turned-wood pieces—something we could all relate to. The collection began with the purchase of a modest piece just 3 years ago. The visit concluded with a stop at the full-sized soda fountain in their recreation room, where sundaes were concocted and served.

Eastern Shore Idyll

By Bob Sinclair

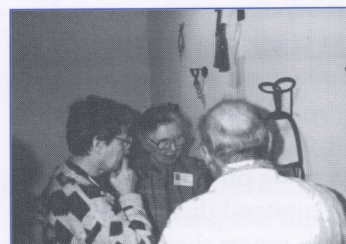
On a snowy day last January, Alliance members visited bucolic, quietly upscale Talbot County on Maryland's Eastern Shore. On the way to the Chesapeake Bay Bridge the group stopped at the Elizabeth Myers Mitchell Gallery, on the grounds of St. John's College in Annapolis, to view a colorful, highly personal exhibit of watercolors by Red Grooms (better known for his larger-than-life "pictosculptoramas"). Then it was on to Oxford and Easton.

The first Eastern Shore stop was Saff Tech Arts (STA) near Oxford. From the outside, the STA building looks like a rural radio station; it gave no hint of what was inside. Donald Saff uses cutting-edge technology to help artists like Robert Rauschenberg and Roy Lichtenstein extend the boundaries of their work. The group saw two Rauschenberg frescos in which photo-mosaics had been applied to plaster (Donald recounted how hard it had been to keep the pigment from disappearing into the plaster), and a Lichtenstein "painting" in which

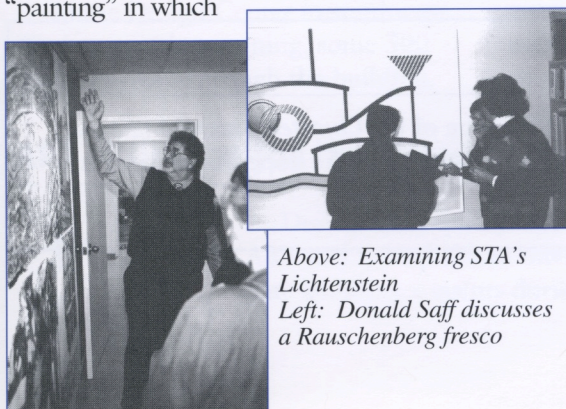
typical Lichtenstein shapes had been incorporated in a scrim-like material and seemed to float in front of the background. Donald was eloquent about the rewards and challenges of collaboration at this level. He was still warming to his subject when the group had to leave.

The group spent the next few hours at the Academy of the Arts in Easton, a 19th-century building that has been thoughtfully restored and expanded. According to Director Christopher Brownawell, the Academy is very much a center for Eastern Shore cultural activity. For the Alliance group, it was the scene of an excellent lunch, an exhibit of contemporary glass objects, and a slide talk by glass artist Paul Stankard. The exhibit's curator, Sally Hansen of the Glass Gallery, was on the trip along with her husband Ned, and she used the objects she had assembled to impart some of her encyclopedic knowledge of the world of art glass. The exhibit included several of Paul Stankard's glass renderings of flowers and insects, and Paul's talk took the group deeper into the process of making these exquisitely realistic pieces.

From the Academy it was back to a still-snowy Washington. Under the gentle guidance of tour leaders Sandy Mitchell and Elyse Vinitsky, the group had kept to its schedule and actually made it back on time!



Sally Hansen in Easton



Above: Examining STA's Lichtenstein
Left: Donald Saff discusses a Rauschenberg fresco

It All Started With a Parking Problem

By Bob Sinclair

One day in 1986, Jane and Arthur Mason couldn't find a place to park near the National Gallery. This was the first in an unlikely chain of events that transformed them into passionate collectors of turned wood. One beneficiary is the Renwick Gallery, which received gifts from their collection in 1991 and again last December.

All this was still in the future on that 1986 day when Jane and Arthur decided to swing past the National Gallery on their way back from a wedding. Unable to park there, they were heading home when they noticed signs for a Frank Lloyd Wright exhibit at the Renwick. When they entered the gallery, the docent on duty told them they really should see the turned-wood exhibit as well, and when they prepared to leave after viewing just the Wright show, the docent shooed them back. The rest, as the pundits say, is history: an instant love affair with turned wood and a collection of more than 500

works of art, assembled over not much more than 10 years. "We're very intense," comments Jane.

One afternoon this last January, the Masons were in the basement of the Renwick talking about the ten works comprising their most recent gift. "We like the way Michelle Holtzapfel 'dresses' her pieces," said Jane. A particular favorite of theirs is "Cuzco Moon" by William Hunter, a large vase of olive-colored vero wood with a yellow spot on the side. And of course there is an example of Virginia Dotson's work in laminated wood, part of what the Masons call "Dotson Alley" in their home. In addition, the gift includes turned wood by Michael Peterson, Melvin

Lindquist, Dan Kvitka, Stoney Lamar, Jack Straka, and David Ellsworth, as well as a basket by John McQueen.

It is clear that the Masons' love affair with turned wood continues. The gift will form part of the exhibit celebrating "The Renwick at 25" that opens on March 14. Renwick Curator-in-Charge Ken Trapp comments: "Jane and Arthur Mason are indeed good friends of the Renwick Gallery. Their generous gifts of turned-wood objects form the foundation of the museum's collection in this art. I am



Jane and Arthur Mason with some of the works they have donated to the Renwick Gallery

happy to acknowledge their generosity and to say theirs is the kind of philanthropy every curator dreams of—they give because it is the right thing to do."

Jo Buffalo, Renwick Fellow-in-Residence

By Jeremy Adamson

Jo Buffalo—artist, ceramics teacher, and college administrator—arrived in Washington in early January to take up her appointment as a 1996–1997 James Renwick Fellow in American Crafts. She will be in residence for 6 months, working on her research topic, "Ceramic Plates and their Makers." I am pleased to report that since her selection as a fellow last April (and her write-up in the June–August 1996 issue of the *Quarterly*), Ms. Buffalo has been promoted to a full professorship at Cazenovia College in upstate New York.

Like past Renwick Fellows, Jo Buffalo will be based at the Research and Scholars' Center at the National Museum of American Art. She will be investigating the many ways in which contemporary artists have used the

surface of a plate or platter as a physical zone for expression—sculptural, pictorial, and graphic. "I have a personal passion for plates," she states. "The sculptural form, which has a large two-dimensional surface, relates to the technical problems I pose for myself in my own work."

The plate is an age-old format that artists still find challenging, and her research will be based primarily on direct contact with artists who have worked with ceramic plates. A broad

selection of those who have used the format effectively will receive an in-depth questionnaire and then will be contacted for follow-up interviews. Prof. Buffalo's conclusions and discoveries probably will be presented in exhibition form. Artists in the Renwick's permanent collection who have worked with plates include Beatrice Wood, Viktor Schreckengost, Peter Voulkos, Waylande Gregory, Jun Kaneko, Roger Zellner, and Howard Kotler.

Apology

To everyone whose Winter 1996 issue of the *Quarterly* arrived late, we apologize. We are using a new mailing service in the hope of getting this issue to you with a minimum of delay.

The Barrow Podium

Thanks to the Alliance, future presentations at the Renwick Gallery will be delivered from a podium that itself is a beautiful piece of craft art. The podium was fashioned by Henry Barrow of Glen Echo, Maryland, from mahogany and birds-eye maple. Lettered along the sides of its front

Craft Guilds Are Forming a Community of Artisans

Across the country, craft artists are banding together in guilds working in all the major craft media—clay, glass, wood, fiber, metal. Their goal is to promote higher standards of craftsmanship and design, increase public awareness of the craft, provide information to members on educational and exhibit opportunities, and offer opportunities for networking and cooperation. Guild activities include monthly meetings, special seminars and workshops, juried shows, and the sharing of news and ideas in monthly newsletters. Membership in the guilds ranges

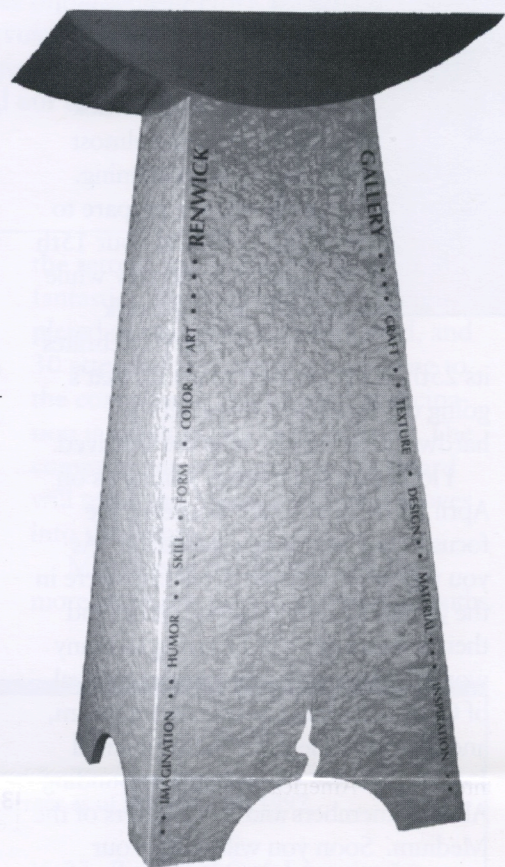
panel are words evocative of the creative process in craft: on one side, “imagination, humor, skill, form, color, art;” on the other, “inspiration, material, design, texture, craft.” The words “Renwick” and “Gallery” top the two rows of words.

Making the podium for the Renwick was “a real privilege,” says Barrow.

By Ellen Berlow

from the emerging artist to the skilled professional.

In the Washington metropolitan area, where there is an active crafts community, a number of guilds, including the Kiln Club, the National Capital Art Glass Guild, the Washington Wood Workers Guild, the National Enamelist Guild, the Ceramic Guild, Montgomery Potters, the Fiber Arts Study Group, and Potomac Craftsmen, are grouped in the Creative Craft Council. The Council is planning its 22nd biennial juried exhibition, “Geometry in Art,” for October 1988.



Fun by Design

The Renwick Alliance was the beneficiary of one of the year's great parties on December 12. The party's theme, “Art and Entertaining for the Holidays,” was conceived in conjunction with Frank Huggins of the design firm of Duncan and Huggins, in the belief that there is a natural connection between interior design and the craft world—and that some money might be made, too.

In the Design Center in southwest Washington that evening, some 500 guests roamed through the building,

from the Design House on the lower level all the way to “Art on the Seventh Floor.” Many Alliance members, including at least 20 members of the Board, were on hand. Olsson's Books sponsored a signing that featured eight authors including Art Buchwald and Jim Lehrer; several restaurants provided exotic food; some of the Design Center firms assembled a furniture display; there was great music; and guests had a chance to bid in a silent auction of wonderful gifts that included work by Mary George

Kronstadt and Phil Brown from the Alliance, as well as two items contributed by the Maurine Littleton Gallery. Three organizations—Sasha Bruce Youthwork, the American Society of Interior Designers, and the James Renwick Alliance—were the beneficiaries. The Alliance's share of the proceeds is nearly \$7,000.

The seventh floor of the Design Center was given over to craft and art galleries for the party, and it is to be dedicated permanently to the display of art. Members are urged to visit it regularly.

By Arthur Mason

ART (Alliance for the Renwick Tomorrow)

By Dan Berger



During early 1997, ART continues to reinforce its Steering Committee. On February 22, a group of ART members plans to travel to the Baltimore Craft Show and enjoy a crab feast. ART will also participate in Alliance events during the Spring Craft Weekend in April. Details to follow.



Once again, I find the creative activity of the James Renwick Alliance almost overwhelming. As we prepare to celebrate our 15th anniversary while the Renwick Gallery celebrates

its 25th, it's hard even to list all that's going on, much less thank all the hardworking people who are involved.

I look forward to your joining us on April 24 to 27 at Craft Weekend, the focus of our year-long celebration. As you will learn in more detail elsewhere in the *Quarterly*, our weekend chairs and their committees will be giving us many wonderful events, including the Festival of Craft Education, tours, a symposium, and of course the gala, "A Sentimental Journey," where we will honor founding Alliance members and five Masters of the Medium. Soon you will receive our Craft Weekend invitation. You will love the choices! And none of it would have been possible without the work of many people: Craft Weekend chair Sandra Oken; committee chairs Deena Kaplan (gala); Sue Bralove and Charlie Gailis (festival); Sharon Buchanan (Caucus Day); Arnold Berlin and Norman Mitchell (Sunday tour); and Andrea Uravitch (symposium); and all the other chairs and committee members.

On the administrative front, our Board has just completed a successful retreat, where we focused on who we are and where we want to go as the Alliance continues to mature. Soon we will be discussing a formal working agreement between the Alliance and the National Museum of American Art/Renwick Gallery.

Looking ahead, members of the Craft Leaders Caucus will enjoy an educational retreat in Florida under the guidance of Jane and Arthur Mason. The following day, David Montague will lead Caucus members on a craft study tour to Palm Beach and Miami, finishing up at the opening of SOFA. On May 18, the Alliance will enjoy a study tour of Frederick, Maryland, led by Lenel Srochi-Meyerhoff and Susan Agger. Mary George Kronstadt and her committee have set up yet another fine series of workshops, and the artists involved will also lecture at the Renwick Gallery in a program cosponsored by the Gallery and the Alliance. And spring is election time for your Board. We will elect a new President in early March and the Board in its entirety in early April. The new administration will officially begin July 1, 1997. Shelly Gollust, our executive assistant, will be taking on a full time job at the end of June. Working with her these last nine years have been very special and we will miss her.

But as we anticipate these next steps on our sentimental journey, we can also

look back with a feeling of real accomplishment. I have in mind the wonderful craft study tour to Philadelphia led by Jean Efron and Sandy Mitchell, and our trip to Maryland's Eastern Shore led by Sandy Mitchell and Elyse Vinitzky. Our Member-Bring-a-New-Member event last November, organized by Membership Co-Chairs Marilyn Barrett and Arthur Mason with plenty of help from Guild Chairs Ellen Berlow and Ginny Friend, added many new people to the Alliance's rolls and strengthened our ties with local craft guilds.

We also must give thanks to Joan Lunney for working with the museum to compile a list of addresses of artists who have works included in the permanent collection, and to Diane Grainier, who collated our volunteer questionnaire.

We benefited—financially and in other ways as well—from the holiday event at the Washington Design Center, and we can thank Arthur Mason for helping to make it happen. And last but certainly not least, our educational outreach program under Shelly Brunner and David Montague continues to grow. This spring we will be working with seven Washington, DC area schools at the Gallery, and Shelly's newly expanded docent-training program will open the possibility of more extensive educational activities. Thanks to both David and Shelly for making all this happen.

Our history is rich and our future a challenge. Come celebrate!

Members! Members! Members!

By Arthur Mason

More than 75 people, including many new members, attended the Alliance's ever-popular Member-Bring-a-New-Member event at the Renwick Gallery on November 14. Ken Trapp, the featured speaker, gave a fascinating talk on the building of a museum collection. A new feature was the introduction of leaders from the

Washington area's craft guilds, each of which sent two of their officers. The food was wonderful, and Marilyn Barrett did her usual great job of organizing the evening. The event was cohosted by the Alliance for the Renwick Tomorrow (ART), the Alliance group for members between the ages of 25 and 40.



Washington area craft guild members at the membership event

The Loss of a Valued Friend and Supporter

With great sadness we report the death of Milo T. Hoots Jr., a long-time member of the James Renwick Alliance and Caucus member since its conception. For three decades he was a highly respected voice in the Washington art and design world. Those of us who knew Milo will always remember his unerringly good taste, his commitment to his calling, his valued support, and his warmth as a person. He will be greatly missed. We extend our deepest sympathy to his family.

Moving Forward Through a Retreat

By Jerry Paulson

The Board of Directors of the James Renwick Alliance began a process of self-examination, planning for the future, and improving internal Board procedures by holding a day-long retreat on January 19.

Over the 15-year history of the Alliance, the Board has grown in size and the Alliance itself has become a more complex organization. Under those circumstances, a periodic review

of Board functioning is in order.

To facilitate the retreat and the longer-term process of self-examination and planning, the Alliance retained the services of the Support Center of Washington. Like the Alliance, the Support Center is a nonprofit organization. Its mission is developing excellence in nonprofit management.

The participation by Board members, both in the process leading up to

the retreat and in the retreat itself, was fantastic. Thirty-nine members completed questionnaires beforehand, and 30 attended the retreat. According to the consultants, this level of participation is much higher than normal. The commitment evidenced by the Board will serve the Alliance well as it moves into the future.

Members of the Alliance will learn more about this process in coming months.

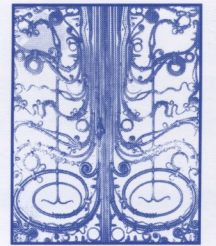
James Renwick Alliance and Related Events 1997

The James Renwick Alliance sponsors workshops and cosponsors related lectures. Dates are current as of February 14, 1997. For more information, call Shelley Gollust at (301) 229-2148

February	7	Tour of "The Renwick Gallery at 25" for craft guild members, 10 a.m.	26-27	"Festival of Craft Education," Renwick Gallery Grand Salon
28- March 3		Craft Leaders Caucus Tour to Florida		
March	12	Mixed Media artist B. J. Adams Workshop, 10 a.m.-3 p.m., Fillmore Arts Center at Rosario	May	
3-6		Craft Leaders Caucus Craft Study Tour to Florida	10	Ceramic artist John Glick Workshop, 10 a.m.-3 p.m., George Washington University Ceramic Studio
6-9	13	SOFA in Miami		
14		"The Renwick Gallery at 25" exhibition opens	11	John Glick lecture, 3 p.m. Renwick Gallery
16	14	Alliance tour of "The Renwick Gallery at 25," 11 a.m., led by Kenneth R. Trapp, Curator-in-Charge	17	Enamel and Glass artist Susie Krasnican Workshop, 10 a.m.- 3 p.m., Susie Krasnican Studio
19		Alliance tour of "The Renwick Gallery at 25," noon, led by Kenneth R. Trapp, Curator-in-Charge	18	Susie Krasnican lecture, 3 p.m., Renwick Gallery
April	23		18	Alliance Craft Study Tour to Frederick, Maryland
5	24-27	Wood artist Randy Shull Workshop, 10 a.m.-3 p.m., Maret School Craft Shop		
			June	
6	24-27	Randy Shull lecture, 3 p.m., Renwick Gallery	28	Birthday Party, black tie optional, by invitation, Renwick Gallery
	25		29	Family Day, Renwick Gallery
	26			
	26-27			

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James
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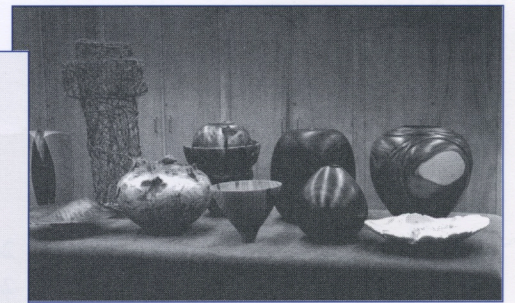
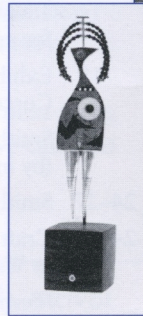


The Anniversary Exhibition

Craft lovers will have a unique opportunity to celebrate the Renwick Gallery's anniversary and the growth of its permanent collection when the exhibit, "The Renwick at 25," opens on March 14. The exhibit will include some 100 objects, including seven that are being lent as promised gifts. A major feature will be the first-time showing of Jane and Arthur Mason's wonderful gift of nine turned-wood objects and a

John McQueen fiber piece. The exhibit will be on view until July 13.

We hope the exhibition will encourage other friends of the Renwick Gallery to donate objects to the permanent collection. And what better time to do so than during the Renwick's 25th year!



Above: Jane and Arthur Mason's Gifts.
Left: Tod Pardon, *Methal*, gift of Martha and Pat Connell

Did You Know?

- The Renwick Gallery's Octagon Room was designed to hold William Wilson Corcoran's favorite sculpture, "The Greek Slave," by Hiram Powers.
- The building that now houses the Renwick Gallery was occupied for years by the U.S. Court of Claims. In the early sixties it was scheduled to be torn down and replaced by a new Executive

By Allen Bassing

Office Building. Mrs. John F. Kennedy worked hard to save it from destruction. The new Executive Office Building was eventually constructed behind the Renwick on 17th Street.

Renwick Gallery Programs

By Allen Bassing

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

March

13 (Thursday)

Video, 10 a.m. to 3 p.m. (continuous). "Contemporary Ceramics," a look at functional and nonfunctional claywork, including artists whose work is in the Renwick's collection — Wayne Higby, Andrea Gill, Betty Woodman, and John Glick (25 minutes).

14 (Friday)

Lecture, noon. In the second talk of her series, Corcoran Gallery of Art archivist Marisa Keller discusses William Wilson Corcoran's life during the Civil War period and his founding of the Corcoran Gallery. (Supported by the Corcoran Gallery of Art.)

15–16 (Saturday–Sunday)

Craft demonstration, 11 a.m. to 3 p.m. Craft artist Steven Ford will show how he makes works from polymer clay. (Supported by the Pearl Rappaport Kaplan Fund.)

16 (Sunday)

Exhibition tour, 3 p.m. Renwick Curator-in-Charge Kenneth Trapp discusses contemporary American craft in the exhibition, "The Renwick Gallery at Twenty-Five." Please meet in the lobby.

27 (Thursday)

Video, 10 a.m. to 3 p.m. (continuous). "Contemporary Ceramics," a look at functional and nonfunctional claywork, including artists whose work is in the Renwick's collection—Wayne Higby, Andrea Gill, Betty Woodman, and John Glick (repeat of March 13 program, 25 minutes).

28 (Friday)

Gallery tour, noon. Renwick Program Coordinator Allen Bassing talks about the architectural and decorative features of the Renwick Gallery's interior. Please meet in the lobby.

April

3 (Thursday)

Video, 10 a.m. to 3 p.m. (continuous). "Jewelry USA," a survey of contemporary jewelry showing the wide variety of materials and techniques used.

6 (Sunday)

Lecture, 3 p.m. Furniture designer Randy Shull will discuss the use of color and inventive forms, along with ways of altering the wood surface, in the making of studio furniture. (Supported by the James Renwick Alliance.)

11 (Friday)

Lecture, noon. Renwick Program Coordinator Allen Bassing will survey the architecture of James Renwick in Washington and New York City.

12–13 (Saturday–Sunday)

Craft demonstration, 11 a.m. to 3 p.m. Leather craftsman Dave Gilbert will show how he designs and makes customized and functional leather containers and clothing. (Supported by the Pearl Rappaport Kaplan Fund.)

13 (Sunday)

Lecture, 3 p.m. Fiber artist B. J. Adams will discuss her mixed media designs that can be colorful or subdued, textured or flat, illustrative or abstract. (Supported by the James Renwick Alliance and the Stephen Thurston Memorial Fund.)

17 (Thursday)

Video, 10 a.m. to 3 p.m. (continuous). "Jewelry USA," a survey of contemporary jewelry showing the wide variety of materials and techniques used. (Repeat of April 3 program.)

18 (Friday)

Lecture, noon. Corcoran Gallery archivist Marisa Keller will discuss the later years of William Wilson Corcoran, his philanthropic efforts, and his keen interest in Washington charities and Southern institutions. (Supported by the Corcoran Gallery of Art.)

May

4 (Sunday)

Concert, 3 p.m. The Millennium Ensemble will give a performance of early 20th-century American music, including works by Charles Ives, Amy Beach, and Ernest Bloch.

11 (Sunday)

Lecture, 3 p.m. Potter John Glick discusses his innovative approach to the shaping of pots and his exploration of surface detail. (Supported by the James Renwick Alliance.)

15 (Thursday)

Video, 11 a.m. to 3 p.m. (continuous, in conjunction with Asia-Pacific American Heritage Month). "The Korean Onggi Potter," a documentary about the making and function of traditional clay storage containers in Korea (24 minutes; supported by the Smithsonian's Office of Folklife Programs).

18 (Sunday)

Lecture, 3 p.m. Glass artist Susie Krasnican will talk about how she uses low-fire enamels and sandblasted glass to create her work. (Supported by the James Renwick Alliance.)

24–25 (Saturday–Sunday)

Craft demonstration, 11 a.m. to 3 p.m. Ceramic artist Sergei Isupov will show how he designs and makes his unique and colorful clay sculpture. (Supported by the Pearl Rappaport Kaplan Fund.)

29 (Thursday)

Video, 11 a.m. to 3 p.m. (continuous, in conjunction with Asia-Pacific American Heritage Month). "The Korean Onggi Potter," a documentary about the making and function of traditional clay storage containers in Korea (24 minutes, repeat of May 15 program; supported by the Smithsonian's Office of Folklife Programs).

30 (Friday)

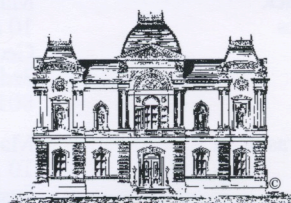
Walking tour, noon. Renwick Program Coordinator Allen Bassing discusses, in an historical context, the Renwick Gallery and other structures—some still standing, some long gone—in the immediate vicinity. Please meet in the lobby.

Renwick Gallery of the National Museum of American Art, Smithsonian Institution

Pennsylvania Ave. at 17th Street NW., Washington, DC 20560

Kenneth R. Trapp, Curator-in-Charge

Phone: (202) 357-2531 • FAX: (202) 786-2810



James Renwick Alliance Spring 1997 Craft Workshops

This Spring, the Alliance's popular craft workshop series will feature artists working in sculpted and painted wood, mixed media, glass, and ceramics. On the day following the workshop the artist will present a lecture at the Renwick Gallery under the joint sponsorship of the Gallery and the Alliance. To register for a workshop, please complete the form below. Students in accredited Washington, DC, area schools are encouraged to apply for free admission as space allows.

For further information, call Mary George Kronstadt at (202) 966-7757.

Randy Shull

Painted Wood — April 5

Shull is recognized for his bold use of color and his fresh, inventive forms in studio furniture. He will discuss his ideas about altering the wood surface and

applying color to maximize the message. Participants should bring 1" to 3" natural bristle brushes, empty plastic containers, work clothes, and open minds.

B. J. Adams

Mixed Media — April 12

Adams is a Washington-area artist whose work varies from highly textured, abstract wall hangings to machine embroidered painted canvases. Her workshop, "Why Didn't I Think of That?", aims at expanding participants' ability to develop "new" ideas, designs, and compositions. Using papers, quick studies are developed that can be adapted to fabric.

John Glick

Ceramics — May 10

A full-time potter for 32 years, Glick aims in his workshops to show partici-

pants his inner reasoning and the philosophies that have guided his career. Those attending will see the tools he has made to shape thrown, extruded, and hand-built works. There will be ample time for discussion.

Susie Krasnican

Glass — May 17

To be held in the artist's studio, this workshop—"Plus and Minus Color"—gives students the opportunity to explore their ideas using low-fire enamels and sandblasted glass. Since 1978 Krasnican has been exhibiting internationally as well as conducting workshops. She is a graduate of the Rhode Island School of Design and the Cleveland Institute of Art.

Workshop Registration Form

Name _____

Address _____

City _____ State _____ Zip _____

Daytime phone _____ Evening phone _____

Artists in the full series:

Artist	Workshop	Lecture
Randy Shull Painted Wood	April 5 10 a.m. – 3 p.m. Maret School Craft Shop 3000 Cathedral Avenue NW	April 6 3 p.m. Renwick Gallery
B. J. Adams Mixed Media	April 12 10 a.m. – 3 p.m. Fillmore Arts Center at Rosario 35th & T Streets NW	April 13 3 p.m. Renwick Gallery
John Glick Ceramics	May 10 10 a.m. – 3 p.m. George Washington University Ceramic Studios 3rd Floor Smith Hall 801 22nd Street NW	May 11 3 p.m. Renwick Gallery
Susie Krasnican Glass	May 17 10 a.m. – 3 p.m. Susie Krasnican Studio 2000 Hermitage Avenue Silver Spring, MD	May 18 3 p.m. Renwick Gallery

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)

Randy Shull, April 5

B. J. Adams, April 12

John Glick, May 10

Susie Krasnican, May 17

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 Klinge Street NW
Washington, DC 20016